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Beyond the Looking Glass

ANA SALZBERG

**Narcissism
and Female
Stardom in
Studio-Era
Hollywood**

Beyond The Looking Glass Narcissism And Female Stardom In Studio Era Hollywood

Andrea Virginás



Beyond The Looking Glass Narcissism And Female Stardom In Studio Era Hollywood:

Beyond the Looking Glass Ana Salzberg, 2014-08-01 As living subjects rather than static icons studio era Hollywood actresses actively negotiated a balance between their public personas film roles and corporeal presence The contemporary audience's engagement with the experience of these actresses unsettles the traditional model of narcissistic identification which divides the off screen spectator from his/her on screen ideal Exploring the fan's desire for a material connection to the performer as well as the star's own dialogue between embodied experience and idealized image *Beyond the Looking Glass* traces on and off screen representations of narcissistic femininity in classical Hollywood through studies of stars like Greta Garbo Ava Gardner and Marilyn Monroe Merging historical and theoretical concerns with particular attention to the resonance of golden age Hollywood in new media this book explores the movie screen as a medium of shared experience between spectator and star

Robert Taylor Gillian Kelly, 2019-06-27 Because of his lengthy screen resume that includes almost eighty appearances in such movies as *Camille* and *Waterloo Bridge* as well as a marriage and divorce to actress Barbara Stanwyck Robert Taylor was a central figure of Hollywood's classical era Despite this he can be regarded as a lost star an interesting contradiction given the continued success he enjoyed during his lifetime In *Robert Taylor Male Beauty Masculinity and Stardom in Hollywood* author Gillian Kelly investigates the initial construction and subsequent developments of Taylor's star persona across his thirty five year career By examining concepts of male beauty men as object of the erotic gaze white American masculinity and the unusual longevity of a career initially based on looks Kelly highlights how gender masculinity and male stars and the ageing process affected Taylor's career Placing Taylor within the histories of both Hollywood's classical era and mid twentieth century America this study positions him firmly within the wider industrial cultural and socioeconomic contexts in which he worked Kelly examines Taylor's film and television work as well as ephemeral material such as fan magazines to assess how his on and off screen personas were created and developed over time Taking a mostly chronological approach Kelly places Taylor's persona within specific historical moments in order to show the complex paradox of his image remaining consistently recognizable while also shifting seamlessly within the Hollywood industry Furthermore she explores Taylor's importance to Hollywood cinema by demonstrating how a star persona like his can fit so well and for so long that it almost becomes invisible and eventually almost forgotten

Produced by Irving Thalberg Ana Salzberg, 2020-05-01 Drawing on archival sources this is the first book to explore Thalberg's insights into casting editing story composition and the importance of the mass audience from a theoretical perspective

Scoring the Hollywood Actor in the 1950s Gregory Camp, 2020-12-30 *Scoring the Hollywood Actor in the 1950s* theorises the connections between film acting and film music using the films of the 1950s as case studies Closely examining performances of such actors as James Dean Montgomery Clift and Marilyn Monroe and films of directors like Elia Kazan Douglas Sirk and Alfred Hitchcock this volume provides a comprehensive view of how screen performance has been musicalised including

examination of the role of music in relation to the creation of cinematic performances and the perception of an actor's performance. The book also explores the idea of music as a temporal vector which mirrors the temporal vector of actors' voices and movements ultimately demonstrating how acting and music go together to create a forward axis of time in the films of the 1950s. This is a valuable resource for scholars and researchers of musicology, film music, and film studies more generally.

Gestures of Love Steven Rybin, 2017-05-24 *Gestures of Love* considers the viewer's enchantment with charismatic actors in film as the starting point for closely analyzing the performance of love in movies. Written with a thoughtful adoration for the actors who move us, Steven Rybin examines several of cinema's most beloved on-screen movie couples including Katharine Hepburn and Cary Grant, Myrna Loy and William Powell, Carole Lombard and John Barrymore, Gene Tierney and Dana Andrews, Lauren Bacall and Humphrey Bogart, and Rock Hudson and Dorothy Malone. Using the classical genres of screwball comedy, film noir, and the family melodrama as touchstones, Rybin places the depiction of romance in films into dialogue with the viewer's own emotional bond to the actors on the screen. In doing so, he offers rich new analyses of such classic films as *Bringing Up Baby*, *The Thin Man*, *Twentieth Century*, *Laura*, *To Have and Have Not*, *Tea and Sympathy*, *Written on the Wind*, and more.

