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Types of Couples on Vacation / 16 Funny and Awkward Moments

Bo Burnham's Best Jokes \u0026 Burns in the Green Room (How Bo earned respect of top comics at 20 yo)Always Be Closing (HD) Alec Baldwin ~~Hard work and Hollywood with award winning producer Ross Katz~~ ~~No Breathing In Class | POEM | The Hypnotiser | Kids' Poems and Stories With Michael Rosen~~ Jessie Cast - Then and Now 2021 **Rick Ross - Box Chevy (Explicit) [Official Video]** Motown Book Author Alleges Diana Ross was 'not nice' and 'not liked' by many Motown Artists (2003)

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Bunk'd ? Then And Now MAKE A FORTUNE TURNING
CREDIT INTO CASH WITH HIM 500 *The UGLY Truth
About Gaslighting, Brainwashing \u0026amp; Mind-
Control. A Dysfunctional Family Story*
Understanding Music Theory in One Hour -
Animated Music Lesson **Celebrities That Tried
To Warn Us About James Franco...** ~~Teens Mock
Boy At Burger King, Don't Notice Man On Bench
Here's The Bridge That Gives Drivers Panic
Attacks When They Go Over It~~

The Denzel Washington Interview That Left
Katie Couric Shaken

Star Wars ? | Full Episode | JESSIE | Disney
Channel ~~So You Think You Can Drive | Raven's~~

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~~Home | Disney Channel~~

First and Last Scene of Austin \u0026 Ally |
Throwback Thursday | Austin \u0026 Ally |
Disney Channel Best Moments in Austin \u0026
Ally ? | Compilation | Austin \u0026 Ally |
Disney Channel Henry Hart Gets Caught LYING!
| Henry Danger

Emma's Back! | BUNK'D | Disney Channel *Freedom
Writers Cutscene_2* ~~Back to School Mom | Full
Movie | Starring Kimberly Elise, Loretta
Devine and Rick Fox | Lifetime~~ *The ASMR Bee
Movie*

Steven J. Ross—Hollywood Left and Right: How
Movie Stars Shaped American Politics THE

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HIDDEN RULES OF HOLLYWOOD - Rose McGowan |

London Real **How To Make Sourdough Bread**

Masterclass *Four Horsemen - Feature*

Documentary - Official Version

The Untold Truth Of Bob Ross

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Out of their league: Ugly guys who date
bombshells

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Before the much-awaited season 4 of 'Stranger Things' aired, buzz is growing over the season 5 being confirmed. Here's all you need to know.

Before 'Stranger Things' Season 4, Has Season 5 Been Confirmed? All You Need To Know

Breaking Bad' is one of television's greatest shows of all time with millions of adoring fans. Here's why 'Better Call Saul' deserves the same.

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Why 'Better Call Saul' is as Good, if Not Better, Than 'Breaking Bad'

Originally published in The New Yorker, Lillian Ross's coolly reported character ... Donald Bogle's groundbreaking work addressed a void in Hollywood history, providing another focus on ...

A History of the Hollywood Chronicle in 10 Books

Winnie Harlow is the latest social media muse to collaborate with PrettyLittleThing, with the model having released a collection with

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the fashion brand in late June.

Winnie Harlow celebrates launch of her latest
PrettyLittleThing collaboration in Hollywood
Fans are returning to arenas and WWE is
taking its show on the road after 16 months
at the Performance Center and ThunderDome ,
and its plans to bring back John Cena in time
...

Backstage WWE Rumors: Latest on John Cena,
Mandy Rose and More

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An origin story for the character – aka Natasha Romanoff, a spy-turned-Avenger – it is slightly above average for a Marvel movie. That also makes it above average in terms of Hollywood ...

A dependable Marvel

Some of those actors, including Porter, have made history at the Emmy Awards. The nominations for the 2021 Emmy Awards surprised many fans of Pose, as the show garnered ten nominations overall, ...

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Emmys 2021: This 'Pose' Star Just Made
History With Her Nomination

The walk-in art installation, which features
large-scale projections of the artist's
paintings, opens in the former Amoeba Records
building at the end of July.

'Immersive Van Gogh LA' (Sun) Flowers in
Hollywood

Well, the day has come! Hollywood icon Marion
Ross is back in Albert Lea to see a statue
unveiling of her. She's known for her role in

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"Happy Days" from 1974 to 1984. And, the
Albert Lea community ...

Hollywood actress Marion Ross reflects on her
statue unveiling in Albert Lea

In an interview with LGBTQ Nation, "Pose"
star Angelica Ross calls for solidarity in
the face of anti-trans legislation... and for
Joe Biden to work to stop ...

Angelica Ross is making it her business to
"curate courage" for marginalized communities

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Diana Ross and Smokey Robinson both 'lived on the north side of Detroit' during the 1950s and 1960s. Did the artists ever date?

Diana Ross Once Said She Was 'Very Proud' to Live Next to Smokey Robinson—Did They Ever Date?

The 30-year-old 13 Reasons Why star was seen stepping out from the gym after his daily workout session on Saturday (March 27) during a sunny afternoon in West Hollywood, Calif. Ross was seen ...

