

Louise Brooks Barry Paris

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Kiss Hollywood Goodbye Anita Loos 1979

Ginger, Loretta, and Irene Who? George Eells 1976

Marjorie Main Michelle Vogel 2015-06-08 She was a slum mother, witty housekeeper, nosy neighbor, meddling maid, town gossip, and most memorably, Ma Kettle. Marjorie Main is best remembered for her portrayal of the farm mother of 15 children and wife of shiftless Pa Kettle. The characters were introduced in the 1945 film *The Egg and I*, and were such a hit that eight films followed. At an age when most actresses' careers are waning, Main's star was just beginning to rise. In real life, Main was as down to earth as characters she played. Her attire on the set and around her house were the same: a simple cotton house dress or jeans. She preferred riding the bus because she enjoyed interacting with regular people—the inspiration for her characters. This book chronicles Main's childhood on an Indiana farm and the inspirations that led her to the stage. After a distinguished theater career and minor film roles, at age 50 she was offered a long-term contract with premier studio MGM. Details of her acting career and

personal life covered here include her marriage to a scholarly widower 26 years her senior, and her work with actor Percy Kilbride, who was the antithesis of his character, the slothful Pa Kettle. A detailed filmography includes cast and credit lists and trivia about each of Main's 85 films.

Louise Brooks Peter Cowie 2006 Published to mark the centennial of her birth, a pictorial tribute chronicles the life and work of the provocative Jazz Age icon, from her early establishment with the Ziegfeld Follies and her successes with such films as Pandora's Box and Diary of a Lost Girl to her relationships with such figures as Charlie Chaplin and CBS founder William S. Paley.

Stanley Kubrick Vincent Lobrutto 1999-05-07 Stanley Kubrick, director of the acclaimed films Path of Glory, Spartacus, Lolita, Dr. Strangelove, 2001: Space Odyssey, A Clockwork Orange, The Shining, and Full Metal Jacket, is arguably one of the greatest American filmmakers. Yet, despite being hailed as "a giant" by Orson Welles, little is known about the reclusive director. Stanley Kubrick—the first full-length study of his life—is based on assiduous archival research as well as new interviews with friends, family, and colleagues. Film scholar Vincent LoBRutto provides a comprehensive portrait of the director, from his high school days, in the Bronx and his stint as a photographer for Look magazine, through the creation of his wide-ranging movies, including the long-awaited Eyes Wide Shut. The author provides behind-the-scenes details about writing, filming, financing, and reception of the director's entire output, paying close attention to the technical innovations and to his often contentious relationships with actors. This fascinating biography exposes the enigma that is Stanley Kubrick while placing him in context of film history.

Audrey Hepburn Barry Paris 2001-09-01 The most ambitious and personal account ever written about Hollywood's most gracious star-Audrey Hepburn by Barry Paris is a "moving portrayal" (The New York Times Book Review) that truly captures the woman who captured our hearts... With the insights of family and friends who never before spoke to a Hepburn biographer-and never-before-published photographs-Paris has created an in-depth portrait of the actress, from her childhood in Nazi-occupied Europe, through her legendary career, and into her UN ambassadorship.

The Diary of a Lost Girl (Louise Brooks Edition) Thomas Gladysz 2010-07 The 1929 Louise Brooks film, DIARY OF A LOST GIRL, is based on a bestselling book first published in Germany in 1905. Though little known today, it was a literary sensation at the beginning of the 20th Century. Was it "as many believed" the real-life diary of a

young woman forced by circumstance into a life of prostitution? Or a sensational and clever fake, one of the first novels of its kind? This controversial and often censored work inspired a sequel, a parody, a play, a score of imitators, and two silent films. It was also translated into 14 languages, and sold more than 1,200,000 copies. This new edition of the original English language translation brings this important book back into print in the United States after more than 100 years. It includes an introduction by Thomas Gladysz, Director of the Louise Brooks Society, detailing the book's remarkable history. This special "Louise Brooks Edition" also includes more than three dozen vintage illustrations. More at www.pandorasbox.com/diary.html

