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Hollywood's Pact
With Hitler

*The
Collaboration:
Hollywood's
Pact With
Hitler*

The stunning
true story of
the rise of
Nazism in
America during
the 1930s and

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1940s--and the
fearless Jewish
gangsters and
crime families
who joined
forces to fight
back...with a
vengeance. With
an intense
cinematic style,
acclaimed
nonfiction crime
author Michael
Benson divulges

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the thrilling
role of Jewish
mobsters like
Meyer Lansky and
Bugsy Siegel in
stomping out the
terrifying tide
of Nazi
sympathizers in
the years
leading to WWII.
As Adolph Hitler
rose to power in
1930s Germany, a

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growing wave of
fascism began to
take root on
American soil.
Nazi activists
started to
gather in major
American cities,
and by 1933,
there were more
than one-hundred
anti-Semitic
groups operating
openly in the

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United States.

Few Americans
dared to speak
out or fight
back--until an
organized
resistance of
notorious
mobsters waged
their own
personal war
against the
Nazis in their
midst. Gangland-

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style... In this thrilling blow-by-blow account, acclaimed crime writer Michael Benson uncovers the shocking truth about the insidious rise of Nazism in America--and the Jewish mobsters who stomped it out. Learn

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about: * Nazi
Town, USA: How
one Long Island
community named
a street after
Hitler,
decorated
buildings with
swastikas, and
set up a camp to
teach US
citizens how to
goosestep. *
Meyer Lansky and

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Murder Inc.: How
a Jewish mob
accountant led
fifteen goons on
a joint family
mission to bust
heads at a Brown
Shirt rally in
Manhattan. *

Fritz Kuhn, "The
Vest-Pocket
Hitler": How a
German immigrant
spread Nazi

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Hollywood's Pact
propaganda
With Hitler
through the
American Bund in
New York
City--with 70
branches across
the US. * Newark
Nazis vs The
Minutemen: How a
Jewish
resistance
group, led by a
prize fighter
and bootlegger

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for the mob,
waged war on the
Bund in the
streets of
Newark. * Hitler
in
Hollywoodland:
How Sunset Strip
kingpin Mickey
Cohen knocked
two Brown
Shirters' heads
together--and
became the West

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Coast champion
in the mob's war
on Nazis. Packed
with surprising,
little-known
facts, graphic
details, and
unforgettable
personalities,
Gangsters vs.
Nazis chronicles
the mob's most
ruthless tactics
in taking down f

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ascism--inspiring
ordinary

Americans to
join them in
their fight. The
book culminates
in one of the
most infamous
events of the
pre-war era--the
1939 Nazi rally
in Madison
Square
Garden--in which

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law-abiding
citizens stood
alongside
hardened
criminals to
fight for the
soul of a
nation. This is
the story of the
mob that's
rarely told--and
one of the most
fascinating
chapters in

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American
history. And

American
organized crime.
The story behind
the classic
movie High Noon
shares insights
into the toxic
political
climate in which
it was created,
recounting how,
during the film

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shoot,
With Hitler
screenwriter

Carl Foreman was
interrogated and
blacklisted by
the House
Committee on Un-
American
Activities. By
the New York
Times best-
selling author
of The
Searchers.

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--Publisher
With Hitler

A 2018 FINALIST

FOR THE PULITZER

PRIZE The

chilling, little-

known story of

the rise of

Nazism in Los

Angeles, and the

Jewish leaders

and spies they

recruited who

stopped it. No

American city

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was more

With Hitler
important to the
Nazis than Los
Angeles, home to
Hollywood, the
greatest
propaganda
machine in the
world. The Nazis
plotted to kill
the city's Jews
and to sabotage
the nation's
military

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installations:
plans existed
for hanging
twenty prominent
Hollywood
figures such as
Al Jolson,
Charlie Chaplin,
and Samuel
Goldwyn; for
driving through
Boyle Heights
and machine-
gunning as many

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Hollywood's Pact

Jews as
possible; and
for blowing up
defense
installations
and seizing
munitions from
National Guard
armories along
the Pacific
Coast. U.S. law
enforcement
agencies were
not paying close

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attention--preferring to monitor Reds rather than Nazis--and only Leon Lewis and his daring ring of spies stood in the way. From 1933 until the end of World War II, attorney Leon Lewis, the man Nazis would come to call

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"the most
dangerous Jew in
Los Angeles,"
ran a spy
operation
comprised of
military
veterans and
their wives who
infiltrated
every Nazi and
fascist group in
Los Angeles.
Often rising to

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leadership
positions, this
daring ring of
spies uncovered
and foiled the
Nazi's
disturbing plans
for death and
destruction.
Featuring a
large cast of
Nazis,
undercover
agents, and

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colorful
supporting
players, Hitler
in Los Angeles,
by acclaimed
historian Steven
J. Ross, tells
the story of
Lewis's daring
spy network in a
time when hate
groups had moved
from the margins
to the

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mainstream.

An engrossing
biography of one
of the most
influential
filmmakers in
cinematic
history Kubrick
grew up in the
Bronx, a
doctor's son.
From a young age
he was consumed
by photography,

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chess, and,
above all else,
movies. He was a
self-taught
filmmaker and
self-proclaimed
outsider, and
his films exist
in a unique
world of their
own outside the
Hollywood
mainstream.

Kubrick's

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Jewishness

played a crucial
role in his idea
of himself as an
outsider.

Obsessed with
rebellion
against
authority, war,
and male
violence,
Kubrick was
himself a calm,
coolly masterful

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creator and a
talkative,
ever† 'curious
polymath
immersed in
friends and
family. Drawing
on interviews
and new archival
material, Mikics
for the first
time explores
the personal
side of

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Kubrick's films.

With Hitler
The Jewish

Experience in
American Cinema

The Art of the
Hollywood

Backdrop

The Studio

Authorship of
Hollywood Motion

Pictures

Mad, Bad and

Dangerous?

