

Flapper

Eva Lehman loves the nightlife and nothing will stop her from having a good time. She started work as a clerk for a local insurance firm, but she quickly discovers the beady-eyed, slick-backed hair office manager has some undesirable intentions towards the women in the office. Twice in one day, a mysterious and handsome man comes to her rescue, and at the club, she tries to thank him but he brushes her off. Malcolm Schwartz is a professional man. His life is centered around his career as a lawyer, and he is only interested in a woman who is serious and committed. During a very trying case, he finds that he can't always trust his gut. Before this trial and meeting Eva, a flapper was out of the question. She changes his mind about the reliability of a woman who dresses scandalously at night and frequents the vaudeville shows and jazz clubs. Despite their rocky first meeting, they keep running into each other but what will happen with their sexual attraction?

It has been 240 years since 1777 when women lost the right to vote in New York to 1920 when the "Nineteenth Amendment to the U.S. Constitution" ratified, stating, "The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex." The lives of American women in the 1920s differed vastly from their counterparts who had lived only a few decades prior to entrance into the adult world. To the women of the 1920s, the True Woman was little more than a relic that simply acted as a generational gap between their grandmothers and mothers, and themselves. The battle for suffrage was finally over. After all those years of struggles, women had won the precious right to vote. The generations of suffragists that had fought for so long proudly entered the political world. Carrie Chapman Catt carried the struggle into voting awareness with the founding of the League of Women Voters. Alice Paul vowed to fight until an Equal Rights Amendment was added to the Constitution. Margaret Sanger declared that female independence could be accomplished only with proper birth control methods. To their dismay, the daughters of this generation seemed uninterested in these grand causes. As the 1920s roared along, many young women of the age wanted to have fun. With almost infinite more opportunities and equality than the generations before them, these young women quickly and eagerly embraced a rapidly changing world that now allowed females to finally voice their opinions in both the private and public sector. And although a number of holdovers still existed from the Victorian era, the partition between the True Woman and the New Woman was slowly becoming more and more apparent, especially a new phenomenon's like the flapper and the vacuum cleaner took over the American media. Never before in American history had women experienced such personal, social, or political freedom, which meant that the 1920s was also a time of exploration in regards to what it now meant to be a woman. As evidenced in both the images and the articles on these New Women, a completely new outlook on womanly body image was beginning to hold in American communities. In the past, a more full-figured physique was considered most attractive on females, displaying that they were both capable of buying food and not having difficulty in birthing children. In sharp contrast, the 1920s saw the entrance of the flapper, who often "wore the flapper uniform which turned to flattening brassieres that were constructed of shoulder straps and a single band of material that encased the body from chest to waist. Although a healthy, trim build was emulated in past decades, the pencil-thin frames that were now considered to be the ideal of the 1920s were much, much different than anything that had ever been seen before. As evidenced in the many images advertising maternity corsets and girdles, being stick-straight during both pregnancy and immediately after birth was a necessity for decade's New Women. Whereas the True Woman existed solely to be a good mother and wife to her family, the New Woman often placed her appearance and outward image right up along with the home. A very rapidly changing America resulted in a massive shift between the beliefs that had governed the True Woman and those that had come to oversee the New Woman of the 1920s. New opportunities and equalities gave the young women of the 1920s an unprecedented level of freedom compared to their mothers and grandmothers, while also allowing them to indulge in pursuits other than a constant aspiration for motherhood. It was likely this freedom and the third wave of industrialization that had spawned the new athletics, dieting, and flapper crazes that have come to epitomize the 1920s in American history. As the "Flappers" danced at speakeasies women on Puerto Rico dreamed beyond our boundaries of white and gold sands and palm trees, but that is another story. Read!

Elodie Belrose deconstructs conventional understandings of the flapper prototype through an astute critique of Fitzgerald's short stories "Bernice Bobs Her Hair," "Diamond as Big as the Ritz," "Winter Dreams," "The Ice Palace," and many other tales of the Jazz Age. Belrose also offers one of the best concise historical accounts on the rise of the flapper's prominence in 1920's America. F. Scott Fitzgerald's short fiction offers a contrasting, untold narrative of the flapper's impact on American society when compared to his novels. The flapper was not the catalyst for a grand American sexual revolution, but rather one of many steps on the staircase to female equality. Fitzgerald wrote of a new woman who smoked cigarettes, drank alcohol, bobbed her hair, and scantily dressed herself in calf-length skirts. Rather than remain within her comforts, she preferred to brave the mysteries of the unknown. She was playful, free loving, and sexually aware. She was the flapper.