Lulu in Hollywood Louise Brooks 1982 "Louise Brooks (1906-1985), one of the most famous actresses of the silent era, was renowned as much for her rebellion against Hollywood as for her performances in such classics as Pandora's Box and Diary of a Lost Girl. Collected here are eight autobiographical essays by Brooks, vividly describing her childhood in Kansas, her early career as a Denishawn dancer and Ziegfeld Follies "Glorified Girl," and her friendships with Martha Graham, Charles Chaplin, W. C. Fields, Humphrey Bogart and others."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Swanson on Swanson Gloria Swanson 1980

Natasha Suzanne Finstad 2009-11-04 The New York Times bestselling definitive biography of Natalie Wood, *Natasha* is the haunting story of a vulnerable and talented actress whom many of us felt we knew. We watched her mature on the movie screen before our eyes—in *Miracle on 34th Street*, *Rebel Without a Cause*, *West Side Story*, *Splendor in the Grass*, and on and on. She has been hailed—along with Marilyn Monroe and Elizabeth Taylor—as one of the top three female movie stars in the history of film, making her a legend in her own lifetime and beyond. But the story of what Natalie endured, of what her life was like when the doors of the soundstages closed, has long been obscured. *Natasha* is based on years of exhaustive research into Natalie's turbulent life and mysterious drowning. Author Suzanne Finstad conducted nearly four hundred interviews with Natalie's family, close friends, legendary costars, lovers, film crews, and virtually everyone connected with the investigation of her strange death. Through these firsthand accounts from many who have never spoken publicly before, Finstad has reconstructed a life of emotional abuse and exploitation, of almost unprecedented fame, great loneliness, poignancy, and loss. She sheds an unwavering light on Natalie's complex relationships with James Dean, Elvis Presley, Frank Sinatra, Raymond Burr, Warren Beatty, and Robert Wagner and reveals the two lost loves of Natalie's life, whom her

controlling mother prevented her from marrying. Finstad tells this beauty's heartbreaking story with sensitivity and grace, revealing a complex and conflicting mix of fragility and strength in a woman who was swept along by forces few could have resisted.

Clara Bow David Stenn 2000-03-13 Hollywood's first sex symbol, the 'It' girl, Clara Bow was born in the slums of Brooklyn in a family plagued with alcoholism and insanity. She catapulted to fame after winning Motion Picture magazine's 1921 "Fame and Fortune" contest. The greatest box-office draw of her day—she once received 45,000 fan letters in a single month, Clara Bow's on screen vitality and allure that beguiled thousands, however, would be her undoing off-camera. David Stenn captures her legendary rise to stardom and fall from grace, her success marred by studio exploitation and sexual scandals.

My Hollywood Patsy Ruth Miller 2012-07 Patsy Ruth Miller gives us a fascinating pictorial and written "insider's look of the Golden Age of Hollywood. Share in her stories about Nazimova, Valentino, Lon Chaney, Tom Mix, Clark Cable, F. Scott Fitzgerald, John Barrymore, Charlie Chaplin, Greta Garbo, John Gilbert, Gloria Swanson and many others. She appeared in over 60 films and was best remembered for her role as Esmeralda in the 1923, "The Hunchback of Notre Dame."

A Beautiful Fairy Tale Richard P. Buller 2005 (Limelight). Coming of age in Paris in the 1920s, film and stage actress Lois Moran was a rumored paramour of writer F. Scott Fitzgerald and the inspiration for the character of Rosemary in his *Tender Is the Night*. As a young girl, Lois moved to Paris with her mother and thrived in the artistic and literary glow of the city. She danced with the National Paris Opera at age 14 and also was cast in two French films. Samuel Goldwyn, on a European tour in search of new talent, saw her work and was impressed. He cast her in what would become one of the best-known films of the era. With her performance as Laurel, the emotionally conflicted daughter in *Stella Dallas*, Lois Moran became an overnight sensation and took Hollywood by storm, and on her own terms. The author corresponded with Lois Moran during the last five years of her life. He had full and exclusive access to her journals, scrapbooks, and photos. In telling the Lois Moran story, Buller illuminates the history of film, theater, and television. He also includes a thorough and unique account of the actress's relationship with Fitzgerald. HARDCOVER

Garbo Barry Paris 2002 Greta Garbo (1905-1990) is as famous for her reclusiveness as for starring in such enduring classics as *Flesh and the Devil*, *Grand Hotel*, *Queen Christina*, and *Ninotchka*. In this richly illustrated

volume, renowned biographer Barry Paris offers the definitive biography of this fascinating and complex woman -- from her hardscrabble childhood in Sweden to her arrival in Hollywood at the age of nineteen, from her meteoric rise to stardom to her unintentional retirement from filmmaking at the height of her fame, from the new life she crafted for herself to her surprising, and failed, plans for a comeback. Drawing on hitherto unavailable material, including one hundred hours of tape-recorded conversations, fifty years of correspondence, and interviews with Garbo's surviving friends and family, Paris reveals the real woman behind the enigma.