Sex, Deviance,

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Hollywood's Pact
and Drama from
With Hitler

the Golden Age
of American
Cinema

Hollywood's
Chosen People
Hitler in Los
Angeles

Edgar G. Ulmer is
perhaps best known
today for *Detour*,
considered by many
to be the epitome of

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a certain noir style that transcends its B-list origins. But in his lifetime he never achieved the celebrity of his fellow Austrian and German émigré directors—Billy Wilder, Otto Preminger, Fred Zinnemann, and

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Robert Siodmak.

Despite early work with Max Reinhardt and F. W. Murnau, his auspicious debut with Siodmak on their celebrated Weimar classic *People on Sunday*, and the success of films like *Detour* and *Ruthless*, Ulmer

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spent most of his career as an itinerant filmmaker earning modest paychecks for films that have either been overlooked or forgotten. In this fascinating and well-researched account of a career spent on the margins of

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Hollywood, Noah
Isenberg provides
the little-known
details of Ulmer's
personal life and a
thorough analysis of
his wide-ranging,
eclectic
films—features aimed
at minority
audiences, horror
and sci-fi flicks,

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genre pictures made in the U.S. and abroad. Isenberg shows that Ulmer's unconventional path was in many ways more typical than that of his more famous colleagues. As he follows the twists and turns of Ulmer's fortunes,

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Isenberg also conveys a new understanding of low-budget filmmaking in the studio era and beyond.

A study of the decades leading up to World War II profiles the world leaders, politicians, business people, and

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others whose personal politics and ideologies provided an inevitable barrier to the peace process and whose actions led to the outbreak of war.

Volume XXIX of
Studies in
Contemporary Jewry
takes its title from a

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joke by Groucho

Marx: "I don't want to belong to any club that will accept me as a member." The line encapsulates one of the most important characteristics of Jewish humor: the desire to buffer oneself from

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potentially unsafe or awkward situations, and thus to achieve social and emotional freedom. By studying the history and development of Jewish humor, the essays in this volume not only provide nuanced accounts of how

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Jewish humor can be described but also make a case for the importance of humor in studying any culture. A recent survey showed that about four in ten American Jews felt that "having a good sense of humor" was "an essential part of

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what being Jewish means to them," on a par with or exceeding caring for Israel, observing Jewish law, and eating traditional foods. As these essays show, Jewish humor has served many functions as a form of "insider"

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speech. It has been used to ridicule; to unite people in the face of their enemies; to challenge authority; to deride politics and politicians; in America, to ridicule conspicuous consumption; in Israel, to contrast

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expectations of
political normalcy
and bitter reality.

However, much of
contemporary
Jewish humor is
designed not only or
even primarily as
insider speech.

Rather, it rewards all
those who get the
punch line. A Club

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of Their Own moves
beyond general
theorizing about the
nature of Jewish
humor by serving a
smorgasbord of
finely grained,
historically situated,
and contextualized
interdisciplinary
studies of humor and
its consumption in

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Jewish life in the
modern world.

An exposé of Hitler's
relationship with
film and his
influence on the film
industry A presence
in Third Reich
cinema, Adolf Hitler
also personally
financed, ordered,
and censored films

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and newsreels and engaged in complex relationships with their stars and directors. Here, Bill Niven offers a powerful argument for reconsidering Hitler's fascination with film as a means to further the Nazi agenda. In this first

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With Hitler

English-language work to fully explore Hitler's influence on and relationship with film in Nazi Germany, the author calls on a broad array of archival sources. Arguing that Hitler was as central to the Nazi film industry as

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Goebbels, Niven also explores Hitler's representation in Third Reich cinema, personally and through films focusing on historical figures with whom he was associated, and how Hitler's vision for the medium went far

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beyond "straight
propaganda." He
aimed to raise
documentary film to
a powerful art form
rivaling architecture
in its ability to reach
the masses.

Hollywood Party
America's Corporate
Connections to
Hitler's Holocaust

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Gangsters Vs. Nazis
With Hitler
American

Filmmaker

A Memoir

The Führer's Hidden
Passion

The Henna Artist

Popular Film and

Jewish Religious

Conversation

As the title

"The Myth of

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With Hitler

German Villainy" indicates, this book is about the mischaracterization of Germany as history's ultimate "villain." The "official" story of Western Civilization in the twentieth century casts

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Germany as the
disturber of the
peace in Europe,
and the cause of
both World War I
and World War
II, though the
facts don't bear
that out. During
both wars,
fantastic
atrocities stories
were invented by
Allied

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With Hitler

propaganda to
create hatred of
the German
people for the
purpose of
bringing public
opinion around
to support the
wars. The
"Holocaust"
propaganda which
emerged after
World War II
further

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With Hitler
solidified this
image of Germany
as history's
ultimate
villain. But how
true is this
"official"
story? Was
Germany really
history's
ultimate
villain? In this
book, the author
paints a

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different
picture. He
explains that
Germany was not
the perpetrator
of World War I
nor World War
II, but instead,
was the victim
of Allied
aggression in
both wars. The
instability
wrought by World

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War I made the
1917 Bolshevik
Revolution in
Russia possible,
which brought
world Communism
into existence.
Hitler and
Germany
recognized world
Communism, with
its base in the
Soviet Union, as
an existential

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With Hitler

threat to
Western,
Christian
Civilization,
and he dedicated
himself and
Germany to a
death struggle
against it. Far
from being the
disturber of
European peace,
Germany served
as a bulwark

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which prevented
Communist

revolution from
sweeping over
Europe. The pity
was that the
United States
and Britain did
not see

Communist Russia
in the same
light,
ultimately with
disastrous

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With Hitler

consequences for
Western

Civilization.

The author

believes that

Britain and the

United States

joined the wrong

side in the war.