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Ross Butler Latest News, Photos, and Videos
When I think of people like Regina King,
Tracee Ellis Ross, and Michael B Jordan, I
wondered when their work would be recognized
and honored. It looks like The Hollywood Walk
of Fame heard the ...

The Hollywood Walk Of Fame Is Recognizing
These 15 Black Celebrities For Their Class Of
2022 Inductions

Ross has co-written all 13 tracks, working
with a variety of contemporary names

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including Jack Antonoff, who has emerged as a key collaborator for female artistes like Taylor Swift, Lana Del Rey ...

The title track, released on Thursday midnight, is a gospel-pop number that recalls the star's Motown years.

Something is Killing the Children, a Boom! Studios horror comic and one of the biggest indie titles currently on shelves is getting the series treatment thanks to Netflix and the makers of The ...

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'Doctor Sleep' Filmmakers Tackling Hot Comic
'Something is Killing the Children'
(Exclusive)

ONE of the region's most popular film shoot locations could lose its appeal to Hollywood, Netflix and Amazon Prime if works planned by Kilkenny County Council go ahead this year.

Inistioge traffic plan would 'scare away'
Hollywood

By Chris Gardner Senior Staff Writer Girls
Inc.'s inaugural film festival is filling out

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its program with the addition of Tina Fey,
Tracee Ellis Ross, Hoda Kotb, Venus Williams,
RWQuarantunes ...

Amber Ruffin, Tina Fey and Tracee Ellis Ross
Join Girls Inc. Virtual Film Festival
READ THIS: How Trent Reznor and Atticus Ross
became Hollywood royalty Posted on June 28th
2021, 5:49p.m. Halsey has shared the release
date and cover for upcoming Trent Reznor and
Atticus Ross ...

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Halsey is working with Trent Reznor and Atticus Ross on her new album Trent Reznor's and Atticus Ross' dance card with Hollywood filmmakers was apparently ... credits over the years outside of their own work with film scores and Nine Inch Nails.

This path-breaking book reveals how Hollywood became "Hollywood" and what that meant for the politics of America and American film. Working-Class Hollywood tells the story of filmmaking in the first three decades of the

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twentieth century, a time when going to the movies could transform lives and when the cinema was a battleground for control of American consciousness. Steven Ross documents the rise of a working-class film movement that challenged the dominant political ideas of the day. Between 1907 and 1930, worker filmmakers repeatedly clashed with censors, movie industry leaders, and federal agencies over the kinds of images and subjects audiences would be allowed to see. The outcome of these battles was critical to our own times, for the victors got to shape the meaning of class in twentieth-century

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America. Surveying several hundred movies made by or about working men and women, Ross shows how filmmakers were far more concerned with class conflict during the silent era than at any subsequent time. Directors like Charlie Chaplin, D. W. Griffith, and William de Mille made movies that defended working people and chastised their enemies. Worker filmmakers went a step further and produced movies from *A Martyr to His Cause* (1911) to *The Gastonia Textile Strike* (1929) that depicted a unified working class using strikes, unions, and socialism to transform a nation. J. Edgar Hoover considered these

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class-conscious productions so dangerous that he assigned secret agents to spy on worker filmmakers. Liberal and radical films declined in the 1920s as an emerging Hollywood studio system, pressured by censors and Wall Street investors, pushed American film in increasingly conservative directions. Appealing to people's dreams of luxury and upward mobility, studios produced lavish fantasy films that shifted popular attention away from the problems of the workplace and toward the pleasures of the new consumer society. While worker filmmakers were trying to heighten class consciousness, Hollywood

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producers were suggesting that class no longer mattered. Working-Class Hollywood shows how silent films helped shape the modern belief that we are a classless nation.

In his compelling reinterpretation of American history, *The Public and Its Possibilities*, John Fairfield argues that our unrealized civic aspirations provide the essential counterpoint to an excessive focus on private interests. Inspired by the revolutionary generation, nineteenth-century Americans struggled to build an economy and a culture to complement their republican

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institutions. But over the course of the twentieth century, a corporate economy and consumer culture undercut civic values, conflating consumer and citizen. Fairfield places the city at the center of American experience, describing how a resilient demand for an urban participatory democracy has bumped up against the fog of war, the allure of the marketplace, and persistent prejudices of race, class, and gender. In chronicling and synthesizing centuries of U.S. history—including the struggles of the antislavery, labor, women's rights movements—Fairfield explores the ebb and flow

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of civic participation, activism, and democracy. He revisits what the public has done for civic activism, and the possibility of taking a greater role. In this age where there has been a move towards greater participation in America's public life from its citizens, Fairfield's book—written in an accessible, jargon-free style and addressed to general readers—is especially topical.

This book is the first comprehensive and systematic study of cross-class romance films throughout the history of American cinema. It provides vivid discussions of these romantic

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films, analyses their normative patterns and thematic concerns, traces how they were shaped by inequalities of gender and class in American society, and explains why they were especially popular from World War I through the roaring twenties and the Great Depression. In the vast majority of cross-class romance films the female is poor or from the working class, the male is wealthy or from the upper class, and the romance ends successfully in marriage or the promise of marriage.

