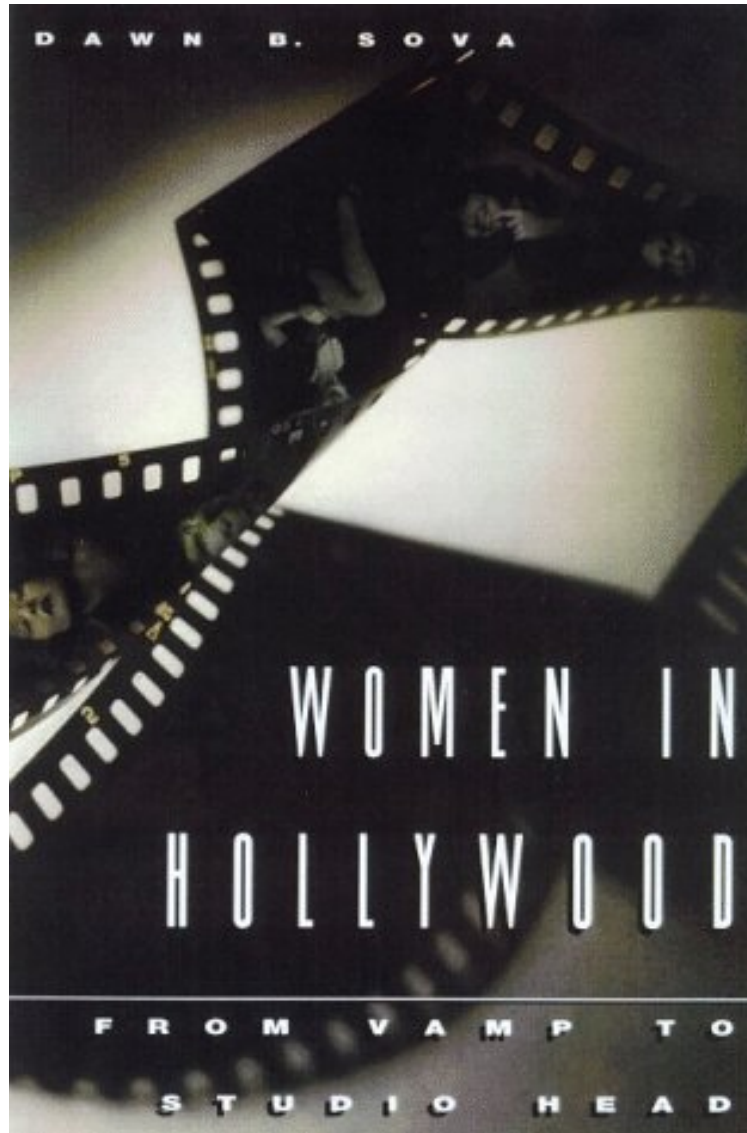


(Online library) Women in Hollywood: From Vamp to Studio Head

Women in Hollywood: From Vamp to Studio Head

Dawn B. Sova

*DOC | *audiobook | ebooks | Download PDF | ePub*



DOWNLOAD



+

READ ONLINE

#4338332 in Books Fromm Intl 1998-12Original language:EnglishPDF # 1 9.50 x 6.25 x .75l, #File Name: 0880642327225 pages | File size: 71.Mb

Dawn B. Sova : Women in Hollywood: From Vamp to Studio Head before purchasing it in order to gage whether or not it would be worth my time, and all praised Women in Hollywood: From Vamp to Studio Head:

0 of 0 people found the following review helpful. While there is a need for an exhaustive examination of ...By Pageturner in NYCWhile there is a need for an exhaustive examination of the long-neglected role women have played in the film industry since the turn of the century, this isn't it. According to Sova, a frequent contributor to Cosmopolitan and Redbook, the first film to feature a woman was John Rice-May Irwin Kiss in 1896, three years after