Damsels and Divas Agata Frymus, 2020-04-17 *Damsels and Divas* examines the careers of three European stars of silent Hollywood: Pola Negri, Vilma Bánky, and Jetta Goudal. Through the interrogation of their star personae as depicted by their on-screen presence, film magazines, fan letters, popular press, and promotional material, it analyses the meanings of Europeaness and whiteness in the United States.

You Play the Girl Carina Chocano, 2017-08-08 National Book Critics Circle Award Winner. With dazzling clarity, Chocano's commentary exposes the subliminal sexism on our pages and screens. O, The Oprah Magazine. As a kid in the 1970s and 80s, Carina Chocano was confused by the mixed messages all around her that told her who she could be and who she couldn't. She grappled with sexed-up sidekicks, princesses waiting to be saved, and morally infallible angels who seemed to have no opinions of their own. It wasn't until she spent five years as a movie critic and was laid off just after her daughter was born, however, that she really came to understand how the stories the culture tells us about what it means to be a girl limit our lives and shape our destinies. In *You Play the Girl*, Chocano blends formative personal stories with insightful and emotionally powerful analysis. Moving from Bugs Bunny to Playboy Bunnies, from Flashdance to Frozen, from the progressive 70s through the backlash 80s, the glib 90s, and the pornified aughts, and at stops in between, she explains how growing up in the shadow of the girl taught her to think about herself and the world and what it means to raise a daughter in the face of these contorted reflections. In the tradition of Roxane Gay, Rebecca Solnit, and Susan Sontag, Chocano brilliantly shows that our identities are more fluid than we think and certainly more complex than anything we see on any kind of screen. If Hollywood's treatment of women leaves you wanting, you'll find good heady company in *You Play the Girl*. Elle.

The Routledge Companion to American Film History Pamela Robertson Wojcik, Paula J. Massood, 2025-02-12 Presenting new and diverse scholarship, this collection brings

together original essays that explore American film history from a fresh perspective. Comprising an introduction and 34 chapters written by leading scholars from around the globe and edited by Pamela Robertson Wojcik and Paula J Massood, this collection offers discussions of the American film industry from previously unexplored vantage points. Rather than follow a chronological format as with most film histories, this Companion offers a multiplicity of approaches to historiography and is arranged according to often underdeveloped or overlooked areas in American film, including topics such as alternate archives, hidden labor histories, style, racialized technologies, cinema's material cultures, spectators and fans, transnational film production, intermedial histories, history in and about films, and the historical afterlives of cinema. An exciting collection for serious film studies students and scholars interested in new perspectives and fresh approaches to thinking about and doing American film history.

Some Kind of Mirror Amanda Konkle, 2019-02-04. Although she remains one of the all-time most recognizable Hollywood icons, Marilyn Monroe has seldom been ranked among the greatest actors of her generation. Critics have typically viewed her film roles as mere extensions of her sexpot star persona. Yet this ignores both the subtle variations between these roles and the acting skill that went into the creation of Monroe's public persona. *Some Kind of Mirror* offers the first extended scholarly analysis of Marilyn Monroe's film performances, examining how they united the contradictory discourses about women's roles in 1950s America. Amanda Konkle suggests that Monroe's star persona resonated with audiences precisely because it engaged with the era's critical debates regarding femininity, sexuality, marriage, and political activism. Furthermore, she explores how Monroe drew from the techniques of Method acting and finely calibrated her performances to better mirror her audience's anxieties and desires. Drawing both from Monroe's filmography and from 1950s fan magazines, newspaper reports, and archived film studio reports, *Some Kind of Mirror* considers how her star persona was coauthored by the actress, the Hollywood publicity machine, and the fans who adored her. It is about why 1950s America made Monroe a star, but it is also about how Marilyn defined an era.

Film Genres in Hungarian and Romanian Cinema Andrea Virginás, 2021-04-22. *Film Genres in Hungarian and Romanian Cinema: History, Theory, and Reception* discusses how the Hungarian and Romanian film industries show signs of becoming a regional hub within the Eastern European canon, a process occasionally facilitated by the cultural overlap through the historical province of Transylvania. Andrea Virginás employs a film historical overview to merge the study of small national cinemas with film genre theory and cultural theory and posits that Hollywood-originated classical film genres have been important fields of reference for the development of these Eastern European cinemas. Furthermore, Virginás argues that Hungarian and Romanian genre films demonstrate a valid evolution within the given genre's standards and thus need to be incorporated into the global discourse on this subject. Scholars of film studies, Eastern European studies, cultural studies, and history will find this book particularly useful.

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