Song Of Haiti Barry Paris 2000 Paris tells the story of Larry and Gwen Mellon and the passion that inspired them to leave behind a world of almost unfathomable luxury to devote their lives to the practice of medicine amongst the poorest of the poor. of photos.

Who's who on the Screen Charles Donald Fox 1920

Leonard Maltin's Movie Crazy Leonard Maltin 2008 Presents a selection of material from the author's newsletter of the same name that provides a history of Hollywood's golden age through personal recollections and interviews with its actors, writers, and directors.

Louise Brooks Jean-Maximillien De La Croix de Lafayette 2011 This book could infuriate Louise Brook's fans and admirers. It is totally different from all the other books and the glowing essays on this most unusual star, simply because it provides the most detailed and intimate depiction of the life of the REAL Louise Brooks, not the shining star on the silver screen camouflaged by camera's tricks and Hollywood's accessories, and the magic of German film directors and cameramen, but Louise Brooks in real life. Everything you wanted to know about her affairs, her lovers, her scandalous life as a failed wife, as a call girl, as a courtesan, as a Madam in New York, and a manipulative femme fatale, her ups and downs, the way she saw the world and rebelled against it, her misfortune in Hollywood, her bizarre behavior, her numerous marriages (legal and illegal) and divorces, betrayal of her husbands and lovers, how she used men to reach her goals, her adultery, addiction, nudity and the dark shadows in her hidden life.

Flapper Joshua Zeitz 2009-02-04 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.

The Road to Hollywood Bob Hope 1977

A Darling of the Twenties Madge Bellamy 1989

Louise Brooks, the Persistent Star Thomas Gladysz 2018-07-28 Louise Brooks, the Persistent Star brings together 15 years work by Thomas Gladysz, the Director of the Louise Brooks Society. Gathered here are a selection of his articles, essays, and blogs about the silent film star. The actress' best known films--Beggars of Life, Pandora's Box, and Diary of a Lost Girl--are discussed, as are many other little known aspects of Brooks' legendary career. These pieces range from the local ("Louise Brooks, at the corner of Brooklyn Avenue and 16th Street") to the worldly ("Making Personas: Transnational Film Stardom in Modern Japan"), from the provocative ("A Girl in Every Port The Birth of Lulu?") to the poignant ("Homage to George W. Lighton of Kentucky, idealistic silent film buff who perished in the Spanish Civil War"), from the quirky ("Louise Brooks' First Television Broadcast") to the surprising ("A Lost Girl, a Fake Diary, and a Forgotten Author"). Also included are related interviews with actor Paul McGann, singer-songwriter Rufus Wainwright, and novelist Laura Moriarty, author of The Chaperone.... with dozens of illustrations.

Cooper's Women Jane Ellen Wayne 1988

The Chaperone Laura Moriarty 2013-06-04 Soon to be a feature film from the creators of Downton Abbey starring Elizabeth McGovern, The Chaperone is a New York Times-bestselling novel about the woman who chaperoned an irreverent Louise Brooks to New York City in the 1920s and the summer that would change them both. Only a few years before becoming a famous silent-film star and an icon of her generation, a fifteen-year-old Louise Brooks leaves Wichita, Kansas, to study with the prestigious Denishawn School of Dancing in New York. Much to her