The little-

explored story

of how politics,

propaganda, and

profits were

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With Hitler

combined to create the drama, imagery and fantasy that was American film during World War II. 32 black-and-white photographs. From 1934 to 1954 Joseph I. Breen, a media-savvy Victorian Irishman,

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reigned over the
Production Code
Administration,
the Hollywood
office tasked
with censoring
the American
screen. Though
little known
outside the
ranks of the
studio system,
this former
journalist and

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public relations agent was one of the most powerful men in the motion picture industry. As enforcer of the puritanical Production Code, Breen dictated "final cut" over more movies than anyone in the

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history of
American cinema.

His editorial
decisions
profoundly
influenced the
images and
values projected
by Hollywood
during the Great
Depression,
World War II,
and the Cold
War. Cultural

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historian Thomas
Doherty tells

the absorbing
story of Breen's
ascent to power
and the

widespread
effects of his
reign. Breen

vetted story
lines, blue-
penciled

dialogue, and
excised footage

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(a process that
came to be known
as "Breening")

to fit the
demands of his
strict moral
framework.

Empowered by
industry
insiders and
millions of like-
minded Catholics
who supported
his missionary

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zeal, Breen strove to protect innocent souls from the temptations beckoning from the motion picture screen. There were few elements of cinematic production beyond Breen's reach he oversaw

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the editing of A-list feature films, low-budget B movies, short subjects, previews of coming attractions, and even cartoons. Populated by a colorful cast of characters, including Catholic

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priests, Jewish
moguls,
visionary
auteurs,
hardnosed
journalists, and
bluenose
agitators,
Doherty's
insightful, behi
nd-the-scenes
portrait brings
a tumultuous era
and an

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individual both
feared and
admired to vivid
life.

Ted Healy had a
successful, if
mysterious life.
Starting from
the lowest rung
of show
business, he
soon conquered
the stages of
vaudeville,

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With Hitler.
Broadway and the
silver screen.

Healy's
biography also
serves as the
backstory to the
rise of what
became The Three
Stooges act. He
had an eagle eye
in spotting and
cultivating the
talents of
Shemp, Moe,

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Larry and Curly,
With Hitler
who served their
apprenticeship
in his act off
and on from 1923
to 1934. As
"father" of the
act, he took his
stooges to
Broadway and
Hollywood. Healy
is the tree
around which
some mighty

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acorns fell.

Healy died at
age 41, four
days after his
only child was
born in 1937.

His passing
quickly became
one of the most
notorious of
Hollywood's
celebrity death
scandals. Was it
foul play or

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natural causes?

Author Bill

Cassara, a
retired law
enforcement
professional,
explores all the
possibilities.

The Beginnings
of World War II,
the End of
Civilization

How Communism
Seduced the

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American Film
Industry in the
1930s and 1940s
Hollywood, HUAC,
and the Birth of
the Blacklist
Hollywood Goes
to War

The Dramatic
Story of the
Pact Between the
Third Reich and
Jewish Palestine
Human Smoke

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A City's Triumph
over Tragedy

The Portrayal of
the Native

American in Film

The behind-the-scenes story of Hollywood's struggle with Nazism before the outbreak of war. The abundance of WWII-era documentaries and

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the huge cache of archival footage that has emerged since 1945 make it seem as if cinematic images of the Nazis were always as vivid and plentiful as they are today. Yet between 1933 and 1939, representations of the Nazis and the

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full meaning of Nazism came slowly to Hollywood, growing more distinct and ominous only as the decade wore on. Recapturing what ordinary Americans saw on the screen during the emerging Nazi threat, Thomas

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Doherty reclaims forgotten films, such as Hitler's Reign of Terror (1934), a pioneering anti-Nazi docu-drama by Cornelius Vanderbilt, Jr.; I Was a Captive of Nazi Germany (1936), a sensational true tale of "a

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Hollywood girl in Naziland!"; and Professor Mamlock (1938), an anti-Nazi film made by German refugees living in the Soviet Union. Doherty also recounts how the disproportionately Jewish backgrounds of the executives of the

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studios.

***This engrossing
tale of intrigue,
passion, betrayal,
and violence
uncovers the true
face of communism
in Southern
California, and
names writers and
actresses who
were seduced by
the party's
philosophy.***

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As studio bosses, directors, and actors, Jews have been heavily involved in film history and vitally involved in all aspects of film production. Yet Jewish characters have been represented onscreen in stereotypical and

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***disturbing ways,
while Jews have
also helped to
produce some of
the most troubling
stereotypes of
people of color in
Hollywood film
history. In
Hollywood's
Chosen People:
The Jewish
Experience in
American Cinema,***

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***leading scholars
consider the
complex
relationship
between Jews and
the film industry,
as Jews have
helped to
construct
Hollywood's vision
of the American
dream and
American
collective identity***

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**and have in turn
been shaped by
those
representations.
Editors Daniel
Bernardi, Murray
Pomerance, and
Hava Tirosh-
Samuelson
introduce the
volume with an
overview of the
history of Jews in
American popular**

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***culture and the
American film
industry.***

***Multidisciplinary
contributors go on
to discuss topics
such as early
Jewish films and
directors,
institutionalized
anti-Semitism,
Jewish identity and
gossip culture, and
issues of Jewish***

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**performance on
film. Contributors
draw on a diverse
sampling of films,
from
representations of
the Holocaust on
film to screen
comedy;
filmmakers and
writers, including
David Mamet,
George Cukor,
Sidney Lumet,**

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**Edward Sloman,
and Steven
Spielberg; and
stars, like Barbra
Streisand, Adam
Sandler, and Ben
Stiller. The Jewish
experience in
American cinema
reveals much
about the degree
to which Jews have
been integrated
into and contribute**

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**to the making of
American popular
film culture.
Scholars of Jewish
studies, film
studies, American
history, and
American culture
as well as anyone
interested in film
history will find
this volume
fascinating
reading.**