If you love *The Great Gatsby*, you'll want to read the *Flappers* series. Joy and tragedy collide in *DIVA*, the

riveting conclusion to the Flappers series, set in the dazzling Roaring Twenties. Parties, bad boys, speakeasies—life in Manhattan has become a woozy blur for Clara Knowles. If Marcus Eastman truly loved her, how could he have fallen for another girl so quickly? Their romance mustn't have been as magical as Clara thought. And if she has to be unhappy, she's going to drag everyone else down to the depths of despair right along with her. Being a Barnard girl is the stuff of Lorraine Dyer's dreams. Finding out that Marcus is marrying a gold digger who may or may not be named Anastasia? A nightmare. The old Lorraine would have sat by and let the chips fall where they may, but she's grown up a lot these past few months. She can't bear to see Marcus lose a chance for true love. But will anyone listen to her? Now that the charges against her have been dropped, Gloria Carmody is spending the last dizzying days of summer on Long Island, yachting on the sound and palling around with socialites at Forrest Hamilton's swanky villa. Beneath her smile, though, Gloria's keeping a secret. One that could have deadly consequences . . .

Six Women of a Dangerous Generation

Flapper

The Hollywood Flapper, 1920-1930

Flapper (A Historical Fiction Romance Story)

Blank Lined Writing Journal, (7 X 10, 17. 78 CM X 25. 4 CM), 200 Pages/100 Sheets Notebook

Adventures and Emotions of a Flapper

1920s flappers have fascinated men and women for decades. Flappers were feisty young women who loved their independence. They were creative and stylish in the way they dressed and used fashion to express themselves. You can use this journal to express yourself. Fill the blank pages with your hopes and dreams.

One of the most popular Hollywood child stars of the late 1910s, Virginia Lee Corbin was well known to fans worldwide. With her mother as her manager, Corbin retained her popularity as she grew older. She performed in vaudeville for a couple of years before continuing her film career. Corbin fit well into the flapper mold of the Jazz Age and appeared in many films throughout the 1920s. As she matured, her mother found it ever more difficult to control her. Corbin led a difficult life. After her mother's suicide attempt, she found that all the money she had earned was gone. Her marriage (at age 18) failed and she was eventually separated from her children. The flapper struggled to remain relevant in the sound era and was trying to make a comeback when she died at 31 in 1942.

*William Luce Biographical Monologue Character: 1 female Interior Set Based on her letters and stories, this exciting play is the definitive portrait of Mrs. F. Scott Fitzgerald: the glamorous, fun loving and tragic Zelda. As in *The Belle of Amherst*, *Lucifer's Child* and *Bronte*, Luce reveals the contradictions and mysteries of an extraordinary woman while fashioning a moving yet witty play. Set in an insane asylum on the last day of Zelda's life, the*

The Fate of a Flapper, the second mystery in this captivating new series, takes readers into the dark, dangerous, and glittering underworld of a 1920's Chicago speakeasy. A 2019 Agatha Award Nominee for "Best Historical Mystery"! After nine months as a cigarette girl at the Third Door, one of Chicago's premier moonshine parlors, Gina Ricci feels like she's finally getting into the swing of things. The year is 1929, the Chicago Cubs are almost in the World Series, neighborhood gangs are all-powerful, and though Prohibition is the law of the land, the Third Door can't serve the cocktails fast enough. Two women in particular are throwing drinks back with abandon while chatting up a couple of bankers, and Gina can't help but notice the levels of inebriation and the tension at their table. When the group stumbles out in the early morning, she tries to put them out of her head. But once at home that night, Gina's sleep is interrupted when her cousin Nancy, a police officer, calls—she's found a body. Gina hurries over to photograph the crime scene, but stops short when she recognizes the body: it's one of the women from the night before. Could the Third Door have served the woman bad liquor? Or, Gina wonders, could this be murder? As the gangs and bombings draw ever closer, all of Chicago starts to feel like a warzone, and Gina is determined to find out if this death was an unlucky accident, or a casualty of combat.