annoyance, she is accompanied by a thirty-six-year-old chaperone, who is neither mother nor friend. Cora Carlisle, a complicated but traditional woman with her own reasons for making the trip, has no idea what she's in for. Young Louise, already stunningly beautiful and sporting her famous black bob with blunt bangs, is known for her arrogance and her lack of respect for convention. Ultimately, the five weeks they spend together will transform their lives forever. For Cora, the city holds the promise of discovery that might answer the question at the core of her being, and even as she does her best to watch over Louise in this strange and bustling place she embarks on a mission of her own. And while what she finds isn't what she anticipated, she is liberated in a way she could not have imagined. Over the course of Cora's relationship with Louise, her eyes are opened to the promise of the twentieth century and a new understanding of the possibilities for being fully alive. Drawing on the rich history of the 1920s, '30s, and beyond—from the orphan trains to Prohibition, flappers, and the onset of the Great Depression to the burgeoning movement for equal rights and new opportunities for women—Laura Moriarty's *The Chaperone* illustrates how rapidly everything, from fashion and hemlines to values and attitudes, was changing at this time and what a vast difference it all made for Louise Brooks, Cora Carlisle, and others like them.

Princess Merle Charles Higham 1985

Platinum Girl Eve Golden 1991 Profiles the famous blond movie actress who died at the age of twenty-six from kidney disease

Louise Brooks Barry Paris 1990 The true story of "Lulu"—the dancer, flapper, movie star, libertine, drunk, critic, and cult figure whose life, both on and off screen, epitomizes an era for thousands of film fans. 106 halftones and line drawings.

Anita Loos Gary Carey 1988 A full-scale account of the life and seventy-year career of the popular author-screenwriter reveals Hollywood's golden years and literary New York and Paris of the 1920's, '30s and '40s

We Barrymores Lionel Barrymore 1974

The Bennetts Brian Kellow 2004-11-26 " *The Bennetts: An Acting Family* is a chronicle of one of the royal families of stage and screen. The saga begins with Richard Bennett, a small-town Indiana roughneck who grew up to be one of the bright lights of the New York stage during the early twentieth century. In time, however, Richard's fame was eclipsed by that of his daughters, Constance and Joan, who went to Hollywood in the 1920s and found major success there. Constance became the highest-paid actress of the early 1930s, earning as much as \$30,000 a week

in melodramas. Later she reinvented herself as a comedienne in the classic comedy *Topper*, with Cary Grant. After a slow start as a blonde ingenue, Joan dyed her hair black and became one of the screen's great temptresses in films such as *Scarlet Street*. She also starred in such lighter fare as *Father of the Bride*. In the 1960s, Joan gained a new generation of fans when she appeared in the gothic daytime television serial *Dark Shadows*. The *Bennetts* is also the story of another Bennett sister, Barbara, whose promising beginnings as a dancer gave way to a turbulent marriage to singer Morton Downey and a steady decline into alcoholism. Constance and Joan were among Hollywood's biggest stars, but their personal lives were anything but serene. In 1943, Constance became entangled in a highly publicized court battle with the family of her millionaire ex-husband, and in 1951, Joan's husband, producer Walter Wanger, shot her lover in broad daylight, sparking one of the biggest Hollywood scandals of the 1950s. Brian Kellow, features editor of *Opera News* magazine, is the coauthor of *Can't Help Singing: The Life of Eileen Farrell*. He lives in New York and Connecticut.

Louise Brooks Roland Jaccard 1988

Beggars of Life Thomas Gladysz 2017-04-27 This first ever study of "Beggars of Life" looks at the film Oscar-winning director William Wellman thought his finest silent movie. Based on Jim Tully's bestselling book of hobo life and filmed by Wellman the year after he made "Wings" (the first film to win the Best Picture Oscar), "Beggars of Life" is a riveting drama about an orphan girl (screen legend Louise Brooks) who kills her abusive stepfather and flees the law. She meets a boy tramp (leading man Richard Arlen), and together they ride the rails through a dangerous hobo underground ruled over by Oklahoma Red (future Oscar winner Wallace Beery). "Beggars of Life" showcases Brooks in her best American silent—a film the "Cleveland Plain Dealer" described as "a raw, sometimes bleeding slice of life." With more than 50 little seen images, and a foreword by William Wellman, Jr.