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If you wanted to buy a top-quality condom in prewar Germany, you bought Fromms Act, the first brand name condom and still a leading brand in the German market. The man behind this "pure German quality product" was Julius Fromm,

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a Jewish entrepreneur who had immigrated from Russia as a child. Fromm was in the right place at the right time: he patented Fromms Act in 1916, when the combination of changing sexual mores, awareness of sexual health,

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**and the lack of
reliable
prophylactics
meant a market
primed for his
product. In 1922
he began mass
production and
opened
international
branches. Sixteen
years later, after
building the brand
into a best seller**

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**and the company
into a model
business, he was
forced to sell
Fromms Act for a
fraction of its
worth to a German
baroness. In 1939
he emigrated to
London. Aly and
Sontheimer trace
Fromm's rise and
fall, illuminating
the ways Jewish**

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***businesses like his
were Aryanzed
under the Nazis.
Through the
biography of this
businessman and
the story of his
unusual and
fabulously
successful
company, we learn
the fascinating
history of the first
branded condoms***

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***in Germany and
the sexual culture
that allowed them
to thrive, the
heretofore
undocumented
machinations by
which the Nazis
robbed German-
Jewish families of
their businesses,
and the tragedy of
a man whose great
love for the***

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***adopted country
that first allowed
him to succeed
was betrayed by
its government
and his fellow
citizens. This
captivating
account offers a
wealth of detail
and a fresh array
of photographic
documentation,
and adds a striking***

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***new dimension to
our understanding
of this dark period
in German history.***

***From the
Hardcover edition.***

***Nobody's Stooge:
Ted Healy***

***Joseph I. Breen and
the Production***

Code

Administration

***The Antisocial
Network***

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**The GameStop
Short Squeeze and
the Ragtag Group
of Amateur Traders
That Brought Wall
Street to Its Knees
Fromms**

**America's
Corporate Art
A Club of Their
Own**

**The Hollywood
Blacklist and the
Making of an**

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Hollywood's Pact
American Classic

**To continue doing
business in
Germany,
Hollywood studios
agreed not to
make films
attacking Nazis or
condemning
persecution of
Jews. Ben Urwand
reveals this
collaboration and
the cast of**

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Hollywood's Pact
With Hitler

characters it drew in, ranging from Goebbels to Louis B. Mayer. At the center was Hitler himself--obsessed with movies and their power to shape public opinion.

Trusted with the secrets of the wealthy, she can never reveal her

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With Hitler

**own... Escaping
from an abusive
marriage,
seventeen-year-old
Lakshmi makes her
way alone from her
1950s rural village
to the pink city of
Jaipur. There she
becomes the
henna artist-and
confidante-most in
demand to women
of the upper class.**

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Known for her original designs and sage advice, Lakshmi must tread carefully to avoid the jealous gossips who could ruin her reputation and her livelihood. As she pursues her dream of an independent life, she is startled one day when she is

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confronted by her husband, who has tracked her down these many years later with a young girl in tow-a sister Lakshmi never knew she had. Suddenly the caution that she has carefully cultivated as protection is threatened. Vivid

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and compelling in its portrait of one woman's struggle for fulfillment in society, The Henna Artist opens a door into a world that is at once fascinating, stark and cruel.

Brings popular cinema and Jewish religious texts into a meaningful

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With Hitler
dialogue. Movies
and Midrash uses
cinema as a
springboard to
discuss central
Jewish texts and
matters of belief. A
number of books
have drawn on
films to explicate
Christian theology
and belief, but
Wendy I. Zierler is
the first to do so

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from a Jewish perspective, exploring what Jewish tradition, text, and theology have to say about the lessons and themes arising from influential and compelling films. The book uses the method of “inverted midrash”: while

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**classical rabbinical
midrash begins
with exegesis of a
verse and then
introduces a
mashal (parable)
as a means of
further explication,
Zierler turns that
process around,
beginning with the
culturally familiar
cinematic parable
and then analyzing**

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related Jewish texts. Each chapter connects a secular film to a different central theme in classical Jewish sources or modern Jewish thought. Films covered include The Truman Show (truth), Memento (memory), Crimes and Misdemeanors

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**(sin), Magnolia
(confession and
redemption), The
Descendants
(birthright),
Forrest Gump
(cleverness and
simplicity), and
The Hunger Games
(creation of
humanity in God's
image), among
others. "This is a
groundbreaking**

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**work of originality,
insight, and high
quality. It will be of
great importance
not only for Jewish
readers but also
for non-Jewish
readers who long
for a non-Christian
perspective on
popular film. I
loved this book!"**

**— Eric Michael
Mazur, editor,**

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**Encyclopedia of
Religion and Film
Veteran journalists
Casey Sherman
and Dave Wedge
have written the
definitive inside
look at the Boston
Marathon
bombings with a
unique, Boston-
based account of
the events that
riveted the world.**

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From the Tsarnaev brothers' years leading up to the act of terror to the bomb scene itself (which both authors witnessed first-hand within minutes of the blast), from the terrifying police shootout with the suspects to the ultimate capture of

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the younger brother, Boston Strong: A City's Triumph over Tragedy reports all the facts-and so much more. Based on months of intensive interviews, this is the first book to tell the entire story through the eyes of those who

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experienced it.

With Hitler
From the cop first
on the scene, to
the detectives
assigned to the
manhunt, the
authors provide a
behind-the-scenes
look at the
investigation. More
than a true-crime
book, Boston
Strong also tells
the tragic but

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ultimately life-affirming story of the victims and their recoveries and gives voice to those who lost loved ones. With their extensive reporting, writing experience, and deep ties to the Boston area, Sherman and Wedge create the

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**perfect match of
story, place, and
authors. If you're
only going to read
one book on this
tragic but uplifting
story, this is it.**

**The Transfer
Agreement
Edgar G. Ulmer
West of Eden
The Undercover
Surveillance of
Nazis in Los**

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Angeles
With Hitler

**The Adventures of
an Aesthete in the
Movie Business**

**The CIA in
Hollywood**

**Hollywood's Pact
with Hitler**

Hollywood's Spies

"Payne

***explores such
topics as***

Harding's

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With Hitler

***importance as
a midwestern
small-town
booster, his
rumored black
ancestry, the
roles of
various
biographers in
shaping his
early image,
the tension***

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***between public
memory and
academic
history, and,
finally, his
status as an
icon of
presidential
failure in
contemporary
political debat
es."--BOOK***

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JACKET.

