

A black and white photograph of actress Sarah Berry. She is wearing a dark, tailored suit with a high collar and a dark top hat. She is holding a lit cigarette in her right hand, with a wisp of smoke rising from it. She has a slight smile and is looking directly at the camera. Her hair is styled in soft waves.

FASHION AND
FEMININITY

SCREEN STYLE

IN 1930S
HOLLYWOOD
S A R A H
B E R R Y

Screen Style Fashion And Femininity In 1930s Hollywood

Jessica Hope Jordan



Screen Style Fashion And Femininity In 1930s Hollywood:

Screen Style Sarah Berry, 2000 Viewing Hollywood glamour through debates about fashion identity and social status she discusses such films as *What Price Hollywood* *The Bride Wore Red* and *The Bitter Tea of General Yen* big budget style driven vehicles as *Fashions of 1934* and *Vogues of 1938* musicals costume dramas and Technicolor extravaganzas **BOOK JACKET**

Screen Style Sarah Berry, 1997 *Consuming Mass Fashion in 1930s England* Cheryl Roberts, 2022-10-17 This book details a significant and largely untold history of the demand for cheap fashionable clothing for young working class women This is an interdisciplinary fashion and business history analysis that investigates the design manufacture retailing and consumption of fashion for and by young working class women in 1930s Britain It concentrates on new mass developments in the design and manufacture of lightweight day dresses styled for younger women and on their retailing in the second hand trade and seconds dealing street markets new multiple stores department stores independent dress shops and home dressmaking The book also discusses the specific impact of this new product within the emerging mass manufactured goods mail order catalogue industry in England These outlets all offered venues of consumption to the young employed modern working class woman and are analysed in the context of old and new businesses practices The actuality of the garments worn by these young women is paramount to this research and will be at the forefront of all findings and outcomes **The Sex**

Goddess in American Film, 1930-1965 Jessica Hope Jordan, 2009 In the first critical study of the sex goddess in film Jessica Hope Jordan illustrates how Jean Harlow uses her sexualized body to affect and seduce viewers away from any primary identification with those characters and their plotlines that are supposed to lead the film to identifying instead with the kind of sexual empowerment and self possession her characters consistently display Linking the idea of sexual empowerment to the filmic and public celebration of hyper feminine sexuality the book additionally covers previous feminist discussions of Mae West s performances as feminist camp to argue that West sought to both celebrate and embody for women viewers what she viewed as cultural ideals of femininity and women s sexuality With Lana Turner and the cinematic code the book considers the many problems inherent in both the filmic and public celebration of hyper feminine sexuality in relation to censorship and considers the effects of the Hays Code on hyper feminine sexuality as depicted in film noir The book also importantly presents the first critical discussion of the actress Jayne Mansfield suggesting that her 1950s open acceptance celebration and public promotion of her feminine sexuality both onscreen and off makes her not only a precursor of the more sexually liberated 60s but also like the other actresses discussed here a kind of prescient performance artist even theorist of feminine sexuality in particular and cultural ideas about sexuality more generally Beyond recouping her image as feminist the book demonstrates how the kind of desire aroused by the sex goddess a desire which remains endlessly suspended works as a supreme example of the aesthetic apparatus of cinema itself **Book Jacket** *Dietrich Icon* Gerd Gemünden, Mary R. Desjardins, 2007-04-12 Collection of essays on film icon Marlene Dietrich *Cinematic Flashes* Rashna

Wadia Richards, 2013 *Cinematic Flashes* challenges popular notions of a uniform Hollywood style by disclosing uncanny networks of incongruities, coincidences and contingencies at the margins of the cinematic frame. In an agile demonstration of cinephiliac historiography, Rashna Wadia Richards extracts intriguing film fragments from their seemingly ordinary narratives in order to explore what these unexpected moments reveal about the studio era. Inspired by Walter Benjamin's preference for studying cultural fragments rather than composing grand narratives, this unorthodox history of the films of the studio system reveals how classical Hollywood emerges as a disjointed network of accidents, excesses and coincidences.