Thomas Edison introduced his Kinetoscopes as a peep-show novelty. By 1908, French-born Alice Guy Blaches became the first woman to write, direct, produce and star in a movie. Sova notes female pioneers among the ranks of screenwriters (Anita Loos, Sonya Levien, Elinor Glyn), producers (Mary Pickford), film editors (Margaret Booth) and directors (Lois Weber, Dorothy Arzner, Ida Lupino), but her real focus is the legacy of actresses in front of the camera, and here her book falters. Sova sums up decades-long careers in colorless thumbnail sketches but finds little room for supporting character actresses, whose careers often outlasted those of the leading ladies, or actresses of color, only two of whom are discussed (Dorothy Dandridge and Whoopi Goldberg). The chapters are divided by decade, which poses organizational problems, as some profiles (Streisand, Fonda, Hawn) are spread over several chapters, while other, multi-decade careers (Davis, Hepburn, Bergman) are summed up in one. Ally Acker's definitive *Reel Women: Pioneers of the Cinema* (1991), which is regrettably out of print, is still the benchmark on this subject.

Book by Sova, Dawn B.

From Publishers Weekly While there is a need for an exhaustive examination of the long-neglected role women have played in the film industry since the turn of the century, this isn't it. According to Sova, a frequent contributor to *Cosmopolitan* and *Redbook*, the first film to feature a woman was John Rice-May Irwin Kiss in 1896, three years after Thomas Edison introduced his Kinetoscopes as a peep-show novelty. By 1908, French-born Alice Guy Blaches became the first woman to write, direct, produce and star in a movie. Sova notes female pioneers among the ranks of screenwriters (Anita Loos, Sonya Levien, Elinor Glyn), producers (Mary Pickford), film editors (Margaret Booth) and directors (Lois Weber, Dorothy Arzner, Ida Lupino), but her real focus is the legacy of actresses in front of the camera, and here her book falters. Sova sums up decades-long careers in colorless thumbnail sketches but finds little room for supporting character actresses, whose careers often outlasted those of the leading ladies, or actresses of color, only two of whom are discussed (Dorothy Dandridge and Whoopi Goldberg). The chapters are divided by decade, which poses organizational problems, as some profiles (Streisand, Fonda, Hawn) are spread over several chapters, while other, multi-decade careers (Davis, Hepburn, Bergman) are summed up in one. Ally Acker's definitive *Reel Women: Pioneers of the Cinema* (1991), which is regrettably out of print, is still the benchmark on this subject. 22 pages of bw photos. Copyright 1998 Reed Business Information, Inc. From *Library Journal* Sova (Agatha Christie A to Z, LJ 8/15/96) presents a brief historical survey of women's professional roles in Hollywood on both sides of the camera. She argues that women in the early days of filmmaking held positions of creative power and influence equal to men, which they lost as moviemaking became an organized business. It wasn't until the 1980s that women began to return to power in the American film industry. Though there is mention of wanting to rescue women on the production end of filmmaking from undeserved historical neglect, surveys of Hollywood actresses predominate. And though her writing on the industry is light and interesting, Sova makes several blatant bloopers in her plot summaries of these stars' vehicles. Academic and large public libraries should consider. Marianne Cawley, Charleston Cty. Lib., SC Copyright 1999 Reed Business Information, Inc. From *Booklist* Sova's survey of women in the movies focuses on what happens behind the camera, from running studios through producing, directing, editing, and writing films. That women have largely been denied the presence they deserve in any of these roles will come as no surprise to the reader of this informative, well-researched account. What will surprise, however, is the remarkable role female pioneers played in the early days of the industry. Sova's accounts of such trailblazers as director Lois Weber, who earned \$5,000 per week in 1918, are both fascinating and eye-opening. Equally strong is the author's analysis of how, in succeeding decades, the entrenched studio system served to limit the power women had developed in the early years. The book concludes on a high note, with the reopening of Hollywood's doors to women in the 1980s, when Sherry Lansing headed 20th Century Fox and other females took positions of prominence at all levels. Valuable resource material for students and film buffs. Ilene Cooper