***Named a Best
Book of the
Year by New
York Post!
From one of
our most
innovative and
celebrated
authors, the
definitive take
on the wildest***

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With Hitler

***story of the
year—the David-
vs.-Goliath
GameStop
short squeeze,
a tale of
fortunes won
and lost
overnight that
may end up
changing Wall
Street forever.***

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Bestselling author Ben Mezrich offers a gripping, beat-by-beat account of how a loosely affiliate group of private investors and internet trolls on a subreddit

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***called
WallStreetBets
took down one
of the biggest
hedge funds
on Wall Street,
firing the first
shot in a
revolution that
threatens to
upend the
establishment.***

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With Hitler

***It's the story
of financial
titans like
Gabe Plotkin
of hedge fund
Melvin
Capital, one of
the most
respected and
staid funds on
the Street,
billionaires***

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**like Elon
Musk, Steve
Cohen, Mark
Cuban,
Robinhood co-
CEOs Vlad
Tenev and
Baiju Bhatt,
and Ken
Griffin of
Citadel
Securities.**

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With Hitler

***Over the
course of four
incredible
days, each in
their own way
must reckon
with a
formidable
force they
barely
understand,
let alone saw***

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Hollywood's Pact
coming:

*everyday men
and women on
WallStreetBets
like nurse Kim
Campbell,
college
student
Jeremy Poe,
and the
enigmatic
Keith*

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With Hitler

“RoaringKitty”

Gill, whose

unfiltered

livestream

videos

captivated a

new

generation of

stock market

enthusiasts.

The unlikely

focus of the

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Hollywood's Pact
battle:
With Hitler

GameStop, a flailing brick-and-mortar dinosaur catering to teenagers and outsiders that had somehow held on as the world rapidly moved online.

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Hollywood's Pact

*At first,
WallStreetBets
was a joke—a
meme-filled,
freewheeling
place to share
shoot-the-
moon
investment
tips, laugh
about big
losses, and*

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Hollywood's Pact
With Hitler

***post diamond
hand emojis.
Until some
members
noticed an
opportunity in
GameStop—an
d rode a
rocket ship to
tens of
millions of
dollars in***

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Hollywood's Pact
With Hitler

***earnings
overnight. In
thrilling, pulse-
pounding
prose, THE
ANTISOCIAL
NETWORK
offers a
fascinating, ne
ver-before-
seen glimpse
at the outside***

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Hollywood's Pact

***personalities,
dizzying
swings,
corporate
drama, and un
derestimated
American
heroes and
heroines who
captivated the
nation during
one of the***

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With Hitler

***most volatile
weeks in
financial
history. It's
the amazing
story of what
just
happened—and
where we go
from here.
The outsized
influence of***

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With Hitler

***Jews in
American
entertainment
from the early
days of
Hollywood to
the present
has proved an
endlessly
fascinating
and
controversial***

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Hollywood's Pact
With Hitler

***topic, for Jews
and non-Jews
alike. From
Shtetl to
Stardom: Jews
and Hollywood
takes an
exciting and
innovative
approach to
this rich and
complex***

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Hollywood's Pact
material.

*Exploring the
subject from a
scholarly
perspective as
well as up
close and
personal, the
book combines
historical and
theoretical
analysis by*

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The Collaboration:
Hollywood's Pact

***leading
academics in
the field with
inside
information
from
prominent
entertainment
professionals.
Essays range
from Vincent
Brook's survey***

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With Hitler

***of the
stubbornly
persistent
canard of
Jewish
industry
"control" to
Lawrence
Baron and Joel
Rosenberg's
panel
presentations***

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With Hitler

***on the recent
brouhaha over
Ben Urwand's
book alleging
collaboration
between
Hollywood and
Hitler. Case
studies by
Howard
Rodman and
Joshua Louis***

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***Moss examine
a key Coen
brothers film,
A Serious Man
(Rodman), and
Jill Soloway's g
roundbreaking
television
series,
Transparent
(Moss). Jeffrey
Shandler and***

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***Shaina
Hamermann
train their
respective
lenses on
popular
satirical
comedians of
yesteryear
(Allan
Sherman) and
those***

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***currently all
the rage (Amy
Schumer, Lena
Dunham, and
Sarah
Silverman).
David Isaacs
relates his
years of agony
and hilarity in
the television
comedy***

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With Hitler

**writers' room,
and interviews
include in-
depth
discussions by
Ross Melnick
with Laemmle
Theatres
owner Greg
Laemmle
(relative of
Universal**

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With Hitler

***Studios
founder Carl
Laemmle) and
by Michael
Renov with
Mad Men
creator
Matthew
Weiner. In all,
From Shtetl to
Stardom offers
a uniquely***

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With Hitler

***multifaceted,
multimediated
, and up-to-the-
minute
account of the
remarkable
role Jews have
played over
the centuries
and ongoing in
American
popular***

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Hollywood's Pact
culture.

