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Autore	Pizzitola Louis
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ISBN	0-231-50755-0
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Disciplina	791.43/023/092
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Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Machine generated contents note: 1. Behind the Scenes, 88Mos-890s -- 2. The Artist-Journalist, 1895-1898 -- 3. Film News, 1898-1906 -- 4. Medium for a New Century, 1900-1907 -- 5. It Pays to Advertise, 1907-g915 -- 6. Wen Meen Beutns, 1915-39 -- 7. Perils of Passion, 1915-1918 -- 8. Trder, 1914-1918 -- 9. The Perils of Propaganda, 1917-1918 -- 10. Fits and Stars, 1917-1919 -- II. Over Production, 1919-1922 -- 12. Fire and Smoke, 1922-1925 -- 13. Industry, 1925-1929 -- 14. Above the Law, 1929-1934 -- 15. Remote Control, 1934-1940 -- 16. Hollywood Isolationist, 1940-1947 -- 17. No Trespassing, 1947-i951 -- Notes -- Index.
Sommario/riassunto	Hollywood-crossroads of filmmaking, mythmaking, and politics-was dominated by one man more than any other for most of its history. It was William Randolph Hearst who understood how to use cinema to exploit the public's desire for entertainment and to create film propaganda to further his own desire for power. From the start, Hearst saw his future and the future of Hollywood as one and the same. He pioneered and capitalized on the synergistic relationship between yellow journalism and advertising and motion pictures. He sent movie cameramen to the inauguration of William McKinley and the front lines

of the Spanish-American War. He played a prominent role in organizing film propaganda for both sides fighting World War I. By the 1910's, Hearst was producing his own pictures-he ran one of the first animation studios and made many popular and controversial movie serials, including *The Perils of Pauline* (creating both the scenario and the catchphrase title) and *Patria*. As a feature film producer, Hearst was responsible for some of the most talked-about movies of the 1920's and 1930's. Behind the scenes in Hollywood, Hearst had few equals-he was a much-feared power broker from the Silent Era to the Blacklisting Era. *Hearst Over Hollywood* draws on hundreds of previously unpublished letters and memos, FBI Freedom of Information files, and personal interviews to document the scope of Hearst's power in Hollywood. Louis Pizzitola tells the hidden story of Hearst's shaping influence on both film publicity and film censorship-getting the word out and keeping it in check-as well as the growth of the "talkies," and the studio system. He details Hearst's anti-Semitism and anti-Communism, used to retaliate for *Citizen Kane* and to maintain dominance in the film industry, and exposes his secret film deal with Germany on the eve of World War II. The author also presents new insights into Hearst's relationships with Marion Davies, Will Hays, Louis B. Mayer, Franklin D. Roosevelt, Mussolini, Hitler, and the Kennedys. *Hearst Over Hollywood* is a tour de force of biography, cultural study, and film history that reveals as never before the brilliance and darkness of Hearst's prophetic connection with Hollywood.

2. Record Nr.	UNINA9910160822603321
Autore	Dickens Charles
Titolo	Bleak House
Pubbl/distr/stampa	Chicago : , : Otbebookpublishing, , 2015 ©2015
ISBN	3-95676-133-2
Edizione	[1st ed.]
Descrizione fisica	1 online resource (781 p.)
Collana	Classics To Go
 Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	"Bleak House" by Charles Dickens, published in 20 monthly instalments between March 1852 and September 1853. It is held to be one of Dickens' finest novels, containing one of the most vast, complex and engaging arrays of minor characters and sub-plots in his entire canon. The story is told partly by the novel's heroine, Esther Summerson, and partly by a mostly omniscient narrator. Memorable characters include the menacing lawyer Tulkinghorn, the friendly but depressive John Jarndyce, and the childish and disingenuous Harold Skimpole, as well as the likeable but imprudent Richard Carstone.(Excerpt from Wikipedia)