Despite their considerable presence in

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Hollywood, extras and working actors have received scant attention within film and media studies as significant contributors to the history of the industry. Looking not to the stars but to these supporting players in film, television, and, recently, streaming programming, *Below the Stars* highlights such actors as precarious laborers whose work as freelancers has critically shaped the entertainment industry throughout the twentieth and twenty-first centuries. By addressing ordinary actors as a labor force, Kate Fortmueller proposes a media industry history that positions underrepresented and

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quotidian experiences as the structural elements of the culture and business of Hollywood. Resisting a top-down assessment, Fortmueller explores the wrangling of labor unions and guilds that advocated for collective action for everyday actors and helped shape professional norms. She pulls from archival research, in-person interviews, and firsthand observation to examine a history that cuts across industry boundaries and situates actors as a labor group at the center of industrial and technological upheavals, with lasting implications for race, gender, and labor relations in

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Hollywood.

In 1929 and 1930, during the Hollywood studios' conversion to synchronized-sound film production, white-controlled trade magazines and African American newspapers celebrated a "vogue" for "Negro films." "Hollywood's African American Films" argues that the movie business turned to black musical performance to both resolve technological and aesthetic problems introduced by the medium of "talking pictures" and, at the same time, to appeal to the white "Broadway" audience that patronized

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their most lucrative first-run theaters. Capitalizing on highbrow associations with white "slumming" in African American cabarets and on the cultural linkage between popular black musical styles and "natural" acoustics, studios produced a series of African American-cast and white-cast films featuring African American sequences. Ryan Jay Friedman asserts that these transitional films reflect contradictions within prevailing racial ideologies--arising most clearly in the movies' treatment of African American characters' decisions to migrate. Regardless of how the films represent these choices,

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they all prompt elaborate visual and narrative structures of containment that tend to highlight rather than suppress historical tensions surrounding African American social mobility, Jim Crow codes, and white exploitation of black labor.

Los Angeles came of age in the 1920s. The great boom of that decade gave shape to the L.A. of today: its vast suburban sprawl and reliance on the automobile, its prominence as a financial and industrial center, and the rise of Hollywood as the film capital of the world. This collection of original essays

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explores the making of the Los Angeles metropolis during this remarkable decade. The authors examine the city's racial, political, cultural, and industrial dynamics, making this volume an essential guide to understanding the rise of Los Angeles as one of the most important cities in the world. These essays showcase the work of a new generation of scholars who are turning their attention to the history of the City of Angels to create a richer, more detailed picture of our urban past. The essays provide a fascinating look at life in the new suburbs, in the oil fields, in the movie

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studios, at church, and at the polling place as they reconceptualize the origins of contemporary urban problems and promise in Los Angeles and beyond. Adding to its interest, the volume is illustrated with period photography, much of which has not been published before.

? The heyday of silent film soon became quaint with the arrival of "talkies." As early as 1929, critics and historians were writing of the period as though it were the distant past. Much of the literature on the silent era focuses on its filmic art-ambiance

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and psychological depth, the splendor of the sets and costumes—yet overlooks the inspiration behind these. This book explores the Middle Ages as the prevailing influence on costume and set design in silent film and a force in fashion and architecture of the era. In the wake of World War I, designers overthrew the artifice of prewar style and manners and drew upon what seemed a nobler, purer age to create an ambiance that reflected higher ideals.

In *Waves of Opposition*, Elizabeth Fones-Wolf describes and analyzes the battles over the

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powerful new medium of radio, which helped spark the massive upsurge of organized labor during the Depression. She demonstrates its importance as a weapon in an ideological war between labor and business, where corporations used radio to sing the praises of individualism and consumerism, while unions emphasized equal rights, industrial democracy, and social justice. Organized chronologically, the work explores the advent of local labor radio stations such as WCFL and WEVD, labor's anti-censorship campaigns, and unionist experiments with early FM broadcasting. Through extensive use of

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business and union archives, as well as broadcasting industry records, Fones-Wolf demonstrates how radio became a key component of organized labor's efforts to contest businesses' domination of political discourse throughout the thirties, forties, and fifties. *Waves of Opposition* concludes by claiming that labor's virtual disappearance from American media today helps explain in part why unions have become so marginalized and offers important historical lessons to those seeking to revitalize organized labor.

The pioneering anthropologist Sherry B.

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Ortner explores the culture and practices of independent filmmaking in the U.S., arguing that during the past three decades, independent cinema has provided vital cultural critique.

Richard Carr's *Charlie Chaplin* places politics at the centre of the filmmaker's life as it looks beyond Chaplin's role as a comedic figure to his constant political engagement both on and off the screen. Drawing from a wealth of archival sources from across the globe, Carr provides an in-depth examination of Chaplin's life as he

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made his way from Lambeth to Los Angeles. From his experiences in the workhouse to his controversial romantic relationships and his connections with some of the leading political figures of his day, this book sheds new light on Chaplin's private life and introduces him as a key social commentator of the time. Whether interested in Hollywood and Hitler or communism and celebrity, Charlie Chaplin is essential reading for all students of twentieth-century history.

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