*The Romantics
lived through
a turn of the
century that,
like our own,
seemed to
mark an end
to history as it
had long been
understood.
They faced*

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With Hitler

***accelerated
change,
including
unprecedented
state power,
armies capable
of mass
destruction, a
polyglot
imperial
system, and a
market***

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Hollywood's Pact

*economy
driven by
speculation. In
Romanticism
at the End of
History,
Jerome
Christensen
challenges the
prevailing
belief that the
Romantics*

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With Hitler

***were reluctant
to respond to
social
injustice.
Through
provocative
and searching
readings of the
poetry of
Wordsworth;
the poems,
criticism, and***

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With Hitler

***journalism of
Coleridge; the
Confessions of
De Quincey;
and Sir Walter
Scott's
Waverley,
Christensen
concludes that
during
complicated
times of war***

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With Hitler

***and revolution
English***

Romantic

***writers were
forced to***

***redefine their
role as artists.***

Nice Guys

***Don't Work in
Hollywood***

***Hitler and
Film***

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With Hitler

***Surviving the
White Gaze
The Myth of
German
Villainy
How Jewish
Mobsters
Battled Nazis
in Wartime
America
Jewish
Humorists and***

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the
**Contemporary
World
Hollywood and
Hitler,
1933-1939**

Boston Strong

The untold story
of Barbara
Stanwyck
recounts the
actress's early

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life, theatrical,
film, and
television career,
marriage to
Robert Taylor,
romances, and
reclusive
retirement.

Explores "how
Hollywood and
especially the
big studios went

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along with
With Hitler

German demands
to censor movies
not only before
but especially
after the Nazi
seizure of
power" -- Back of
dust jacket.

A stirring and
powerful memoir
from black

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cultural critic

Rebecca Carroll

recounting her
painful struggle
to overcome a
completely white
childhood in
order to forge
her identity as a
black woman in
America.

Rebecca Carroll

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With Hitler

grew up the only
black person in
her rural New
Hampshire town.
Adopted at birth
by artistic
parents who
believed in
peace, love, and
zero population
growth, her early
childhood was

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With Hitler

loving and
idyllic—and yet
she couldn't
articulate the
deep sense of
isolation she
increasingly felt
as she grew
older. Everything
changed when
she met her birth
mother, a young

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white woman,
who consistently
undermined
Carroll ' s sense
of her blackness
and self-esteem.
Carroll ' s
childhood
became
harrowing, and
her memoir
explores the

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tension between
the aching desire
for her birth
mother ' s
acceptance, the
loyalty she feels
toward her
adoptive parents,
and the search
for her racial
identity. As an
adult, Carroll

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With Hitler

forged a path
from city to city,
struggling along
the way with
difficult
boyfriends,
depression,
eating disorders,
and excessive
drinking.

Ultimately,
through the

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With Hitler

support of her
chosen black
family, she was
able to heal.

Intimate and
illuminating,
Surviving the
White Gaze is a
timely
examination of
racism and racial
identity in

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America today,
and an

extraordinarily
moving portrait
of resilience.

Nazi Nexus is
the long-awaited
wrap-up in a
single explosive
volume that
details the
pivotal corporate

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American
connection to the
Holocaust. The
biggest names
and crimes are
all there. IBM
and its
facilitation of the
identification and
accelerated
destruction of
the Jews;

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General Motors
and its rapid
motorization of
the German
military enabling
the conquest of
Europe and the
capture of Jews
everywhere;
Ford Motor
Company for its
political

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inspiration; the
Rockefeller
Foundation for
its financing of
deadly eugenic
science and the
program that
sent Mengele
into Auschwitz;
the Carnegie
Institution for its
proliferation of

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the concept of
race science,
racial laws, and
the very
mathematical
formula used to
brand the Jews
for systematic
destruction; and
others.

Jews and
Hollywood

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The Public
Memory of
Warren G.
Harding's
Scandalous
Legacy
A Filmmaker at
the Margins
Hollywood's
Censor
From Shtetl to
Stardom

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How the Agency
Shapes Film and
Television

The Scientist
and the Cinema
Barbara

Stanwyck

The definitive b
ehind-the-scenes
history of one
of Hollywood's
most closely
guarded

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cinematic secrets finally revealed—painted backdrops and the scenic artists who brought them to the big screen. In almost every feature film of Hollywood's golden age, from *The Wizard of Oz* to *North by*

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Northwest to
Cleopatra to The
Sound of Music,
painted backings
have convinced
moviegoers that
what they are
seeing—whether
the fantastic
roads of Oz, the
presidents of
Mount Rushmore,
or ancient
Egyptian

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kingdoms—is
absolutely real.
These backings
are at once
intended to
transport the
audience and yet
remain unseen
for what they
really are. The
Art of the
Hollywood
Backdrop reveals
the hidden world

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and creators of
these

With Hitler
masterpieces,
long-guarded as
a special
effects secret
by the major
studios such as
MGM, Warner
Brothers,
Universal,
Columbia, 20th
Century Fox, and
Paramount.

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Despite the
continued use of
hand-painted
backings in
today's films,
including the
big-budget
Interstellar and
Lemony Snicket's
A Series of
Unfortunate
Events among
many others,
digital

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technology is beginning to supplant the art form. In an effort to preserve the irreplaceable knowledge of scenic masters, Karen Maness and Richard Isackes, in collaboration with the Art Directors Guild,

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have compiled a
definitive
history of the
craft, complete
with interviews
of the surviving
artists. This is
a rich
undiscovered
history—a
history replete
with competing
art departments,
dynastic scenic

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families, and
origins

stretching back
to the films of
Méliès, Edison,
Sennett,
Chaplin, and
Fairbanks.