A Mystery

The Flapper Queens

The Flippant Flapper: Female Characters in the Novels of F.Scott Fitzgerald and Zelda Fitzgerald

Lost Girls

A Comedy in Two Acts ...

Flappers 2 Rappers

A Guide to an American Subculture

Examines the symbols that defined perceptions of women during the late 1910s and 1920s and how they changed women's role in society.

In 1923 Chicago, seventeen-year-old Gloria Carmody rebels against her upcoming society wedding by visiting a speakeasy, while her Pennsylvania cousin, Clara, hides similar tastes and her best friend, Lorraine, makes plans of her own.

Modern women on trial looks at several sensational trials involving drugs, murder, adultery, miscegenation and sexual perversion in the period 1918–24. The trials, all with young female defendants, were presented in the media as morality tales, warning of the dangers of sensation-seeking and sexual transgression. The book scrutinises the trials and their coverage in the press to identify concerns about modern femininity. The flapper later became closely associated with the 'roaring' 1920s, but in the period immediately after the Great War she represented not only newness and hedonism, but also a frightening, uncertain future. This figure of the modern woman was a personification of the upheavals of the time, representing anxieties about modernity, and instabilities of gender, class, race and national identity. This accessible, extensively researched book will be of interest to all those interested in social, cultural or gender history.

"Flapper Anne is the daughter of an actress and the granddaughter of the great lady of Milledge, a small southern city where, by her father's will, she is required to live for a year. She is ultra modern both in deed and action, flirts outrageously with all sorts of eligible young men, and is something of a shock to Milledge's grand old lady."--Jacket blurb.

The Forgotten Flapper

Flapper Anne

Ragtime Dudes Meet a Paris Flapper

Vixen

The Fate of a Flapper

Diva

Flappers

Old Cars, Old Costumes, and an Old reason for Murder... Megan and Aiden, along with Barney, are back to solving murders, and this one makes friends out of foes. New characters arrive at Citrus Beach to help solve the mystery, working along with the town's sleuths. While Megan has her hands full with one zany writer, Aiden, tries to keep the new lawman on the right path. But its Barney that saves the day again— with the help of his sidekick-Gypsy and a pair of feathered watchmen.

Beatrice Burton Morgan (1894-1983) was a romance author whose books about life in the 1920s were known for their use of current slang and references to popular culture.

Ragtime is old hat, World War I is over, and the Roaring Twenties are underway. Cherie, an American flapper living it up in Paris, never intends to go back to her tiny hometown, Taos, New Mexico. But while visiting her sister in New York, a telegram brings word that an old friend, Morgan, is dying. Ragtime dudes Morgan and Jack, and wife Abigail, helped the sisters when their mother died. Now it's time to repay the favor. They arrive in Taos to find Abigail overwhelmed, Jack's in denial about Morgan's fate, and Abigail's son, Cyrus, is suffering from shell-shock—just like veterans Cherie's seen in Paris. Touched by his plight, Cherie nurtures him. It's not long before they fall in love. Abigail fears that once Cherie returns to Paris, Cyrus will be worse off than before. Cherie misunderstands and thinks mother hen wants her out of the picture. When Bryce, another friend from the days of ragtime, arrives, Morgan experiences a brief rally and asks to be driven to a place in the Taos Mountains he's always found spiritual. On the mountaintop, the Parisian flapper, the ragtime dudes, and their strange, extended family find themselves at the threshold of a thin place in this charming sequel.

This book offers an examination of the Roaring Twenties in the United States, focusing on the vibrant icon of the newly liberated woman—the flapper—that came to embody the Jazz Age. * Primary documents allow readers to see how contemporaries viewed flappers, follow the trial of a famous comedian charged with a horrific crime, and read what proponents of Prohibition really thought about wicked liquor * The glossary allows readers to enter into the spirit of the times, when people could express their delight using phrases such as "bee's knees," and "cat's meow"; pass along the word about illegal booze with colorful terms such as "hooch," "bathtub gin," and "bootleg"; and describe relentless dancers as "floorflushers," women using too much face makeup as "flour lovers," and pilots as "fly boys."