What Falls Away Mia Farrow 2018-05-15 NEW YORK TIMES BESTSELLER • "A simply elegant memoir."—Newsweek In this exquisitely written memoir, Mia Farrow takes us on a journey into her remarkable life. As the daughter of actress Maureen O'Sullivan and film director John Farrow, she lived what was by all appearances a charmed and privileged childhood. But below the surface, money troubles, marital tensions, drinking, and occasionally violence marred the Hollywood illusion. And when Mia was nine, she would be forever wrenched from childhood by the terrible isolation of a bout with polio. Her father's death propelled her out into the world, where she embarked onto an acting career that included television, theater, and film—from her debut in *Peyton Place* to

her first starring role in *Rosemary's Baby*, and on to her thirteen films with Woody Allen. Here is a luminous memoir of childhood and motherhood, a thoughtful exploration of a spiritual journey, and a candid examination of her marriages to Frank Sinatra and André Previn and her close but troubled twelve-year relationship with Woody Allen. Told with grace and deep understanding, as well as humor, *What Falls Away* is an unforgettable book, an extraordinary record of an extraordinary life.

Louise Brooks Barry Paris 1993

Nazimova Gavin Lambert 2021-11-16 A forgotten legend, Alla Nazimova was an electrifying Russian-born actress who brought Stanislavsky and Chekhov to American theatre, who was applauded, praised, adored -- an icon of the stage and screen for forty years, before fading into the shadows of time. Gavin Lambert unearthed Nazimova's unpublished memoirs, letters, and notes, writing an evocative retelling of her extraordinary life. Nazimova began her career on stage. Her shockingly natural approach to acting transformed the theatre of her day. She thrilled Laurette Taylor. The first time Tennessee Williams saw her he knew he wanted to be a playwright ("She was so shatteringly powerful that I couldn't stay in my seat"). Eugene O'Neill said of her that she gave him his "first conception of a modern theatre". She introduced the American stage and its audience to Ibsen's *New Woman*, a woman hell-bent on independence. It was a role Nazimova embodied offstage as well. When she toured in a repertory of *A Doll's House*, *The Master Builder*, and *Hedda Gabler* from 1907 to 1910, she earned the then unheard-of sum of five million dollars for theatre manager Lee Shubert. Eight years later she ventured into film, going to Hollywood and signing a contract with Metro Pictures (before it was MGM) and becoming the highest-paid actress in silent pictures, ultimately writing, directing, and producing her own movies (*Revelation*, *Stronger than Death*, *Billions*, *Salome*). Nazimova was also a remarkable businesswoman. Four years later she formed her own film company. She was the only actress, other than Mae West, to become a movie star at forty, and was the first to cultivate the image of the "foreign" sophisticate, soon to be followed by Pola Negri, Greta Garbo, and Marlene Dietrich. Lambert also delves into Nazimova's complex and dramatic personal life, from her tense relationship with her family to the numerous partners and lovers (both men and women) she had later in life. *Nazimova: A Biography* is a brilliant re-creation of the life and work of this complex, dark, glamorous, and important figure.

Dear Stinkpot Jan Wahl 2016-04-30 This is the HARDBACK version. LOUISE BROOKS and Jan Wahl had a special, roller-coaster relationship lasting twenty-odd years. He met the legendary star when he was a student; it

turned out each of them hoped to be a writer. This intense friendship continued by letter and in person. The letters from Louise reveal much of her inner personality - her insights and anecdotes make fascinating, compelling reading. Montgomery Clift Patricia Bosworth 2012-06-05 "The definitive work on the gifted, haunted actor" (Los Angeles Times) and "the best film star biography in years" (Newsweek). From the moment he leapt to stardom with the films Red River and A Place in the Sun, Montgomery Clift was acclaimed by critics and loved by fans. Elegant, moody, and strikingly handsome, he became one of the most definitive actors of the 1950s, the first of Hollywood's "loner heroes," a group that includes Marlon Brando and James Dean. In this affecting biography, Patricia Bosworth explores the complex inner life and desires of the renowned actor. She traces a poignant trajectory: Clift's childhood was dominated by a controlling, class-obsessed mother who never left him alone. He developed passionate friendships with Marilyn Monroe and Elizabeth Taylor in spite of his closeted homosexuality. Then his face was destroyed after a traumatic car crash outside Taylor's house. He continued to make films, but the loss of his beauty and subsequent addictions finally brought the curtain down on his career. Stunning and heartrending, Montgomery Clift is a remarkable tribute to one of Hollywood's most gifted—and tormented—actors.