Hedda Hopper's Hollywood Jennifer Frost, 2011-01-10 Before Liz Smith and Perez Hilton became household names in the world of celebrity gossip, before Rush Limbaugh became the voice of conservatism, there was Hedda Hopper. In 1938, this 52-year-old struggling actress rose to fame and influence writing an incendiary gossip column, Hedda Hopper's Hollywood, that appeared in the Los Angeles Times and other newspapers throughout Hollywood's golden age. Often eviscerating moviemakers and stars, her column earned her a nasty reputation in the film industry while winning a legion of some 32 million fans whose avid support established her as the voice of small-town America. Yet Hopper sought not only to build her career as a gossip columnist but also to push her agenda of staunch moral and political conservatism, using her column to argue against U.S. entry into World War II, uphold traditional views of sex and marriage, defend racist roles for African Americans, and enthusiastically support the Hollywood blacklist. While usually dismissed as an eccentric crank, Jennifer Frost argues that Hopper has had a profound and lasting influence on popular and political culture and should be viewed as a pivotal popularizer of conservatism. The first book to explore Hopper's gossip career and the public's response to both her column and her politics, *Hedda Hopper's Hollywood* illustrates how the conservative gossip maven contributed mightily to the public understanding of film while providing a platform for women to voice political views within a traditionally masculine public realm. Jennifer Frost builds the case that as practiced by Hopper and her readers, Hollywood gossip shaped key developments in American movies and movie culture, newspaper journalism, and conservative politics, along with the culture of gossip itself, all of which continue to play out today. Read a review of the book from the Chronicle of Higher Education blog *Tenured Radical*. [The Aesthetic Pleasures of Girl Teen Film](#) Samantha Colling, 2017-07-27 Explore how Hollywood teen girl films made in the 21st century are designed to feel fun and offer a practical model for a new methodological approach to film and pleasure with *The Aesthetic Pleasures of Girl Teen Film*. *Film and Television Stardom* Kylo-Patrick R. Hart, 2009-01-14 *Film and Television Stardom* examines film and television stars as a collectively complex, intriguing social phenomenon from the early twentieth century to the present day. Its range of topics includes, but is certainly not limited to, the emergence and historical development of the star system, silent film stardom, stardom and media spectatorship, stardom and consumption, stardom and the paparazzi, reality television stars, stars in the news, and studies of individual stars. In addition to providing numerous new insights and approaches to exploring the phenomenon of film stardom, past and present.

its various chapters significantly expand the comparatively nascent body of academic writing that has been devoted to investigating the historical and theoretical aspects of television stardom by focusing on both traditional television programming genres and the more recent phenomenon of reality television programming The numerous stars addressed in this book including Roseanne Barr Gertrude Berg Ingrid Bergman Cher Sacha Baron Cohen Bette Davis Jodie Foster Jerry Lewis Carmen Miranda Anita Page Jessica Simpson and James Stewart are analyzed in relation to noteworthy performances in a variety of well known films including *The Accused* *The Broadway Melody* *Cinderella* *Citizen Kane* *Dark Victory* *The Man from Laramie* *Persona* and *Singin in the Rain* and television programs including *Da Ali G Show* *The Apprentice* *The Goldbergs* *Roseanne* and *Survivor*

Left of Hollywood Chris Rob  ,2012-11-29 In the 1930s as the capitalist system faltered many in the United States turned to the political Left Hollywood so deeply embedded in capitalism was not immune to this shift *Left of Hollywood* offers the first book length study of Depression era Left film theory and criticism in the United States Rob studies the development of this theory and criticism over the course of the 1930s as artists and intellectuals formed alliances in order to establish an engaged political film movement that aspired toward a popular cinema of social change Combining extensive archival research with careful close analysis of films Rob explores the origins of this radical social formation of U S Left film culture Grounding his arguments in the surrounding contexts and aesthetics of a few films in particular Sergei Eisenstein s *Que Viva Mexico* Fritz Lang s *Fury* William Dieterle s *Juarez* and Jean Renoir s *La Marseillaise* Rob focuses on how film theorists and critics sought to foster audiences who might push both film culture and larger social practices in more progressive directions Turning at one point to anti lynching films Rob discusses how these movies united black and white film critics forging an alliance of writers who championed not only critical spectatorship but also the public support of racial equality Yet despite a stated interest in forging more egalitarian social relations gender bias was endemic in Left criticism of the era and female centered films were regularly discounted Thus Rob provides an in depth examination of this overlooked shortcoming of U S Left film criticism and theory