The Invention of the Flapper

A Delightful Comedy for an All-female Cast in One Act

The Romance of a Flapper

Ingenu

Don't Flapper Me

The Flapper Wife

Gatsby Flapper Fashion

Her undercover life... Her secret child Dancing in speakeasies at night is dutiful heiress Betty Dryer's only escape from her father's tyrannical control and marriage plans. There she meets mysterious FBI agent Henry Randall. Drawn into his investigation—and to emotionally scarred, lone-wolf Henry himself—Betty gives in to her desire, believing this could be her only chance at love before she's forced to wed. Until she discovers she's pregnant with Henry's baby! Sisters of the Roaring Twenties Flappers finding love in Hollywood Book 1 — The Flapper's Fake Fiancé Book 2 — The Flapper's Baby Scandal Coming Soon Book 3 - The Flapper's Scandalous Elopement "I loved this book, everything about it; the setting, the era, the clothes, the dialogue...everything." —Chicks, Rogues and Scandals on Stolen Kiss with the Hollywood Starlet "Sweet, romantic and oh so passionate, I will also defy anyone that doesn't cry because I certainly did ... 5/5 stars" —Goodreads on Diary of a War Bride

Unaware that a hired killer has followed them from Chicago, three eighteen-year-old flappers relocate to separate sections of New York City where their lives still revolve around speakeasies and rich boyfriends.

The 1920s saw one of the most striking revolutions in manners and morals to have marked North American society, affecting almost every aspect of life, from dress and drink to sex and salvation. Protestant Christianity was being torn apart by a heated controversy between traditionalists and the modernists, as they sought to determine how much their beliefs and practices should be altered by scientific study and more secular attitudes. Out of the controversy arose the Fundamentalist movement, which has become a powerful force in twentieth-century America. During this decade, hundreds (and perhaps thousands) of young girl preachers, some not even school

age, joined the conservative Christian cause, proclaiming traditional values and condemning modern experiments with the new morality. Some of the girls drew crowds into the thousands. But the stage these girls gained went far beyond the revivalist platform. The girl evangelist phenomenon was recognized in the wider society as well, and the contrast to the flapper worked well for the press and the public. Girl evangelists stood out as the counter-type of the flapper, who had come to define the modern girl. The striking contrast these girls offered to the racy flapper and to modern culture generally made girl evangelists a convenient and effective tool for conservative and revivalist Christianity, a tool which was used by their adherents in the clash of cultures that marked the 1920s.

With this ring... They're temporarily wed! Heiress Jane Dryer will do anything to escape her controlling father and the life of domestic drudgery he decrees—even elope with the handsome stranger she meets in a speakeasy! Wealthy railroad owner David Albright needs a temporary wife and Jane needs her independence, so the plan is to marry, then walk away. Only very soon, their fake marriage feels seductively real!

Faulkner's Flappers

Smoldering Flames

Girl Evangelists in the Flapper Era

Flapper Girls

The "Dangerous Chance of Being a Flapper"

The Flapper Caper

The Flapper's Baby Scandal

By the 1920s, women were on the verge of something huge. Jazz, racy fashions, eyebrowraising new attitudes about art and sex—all of this pointed to a sleek, modern world, one that could shake off the grimness of the Great War and stride into the future in one deft, stylized gesture. The women who defined this the Jazz Age—Josephine Baker, Tallulah Bankhead, Diana Cooper, Nancy Cunard, Zelda Fitzgerald, and Tamara de Lempicka—would presage the sexual revolution by nearly half a century and would shape the role of women for generations to come. In *Flappers*, the acclaimed biographer Judith Mackrell renders these women with all the color that marked their lives and their era. Both sensuous and sympathetic, her admiring biography lays bare the private lives of her heroines, filling in the bold contours. These women came from vastly different backgrounds, but all ended up passing through Paris, the mecca of the avant-garde. Before she was the toast of Parisian society, Josephine Baker was a poor black girl from the slums of Saint Louis. Tamara de Lempicka fled the Russian Revolution only to struggle to scrape together a life for herself and her family. A committed painter, her portraits were indicative of the age's art deco sensibility and sexual daring. The Brits in the group—Nancy Cunard and Diana Cooper—came from pinkie-raising aristocratic families but soon descended into the salacious delights of the vanguard. Tallulah Bankhead and Zelda Fitzgerald were two Alabama girls driven across the Atlantic by a thirst for adventure and artistic validation. But beneath the flamboyance and excess of the Roaring Twenties lay age-old prejudices about gender, race, and sexuality. These flappers weren't just dancing and carousing; they were fighting for recognition and dignity in a male-dominated world. They were more than mere lovers or muses to the modernist masters—in their pursuit of fame and intense experience, we see a generation of women taking bold steps toward something burgeoning, undefined, maybe dangerous: a New Woman.