Filled cover to
cover with over
300 images, The
Art of the
Hollywood
Backdrop is

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With Hitler

beautifully
packaged as a
hardcover book
with slipcase.
During World War
II, the Los
Angeles region
underwent rapid
industrial
growth as Kaiser
Steel opened a
giant mill in
Fontana, and the
aircraft

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giants--North
American
Aviation,
Lockheed,
Douglas, and
Hughes--expanded
with war
contracts. The
war economy's
demographic and
ethnic
dimensions
included women
and African

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American
entering factory
work and troops
streaming
through Union
Station to San
Pedro for
embarkation. The
Zoot Suit Riots
defined the
tensions between
servicemen and
the Mexican
American

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community, and
the internment
of Japanese
Americans led to
the eventual
disappearance of
established
neighborhoods.
The war inspired
home front
efforts by local
civic and
academic
institutions, by

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the
With Hitler

entertainment
industry, and by
émigrés from
Nazi Germany. It
led to the
training of
civilian corps,
rationing, and
vigilance for
enemy
activities.
American
participation in

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World War II
from 1941 to
1945 energized
the region's
growing
industrial
infrastructure
and spurred
postwar economic
and housing
development.
Contrary to
theories of
single person

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authorship,
America's

Corporate Art
argues that the
corporate studio
is the author of
Hollywood motion
pictures, both
during the
classical era of
the studio
system and
beyond, when
studios became

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players in
global dramas
staged by
massive
entertainment
conglomerates.
Hollywood movies
are examples of
a commodity
that, until the
digital age, was
rare: a self-
advertising
artifact that

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markets the
studio's brand
in the very act
of consumption.
The book covers
the history of
corporate
authorship
through the
antithetical
visions of two
of the most
dominant
Hollywood

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With Hitler
studios, Warner
Bros. and MGM.

During the
classical era,
these studios
promoted their
brands as
competing social
visions in
strategically
significant
pictures such as
MGM's Singin' in
the Rain and

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Warner's The
Fountainhead.

Christensen
follows the
studios'
divergent fates
as MGM declined
into a valuable
and portable
logo, while
Warner Bros.
employed Batman,
JFK, and You've
Got Mail to seal

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deals that made it the biggest entertainment corporation in the world. The book concludes with an analysis of the Disney-Pixar merger and the first two Toy Story movies in light of the recent judicial extension of

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constitutional
rights of the
corporate
person.

West of Eden is
the definitive
story of
Hollywood, told,
in their own
words, by the
people on the
inside: Lauren
Bacall, Arthur
Miller, Dennis

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Hopper, Frank
Gehry, Ring
Lardner, Joan
Didion, Stephen
Sondheim - all
interviewed by
Jean Stein, who
grew up in the
Forties in a
fairytale
mansion in the
Hollywood Hills.
The book takes
us from the

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discovery of oil
in the Twenties
with the story
of the tycoon
Edward Doheny
(There Will Be
Blood) and
traces the
growth of
corruption
through the
syndicates, the
mob, and the
movie studios -

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from the beginnings of the film industry to the end, with News Corp. and Rupert Murdoch (who bought the Stein mansion in 1985). West of Eden is about money, power, fame and terrible

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secrets: the
doomed Hollywood
of the late
Fifties, early
Sixties - 'the
rotten heart of
paradise'. Like
her last book,
the best-selling
Edie, this is an
oral history
told through
brilliantly
edited

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interviews. As
this is
Hollywood, it's
a book full of
sex, drugs and
celebrity
glamour; but
because it's
built from the
firsthand
accounts of
people who were
actually there,
many of them

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writers, actors
and artists,

it's also
strangely
claustrophobic,
seductive, and
completely
compelling.

Los Angeles in
World War II
Stanley Kubrick
Movies and
Midrash
The

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Hollywood's

Indian

Nazi Nexus

Show Trial

How Politics,

Profits and

Propaganda

Shaped World War

II Movies

Offers a definitive

account of the debate

over a controversial

deal between

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Palestine and Nazi
Germany that virtually
tore apart the Jewish
world in the pre-World
War II era, ultimately
saving lives and
rescuing assets, but
only after allowing the
Nazi regime to survive
its first year. Reprint.
"Jenkins's book raises
serious ethical and
legal questions about
the relationship

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between the CIA and Hollywood and the extent to which we consume propaganda from one through the other. . . . Should the CIA be authorized to target American public opinion? If our artists don't confront [the question] more directly, and soon, the Agency will only continue to infiltrate

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our vulnerable film and television screens—and our minds." —Tom Hayden, Los Angeles Review of Books "The book makes a strong case that the CIA should not be in Hollywood at all, but that if it is, it cannot pick and choose which movies it wishes to support.

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Well written and researched, this study examines a subject that has not received enough scholarly or critical attention.

Highly recommended."

—Choice "A
fascinating, highly readable, and original new work. . . .

Incorporating effective, illustrative

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case studies, The CIA
in Hollywood is
definitely
recommended to
students of film,
media relations, the
CIA, and U.S.

interagency relations."
—H-Net Reviews

From Victor
Frankenstein to Dr.
Moreau to Doc Brown
in Back to the Future,
the scientist has been

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a puzzling,
With Hitler
fascinating, and
threatening presence
in popular culture.

From films we have
learned that scientists
are either evil
maniacal geniuses or
bumbling saviors of
society. Mad, Bad and
Dangerous? puts this
dichotomy to the test,
offering a wholly
engaging yet not

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uncritical history of
the cinematic
portrayal of scientists.
Christopher Frayling
traces the genealogy
of the scientist in film,
showing how the
scientist has often
embodied the
predominant anxieties
of a particular
historical moment.
The fear of nuclear
holocaust in the

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1950s gave rise to a rash of radioactive-mutant horror movies, while the possible dangers of cloning and biotechnology in the 1990s manifested themselves in Jurassic Park. During these eras, the scientist's actions have been viewed through a lens of fascination and fear.

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In the past few decades, with increased public awareness of environmental issues and of the impact of technology on nature, the scientist has been transformed once again—into a villainous agent of money-hungry corporate powers.

Mad, Bad and

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Dangerous? also examines biographical depictions of actual scientists, illuminating how they are often portrayed as social misfits willing to sacrifice everything to the interests of science. Drawing on such classic and familiar films as Frankenstein,

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Metropolis, and The Wizard of Oz, Frayling brings social and film history together to paint a much larger picture of the evolving value of science and technology to society. A fascinating study of American culture and film, Mad, Bad and Dangerous? resurrects the scientists of late night

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movies and drive-in theaters and gives them new life as cultural talismans.