Photography in India Aileen Blaney,Chinar Shar,2020-09-23 Photography s prominence in the representation and experience of India in contemporary and historical times has not guaranteed it a position of sustained attention in research and scholarship For a technology as all pervasive as photography and a country as colossal as India this scenario is somewhat of an anomaly *Photography in India* explores elements of the past present and future of photography in the context of India through speculation and reflection on photography as an artistic documentary and everyday practice The perspectives of writers theorists curators and artists are selectively brought to bear upon known as well as previously unseen photographic archives together with changes in photographic practice that have been synchronous with contemporary India s rapid urban and rural transformation and the technological shift from chemistry and light to programming and algorithms Essential reading for anyone interested in Indian photography this book binds insights into a history of photography with its contemporary development consolidating wide ranging thinking on the

topic and setting the agenda for future research **A Companion to Popular Culture** Gary Burns, 2016-05-02 A Companion to Popular Culture is a landmark survey of contemporary research in popular culture studies that offers a comprehensive and engaging introduction to the field Includes over two dozen essays covering the spectrum of popular culture studies from food to folklore and from TV to technology Features contributions from established and up and coming scholars from a range of disciplines Offers a detailed history of the study of popular culture Balances new perspectives on the politics of culture with in depth analysis of topics at the forefront of popular culture studies **Claire Trevor** Derek Sculthorpe, 2018-05-03 Claire Trevor 1910 2000 is best remembered as the alluring blonde femme fatale in such iconic noir films as *Murder My Sweet* 1944 and *Raw Deal* 1948 Yet she was a versatile performer who brought rare emotional depth to her art She was effective in a range of diverse roles from an outcast prostitute in John Ford's classic *Stagecoach* 1939 to the ambitious tennis mother in *Hard Fast and Beautiful* 1951 to the embittered wife of a landowner in William Wellman's overlooked gem *My Man and I* 1952 Nominated for three Oscars she deservedly won Best Supporting Actress for her portrayal of Gaye Dawn a gangster's broken down moll in *Key Largo* 1948 The author covers her life and career in detail recognizing her as one of the finest actresses of her generation **Neo-Feminist Cinema** Hilary Radner, 2010-11-01 What lies behind current feminist discontent with contemporary cinema Through a combination of cultural and industry analysis Hilary Radner's *Neo Feminist Cinema* *Girly Films* *Chick Flicks* and *Consumer Culture* shows how the needs of conglomerate Hollywood have encouraged an emphasis on consumer culture within films made for women By exploring a number of representative girly films including *Pretty Woman* *Legally Blonde* *Maid in Manhattan* *The Devil Wears Prada* and *Sex and the City* The Movie Radner proposes that rather than being post feminist as is usually assumed such films are better described as neo feminist Examining their narrative format as it revolves around the story of an ambitious unmarried woman who defines herself through consumer culture as much as through work or romance Radner argues that these films exemplify neo liberalist values rather than those of feminism As such *Neo Feminist Cinema* offers a new explanation as to why feminist oriented scholars and audiences who are seeking more than labels and love from their film experience have viewed recent girly films as a betrayal of second wave feminism and why on the other hand such films have proven to be so successful at the box office **Film - An International Bibliography** Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia [Screening the Stage](#) Steven Neale, 2017-10-05 Introduced by a comprehensive account of the factors governing the adaptation of stage plays and musicals in Hollywood from the early 1910s to the mid to late 1950s *Screening the Stage* consists of a series of chapter length studies of feature length films the plays and musicals on which they were based and their remakes where pertinent Founded on an awareness of evolving technologies and industrial