A potent symbol of the Roaring Twenties, the archetypical flapper was invariably portrayed as a young woman wearing bobbed hair, heavy makeup, short skirts, and rolled stockings. She enjoyed drinking, dancing, and dating. This thesis explores how flappers were portrayed in the *Chicago Defender*, a major African-American newspaper. This lens unearths the black flapper - long overlooked by historians and media - and interrogates her meaning in terms of racial uplift and respectability. In turning away from respectability, the black flapper threatened to derail the ongoing project of racial uplift. The exception was a performance context, in which flapper characters onstage were seen as respectable workers instead of threateningly independent young women, and, as performers, often drew praise. The *Chicago Defender's* response to the flapper, a figure who epitomized women's new roles in the decade, illuminates contemporary discourse around sexuality, youth culture, and racial uplift.

Please note: This is a companion version & not the original book. Sample Book Insights: #1 America's Jazz Age began in July 1918 in Montgomery, Alabama, when a strikingly beautiful woman named Zelda Sayre caught the eye of First Lieutenant Francis Scott Fitzgerald. She was 17 years old, and she had a well-earned reputation for violating the time-honored codes of sexual propriety. #2 Zelda was a popular girl at Sidney Lanier High School, and she was well ahead of the learning curve in most other matters. She habitually rouged her cheeks and stenciled her eyes with mascara, giving her friends' parents great cause for concern. #3 Fitzgerald was a lazy man who spent most of his time reading and writing. He had little ambition, and he spent most of his time escaping the indignity of a fifth year at Princeton by enlisting in the army in late 1917. #4 Zelda was one of Montgomery's most popular debutantes. She enjoyed scores of romantic opportunities from the usual college and business crowds. With America fully mobilized for war, she was one of the most hotly pursued belles in the state.

Flapper is a dazzling look at the women who heralded a radical change in American culture and launched the first truly modern decade. The New Woman of the 1920s puffed cigarettes, snuck gin, hiked her hemlines, danced the Charleston, and necked in roadsters. More important, she earned her own keep, controlled her own destiny, and secured liberties that modern women take for granted. *Flapper* is an inside look at the 1920s. With tales of Coco Chanel, the French orphan who redefined the feminine form; Lois Long, the woman who christened herself "Lipstick" and gave New Yorker readers a thrilling entrée into Manhattan's extravagant Jazz Age nightlife; three of America's first celebrities: Clara Bow, Colleen Moore, and Louise Brooks; Dallas-born fashion artist Gordon Conway; Zelda and Scott Fitzgerald, whose swift ascent and spectacular fall embodied the glamour and excess of the era; and more, this is the story of America's first sexual revolution, its first merchants of cool, its first celebrities, and its most sparkling advertisement for the right to pursue happiness. Whisking us from the Alabama country club where Zelda Sayre first caught the eye of F. Scott Fitzgerald to Muncie, Indiana, where would-be flappers begged their mothers for silk stockings, to the Manhattan speakeasies where patrons partied till daybreak, historian Joshua Zeitz brings the 1920s to exhilarating life.

American Youth Slang

Defining the American Flapper : Character and Caricature in the Twenties, and in the Fiction of Fitzgerald and Faulkner

Flap Goes the Flapper

The Flapper's Fake Fiancé

The Life and Films of Virginia Lee Corbin

"Bare Knees" Flapper

Out of the Mouths of Babes

Flapper A Madcap Story of Sex, Style, Celebrity, and the Women Who Made America Modern Crown

Entertaining, highly readable book pulses with the vernacular of young Americans from the end of the 19th century to the present. Alphabetical listings for each decade, plus fascinating sidebars about language and culture.