Nice Guys Don't Work in Hollywood is a fast-paced view of Harrington's journey through the kaleidoscope of the movie business, acting alternatively as personal memoir and cultural history from a

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veteran of the
entertainment
business. In addition,
Harrington was living
as a gay man in
Hollywood and the
book gives a rare
peek into the hidden
world of what was
then an elite
subculture. Starting in
1940s avant-garde
heyday, Harrington
made several deeply

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intuitive and evocative
films. Against all
odds, he then became
a Hollywood insider.

How Jews Foiled Nazi
Plots Against
Hollywood and
America

A Biography

High Noon

Dead Last

Scandals of Classic
Hollywood

Romanticism at the

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End of History

How Julius Fromm's
Condom Empire Fell
to the Nazis

Offering both in-
depth analyses of
specific films and
overviews of the
industry's output,
Hollywood's Indian
provides insightful
characterizations of
the depiction of the

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Native Americans in film. This updated edition includes a new chapter on Smoke Signals , the groundbreaking independent film written by Sherman Alexie and directed by Chris Eyre.

Taken as a whole the essays explore the many ways in

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which these portrayals have made an impact on our collective cultural life.

In 1947, the Cold War came to Hollywood. Over nine tumultuous days in October, the House Un-American Activities Committee held a notorious

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round of hearings
into alleged
Communist
subversion in the
movie industry. The
blowback was
profound: the major
studios pledged to
never again employ
a known Communist
or unrepentant
fellow traveler. The
declaration marked

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the onset of the
blacklist era, a time
when political
allegiances, real or
suspected,
determined
employment
opportunities in the
entertainment
industry. Hundreds
of artists were
shown the door—or
had it shut in their

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faces. In Show Trial, Thomas Doherty takes us behind the scenes at the first full-on media-political spectacle of the postwar era. He details the theatrical elements of a proceeding that bridged the realms of entertainment and politics, a

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courtroom drama
starring glamorous
actors, colorful
moguls, on-the-
make congressmen,
high-priced lawyers,
single-minded
investigators, and
recalcitrant
screenwriters, all
recorded by
newsreel cameras
and broadcast over

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radio. Doherty tells the story of the Hollywood Ten and the other witnesses, friendly and unfriendly, who testified, and chronicles the implementation of the postwar blacklist. Show Trial is a rich, character-driven inquiry into

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how the HUAC
hearings ignited the
anti-Communist
crackdown in
Hollywood,
providing a gripping
cultural history of
one of the most
transformative
events of the
postwar era.
Tells the remarkable
story of the Jewish

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moguls in
Hollywood who
established the first
anti-Nazi Jewish
resistance
organization in the
country in the 1930s
In April 1939,
Warner Brothers
studios released the
first Hollywood film
to confront the Nazi
threat in the United

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States. Confessions of a Nazi Spy, starring Edward G. Robinson, told the story of German agents in New York City working to overthrow the U.S. government. The film alerted Americans to the dangers of Nazism at home and

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encouraged them to
defend against it.

Confessions of a
Nazi Spy may have
been the first
cinematic shot fired
by Hollywood
against Nazis in
America, but it by no
means marked the
political awakening
of the film industry's
Jewish executives

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to the problem.

Hollywood's Spies tells the remarkable story of the Jewish moguls in Hollywood who paid private investigators to infiltrate Nazi groups operating in Los Angeles, establishing the first anti-Nazi Jewish resistance

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organization in the
country—the Los

Angeles Jewish

Community

Committee

(LAJCC). Drawing

on more than

15,000 pages of

archival documents,

Laura B.

Rosenzweig offers a

compelling narrative

illuminating the role

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that Jewish
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Americans played in
combating insurgent
Nazism in the
United States in the
1930s. Forced
undercover by the
anti-Semitic climate
of the decade, the
LAJCC partnered
with organizations
whose Americanism
was unimpeachable,

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such as the American Legion, to channel information regarding seditious Nazi plots to Congress, the Justice Department, the FBI and the Los Angeles Police Department. Hollywood's Spies corrects the decades-long belief

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that American Jews lacked the political organization and leadership to assert their political interests during this period in our history and reveals that the LAJCC was one of many covert "fact finding" operations funded by Jewish Americans designed

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to root out Nazism
in the United States.

Celebrity gossip
meets history in this
compulsively
readable collection
from BuzzFeed
reporter Anne Helen
Peterson. This
guide to film stars
and their deepest
secrets is sure to
top your list for

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movie gifts and appeal to fans of classic cinema and hollywood history alike. Believe it or not, America's fascination with celebrity culture was thriving well before the days of TMZ, Cardi B, Kanye's tweets, and the #metoo allegations

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that have gripped
Hollywood. And the
stars of yesteryear?
They weren't always
the saints that we
make them out to
be. BuzzFeed's
Anne Helen
Petersen, author of
Too Fat, Too Slutty,
Too Loud, is here to
set the record
straight. Pulling little-

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known gems from the archives of film history, Petersen reveals eyebrow-raising information, including:

- The smear campaign against the original It Girl, Clara Bow, started by her best friend
- The heartbreaking story of Montgomery

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Cliff's rapid rise to fame, the car accident that destroyed his face, and the "long suicide" that followed • Fatty Arbuckle's descent from Hollywood royalty, fueled by allegations of a boozy orgy turned violent assault •

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Why Mae West was arrested and jailed for "indecent charges" • And much more Part biography, part cultural history, these stories cover the stuff that films are made of: love, sex, drugs, illegitimate children, illicit affairs, and

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botched cover-ups. But it's not all just tawdry gossip in the pages of this book. The stories are all contextualized within the boundaries of film, cultural, political, and gender history, making for a read that will inform as it entertains. Based

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on Petersen's
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beloved column on
the Hairpin, but
featuring 100% new
content, Scandals of
Classic Hollywood is
sensationalism
made smart.