practices rather than the tenets of adaptation theory particular attention is paid to the evolving practices of Hollywood as well as to the purport and structure of the plays and stage musicals on which the film versions were based Each play or musical is contextualized and summarized in detail and each film is analyzed so as to pinpoint the ways in which they articulate modify or rework the former Examples range from dramas comedies melodramas musicals operettas thrillers westerns and war film and include *The Squaw Man* *The Poor Little Rich Girl* *The Merry Widow* *7th Heaven* *The Cocoanuts* *Waterloo Bridge* *Stage Door* *I Remember Mama* *The Pirate* *Dial M for Murder* and *Attack* Glamour Professor Carol Dyhouse,2013-04-04 How do we understand glamour Has it empowered women or turned them into objects Once associated with modernity and the cutting edge is it entirely bound up with nostalgia and tradition This unique and fascinating book tells the story of glamour It explores the changing meanings of the word its relationship to femininity and fashion and its place in twentieth century social history Using a rich variety of sources from women s magazines and film to social surveys and life histories Carol Dyhouse examines with wit and insight the history and meaning of costume cosmetics perfume and fur Dyhouse disentangles some of the arguments surrounding femininity appearance and power directly addressing feminist concerns The book explores historical contexts in which glamour served as an expression of desire in women and an assertion of entitlement to the pleasures of affluence finally arguing that glamour can t simply be dismissed as oppressive or as male fantasy but can carry celebratory meanings for women **Independent Stardom** Emily Carman,2015-12-15 Bringing to light an often ignored aspect of Hollywood studio system history this book focuses on female stars who broke the mold of a male dominated often manipulative industry to dictate the path of their own careers through freelancing Runner up Richard Wall Memorial Award Theatre Library Association 2016 During the heyday of Hollywood s studio system stars were carefully cultivated and promoted but at the price of their independence This familiar narrative of Hollywood stardom receives a long overdue shakeup in Emily Carman s new book Far from passive victims of coercive seven year contracts a number of classic Hollywood s best known actresses worked on a freelance basis within the restrictive studio system In leveraging their stardom to play an active role in shaping their careers female stars including Irene Dunne Janet Gaynor Miriam Hopkins Carole Lombard and Barbara Stanwyck challenged Hollywood s patriarchal structure Through extensive original archival research *Independent Stardom* uncovers this hidden history of women s labor and celebrity in studio era Hollywood Carman weaves a compelling narrative that reveals the risks these women took in deciding to work autonomously Additionally she looks at actresses of color such as Anna May Wong and Lupe V lez whose careers suffered from the enforced independence that resulted from being denied long term studio contracts Tracing the freelance phenomenon among American motion picture talent in the 1930s *Independent Stardom* rethinks standard histories of Hollywood to recognize female stars as creative artists sophisticated businesswomen and active players in the then as now male dominated film industry *Powell and Pressburger* Ellen Z. Whitton,2025-11-10 This book offers a new perspective on the renowned

filmmaking duo The Archers Michael Powell and Emeric Pressburger through its examination of their engagement with history and its representation on screen Usually celebrated for their vibrant aesthetics and bold narratives Powell and Pressburger have rarely been explored through the lens of realism or historiophoty This study addresses this gap through the in depth analysis of three of their war films The Spy in Black 1939 The Life and Death of Colonel Blimp 1943 and The Battle of the River Plate 1956 It demonstrates that the pair were committed to fair historical representations and authenticity and should be considered as early filmmaker historians for their contribution to public understandings of the past To interrogate this aspect of their partnership this book introduces a new methodological framework grounded in the structuralist theories of Roland Barthes and Brian McFarlane while influenced by Hayden White and New Cinema History It balances close textual analysis with investigations into production context and reception history offering a more holistic approach to understanding how authenticity was constructed on screen and received by audiences Through these case studies the book highlights how The Archers employed research practices like archival work expert consultation and on location visits that mirror those of traditional historians In doing so they crafted historically rich films that shaped public memory demonstrating filmmaking practices that are now common among contemporary filmmakers in that genre Beyond reassessing this aspect of The Archers legacy this methodology offers a practical framework for analysing and creating historical authenticity on screen

Clarence Brown Gwenda Young, 2018-11-23 Greta Garbo proclaimed him as her favorite director Actors actresses and even child stars were so at ease under his direction that they were able to deliver inspired and powerful performances Academy Award nominated director Clarence Brown 1890 1987 worked with some of Hollywood s greatest stars such as Clark Gable Joan Crawford Mickey Rooney Katharine Hepburn and Spencer Tracy Known as the star maker he helped guide the acting career of child sensation Elizabeth Taylor of whom he once said she has a face that is an act of God and discovered Academy Award winning child star Claude Jarman Jr for The Yearling 1946 He directed more than fifty films including Possessed 1931 Anna Karenina 1935 National Velvet 1944 and Intruder in the Dust 1949 winning his audiences over with glamorous star vehicles tales of families communities and slices of Americana as well as hard hitting dramas Although Brown was admired by peers like Jean Renoir Frank Capra and John Ford his illuminating work and contributions to classic cinema are rarely mentioned in the same breath as those of Hollywood s great directors In this first full length account of the life and career of the pioneering filmmaker Gwenda Young discusses Brown s background to show how his hardworking parents and resilient grandparents inspired his entrepreneurial spirit She reveals how the one time engineer and World War I aviator established a thriving car dealership the Brown Motor Car Company in Alabama only to give it all up to follow his dream of making movies He would not only become a brilliant director but also a craftsman who was known for his innovative use of lighting and composition In a career spanning five decades Brown was nominated for five Academy Awards and directed ten different actors in Oscar nominated performances Despite his achievements and influence however Brown has been largely

overlooked by film scholars Clarence Brown Hollywood's Forgotten Master explores the forces that shaped a complex man part dreamer part pragmatist who left an indelible mark on cinema

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