Stella Adler on America's Master Playwrights Stella Adler 2013 An influential acting instructor and co-founder of Group Theatre presents a long-awaited companion to On Ibsen, Strindberg, and Chekhov that evaluates America's most definitive 20th-century plays while sharing memories about her relationships with leading playwrights. 15,000 first printing.

Stella Adler on Ibsen, Strindberg, and Chekhov Stella Adler 2011-04-13 In her long-awaited book, the legendary acting teacher Stella Adler gives us her extraordinary insights into the work of Henrik Ibsen ("The creation of the modern theater took a genius like Ibsen. . . Miller and Odets, Inge and O'Neill, Williams and Shaw, swallowed the whole of him"), August Strindberg ("He understood and predicted the forces that would break in our lives"), and Anton Chekhov ("Chekhov doesn't want a play, he wants what happens in life. In life, people don't usually kill each other. They talk"). Through the plays of these masters, Adler discusses the arts of playwriting and script interpretation ("There are two aspects of the theater. One belongs to the author and the other to the actor. The actor thinks it all belongs to the author. . . The curtain goes up and all he knows are the lines. . . It is not enough. . . Script interpretation is your profession"). She looks into aspects of society and class, and into our cultural past, as well as the evolution of the modern spirit ("The actor learns from Ibsen what is modern in the modern theater. There are no

villains, no heroes. Ibsen understands, more than anything, there is more than one truth"). Stella Adler--daughter of Jacob Adler, who was universally acknowledged to be the greatest actor of the Yiddish theater, and herself a disciple of Stanislavsky--examines the role of the actor and brings to life the plays from which all modern theater derives: Ibsen's Hedda Gabler, The Master Builder, An Enemy of the People, and A Doll's House; Strindberg's Miss Julie and The Father; Chekhov's The Seagull, Uncle Vanya, The Cherry Orchard, and Three Sisters ("Masha is the sister who is the mystery. You cannot reach her. You cannot reach the artist. There is no logical way. Keep her in a special pocket of feelings that are complex and different"). Adler discusses the ideas behind these plays and explores the world of the playwrights and the history--both familial and cultural--that informed their work. She illumines not only the dramatic essence of each play but its subtext as well, continually asking questions that deepen one's understanding of the work and of the human spirit. Adler's book, brilliantly edited by Barry Paris, puts her famous lectures into print for the first time.

Lustmord Maria Tatar 2020-08-04 In a book that confronts our society's obsession with sexual violence, Maria Tatar seeks the meaning behind one of the most disturbing images of twentieth-century Western culture: the violated female corpse. This image is so prevalent in painting, literature, film, and, most recently, in mass media, that we rarely question what is at stake in its representation. Tatar, however, challenges us to consider what is taking place--both artistically and socially--in the construction and circulation of scenes depicting sexual murder. In examining images of sexual murder (Lustmord), she produces a riveting study of how art and murder have intersected in the sexual politics of culture from Weimar Germany to the present. Tatar focuses attention on the politically turbulent Weimar Republic, often viewed as the birthplace of a transgressive avant-garde modernism, where representations of female sexual mutilation abound. Here a revealing episode in the gender politics of cultural production unfolds as male artists and writers, working in a society consumed by fear of outside threats, envision women as enemies that can be contained and mastered through transcendent artistic expression. Not only does Tatar show that male artists openly identified with real-life sexual murderers--George Grosz posed as Jack the Ripper in a photograph where his model and future wife was the target of his knife--but she also reveals the ways in which victims were disavowed and erased. Tatar first analyzes actual cases of sexual murder that aroused wide public interest in Weimar Germany. She then considers how the representation of murdered women in visual and literary works functions as a strategy for managing social and sexual anxieties, and shows how violence against women can be linked to the war

trauma, to urban pathologies, and to the politics of cultural production and biological reproduction. In exploring the complex relationship between victim and agent in cases of sexual murder, Tatar explains how the roles came to be destabilized and reversed, turning the perpetrator of criminal deeds into a defenseless victim of seductive evil. Throughout the West today, the creation of similar ideological constructions still occurs in societies that have only recently begun to validate the voices of its victims. Maria Tatar's book opens up an important discussion for readers seeking to understand the forces behind sexual violence and its portrayal in the cultural media throughout this century.