In the roaring twenties, after the first World war, a new growing independent woman came into existence, the so-called Flapper. She was playful, a flirt, controversial and naughty with her chic lingerie and her short hair. These women appear to amass in the famous novels of F. Scott Fitzgerald who was married to a fashionable flapper, Zelda Fitzgerald-Sayre. She also wrote a novel herself, which was not a big success. In this work, all the female characters of the novels Tender is the Night, The Great Gatsby, This side of Paradise and Save me the waltz are discussed. Maartje Janssen is an experienced teacher and pedagogue and writes non-fiction books and also wrote this book on the women in the novels of F. Scott Fitzgerald and Zelda Fitzgerald. Maartje Janssen has been an enthusiastic and spontaneous teacher of English for over 20 years now and wrote this book when she attended University when she was younger. She has now altered the book and has perfected the book into a fine clear story about the Flippant Flappers in the famous novels of F. Scott Fitzgerald and Zelda Fitzgerald-Sayre!

In the glorious, boozy party after the first World War, a new being burst defiantly onto the world stage: the so-called flapper. Young, impetuous, and flirtatious, she was an alluring, controversial figure, celebrated in movies, fiction, plays, and the pages of fashion magazines. But, as this book argues, she didn't appear out of nowhere. This spirited, beautifully illustrated history presents a fresh look at the reality of young women's experiences in America and Britain from the 1890s to the 1920s, when the "modern" girl emerged. Linda Simon shows us how this modern girl bravely created a culture, a look, and a future of her own. Lost Girls is an illuminating history of the iconic flapper as she evolved from a problem to a temptation, and finally, in the 1920s and beyond, to an aspiration.

Fanny, the Frivolous Flapper

Modern women on trial

Banking the Flames of Youth

Flappers and Philosophers

Flapper! a Madcap Musical Comedy Tribute to the 1920s

Summary of Joshua Zeitz's Flapper

A Madcap Story of Sex, Style, Celebrity, and the Women Who Made America Modern

Fantagraphics celebrates The Flapper Queens, a gorgeous collection of full-color comic strips. In addition to featuring the more well-known cartoonists of the era, such as Ethel Hays, Nell Brinkley, and Virginia Huget, Eisner award-winning Trina Robbins introduces you to Eleanor Schorer, who started her career in the teens as a flowery art nouveau Nell Brinkley imitator but, by the '20s, was drawing bold and outrageous art deco illustrations; Edith Stevens, who chronicled the fashion trends, hairstyles, and social manners of the '20s and '30s in the pages of The Boston Globe; and Virginia Huget, possibly the flappiest of the Flapper Queens, whose girls, with their angular elbows and knees, seemed to always exist in a euphoric state of Charleston.

The Forgotten Actresses series combines real-life research with Hollywood Babylon flavor to create a sympathetic look at some famous Hollywood hard-luck cases. Book One: The Forgotten Flapper - A presence lurks in New York City's New Amsterdam Theatre when the lights go down and the audience goes home. They say she's the ghost of OLIVE THOMAS, one of the loveliest girls who ever lit up the Ziegfeld Follies and the silent screen. From her longtime home at the theater, Ollie's ghost tells her story from her early life in Pittsburgh to her tragic death at twenty-five. After winning a contest for "The Most Beautiful Girl in New York," shopgirl Ollie modeled for the most famous artists in New York, and then went on to become the toast of Broadway. When Hollywood beckoned, Ollie signed first with Triangle Pictures, and then with MYRON SELZNICK's new production company, becoming most well known for her work as a "baby vamp," the precursor to the flappers of the 1920s. After a stormy courtship, she married playboy JACK PICKFORD, MARY PICKFORD's wastrel brother. Together they developed a reputation for drinking, club-going, wrecking cars, and fighting, along with giving each other expensive make-up gifts. Ollie's mysterious death in Paris' Ritz Hotel in 1920 was one of Hollywood's first scandals, ensuring that her legend lived on. Book Two: The It Girl and Me- Daisy DeVoe has left her abusive husband, her father has been pinched for bootlegging, and she's embarrassed by her rural Kentucky roots. But on the plus side, she's climbing the ladder in the salon of Paramount Pictures, styling hair for actress Clara Bow. Clara is a handful. The "It" Girl of the Jazz Age personifies the new woman of the 1920s onscreen, smoking, drinking bootleg hooch, and bursting with sex appeal. But her conduct off the set is even more scandalous. Hoping to impose a little order on Clara's chaotic life, Paramount persuades Daisy to sign on as Clara's personal secretary. Thanks to Daisy, Clara's bank account is soon flush with cash. And thanks to Clara, Daisy can finally shake off her embarrassing past and achieve respectability for herself and her family. The trouble begins when Clara's newest fiancé, cowboy star Rex Bell, wants to take over, and he and Daisy battle for control. Torn between her loyalty to Clara and her love for her family, Daisy has to make a difficult choice when she ends up in the county jail. Here, Daisy sets the record straight, from her poverty-stricken childhood to her failed marriage; from a father in San Quentin to her rollercoaster time with Clara, leaving out none of the juicy details. Book Three: Bathing Beauty- During Hollywood's infancy, Marie Prevost is a beautiful Canadian who becomes famous for her silent film work with Mack Sennett's Bathing Beauties. Lured away by an offer from Universal Pictures, she makes more profitable flapper-themed movies, and when her contract ends, she moves to Warner Brothers, where her star continues to rise. Her triumph in Ernst Lubitsch's The Marriage Circle and her marriage to actor Kenneth Harlan mark her as one of filmdom's biggest stars of the 1920s. But in 1926, a series of tragedies combine to torpedo her career. By the 1930s, with her star fallen, Marie desperately claws her way back, fighting weight gain and alcohol in her struggle to get back on top. In Bathing Beauty, Marie tells the story of her rise to fame and her struggle to regain it, despite all the odds.

An inconvenient attraction... To her convenient fiancé! Patsy Dryer may be a biddable heiress by day, but nothing will stop her from dancing all night in Hollywood's speakeasies—or fulfilling her dream of becoming a reporter. She's investigating the mystery of an escaped convict with brooding, handsome

newspaper editor Lane Cox...until they must pretend to be engaged! With their scoop linked to Lane's tragic past, dare Patsy hope for a happy ending for their own story, too? Sisters of the Roaring Twenties Flappers finding love in Hollywood Book 1 – The Flapper's Fake Fiancé Look out for more books in the series, coming soon! "I loved this book, everything about it; the setting, the era, the clothes, the dialogue... everything. I was hooked." – Chicks, Rogues and Scandals on Stolen Kiss with the Hollywood Starlet "Sweet, romantic and oh so passionate, I will also defy anyone that doesn't cry because I certainly did ... 5/5 stars" – Goodreads on Diary of a War Bride

A presence lurks in New York City's New Amsterdam Theatre when the lights go down and the audience goes home. They say she's the ghost of Olive Thomas, one of the loveliest girls who ever lit up the Ziegfeld Follies and the silent screen. From her longtime home at the theater, Ollie's ghost tells her story from her early life in Pittsburgh to her tragic death at twenty-five. After winning a contest for "The Most Beautiful Girl in New York," shopgirl Ollie modeled for the most famous artists in New York, and then went on to become the toast of Broadway. When Hollywood beckoned, Ollie signed first with Triangle Pictures, and then with Myron Selznick's new production company, becoming most well known for her work as a "baby vamp," the precursor to the flappers of the 1920s. After a stormy courtship, she married playboy Jack Pickford, Mary Pickford's wastrel brother. Together they developed a reputation for drinking, club-going, wrecking cars, and fighting, along with giving each other expensive make-up gifts. Ollie's mysterious death in Paris' Ritz Hotel in 1920 was one of Hollywood's first scandals, ensuring that her legend lived on.

The Flapper

Flappers and the New American Woman

The Black Flapper's Challenge to Respectability in the Chicago Defender, 1920-1929

A Roaring Twenties Musical Comedy in One Act

Flapper: The Evolution of Women in F. Scott Fitzgerald's Short Fiction

"Wild Women"

The Last Flapper