



*Remember  
"The Thin Man"?  
Well, here they are  
together again*

**WILLIAM  
MYRNA POWELL  
LOY**

IN

**Evelyn  
PRENTICE**

WITH

**UNA MERKEL**

*Directed by* **WILLIAM K. HOWARD**

*PRODUCED BY* **JOHN W. CONSIDINE, JR.**

**Cosmopolitan  
Production**

# Evelyn Prentice

**Joan Bolton, Richard Klapper**



## **Evelyn Prentice:**

**Forever Mame** Bernard F. Dick, 2009-09-18 When it comes to living life to its fullest Rosalind Russell's character Auntie Mame is still the silver screen's exemplar And Mame the role Russell 1907-1976 would always be remembered for embodies the rich and rewarding life Bernard F. Dick reveals in the first biography of this Golden Age star *Forever Mame: The Life of Rosalind Russell* Drawing on personal interviews and information from the archives of Russell and her producer husband Frederick Brisson Dick begins with Russell's childhood in Waterbury Connecticut and chronicles her early attempts to achieve recognition after graduating from the American Academy of Dramatic Arts Frustrated by her inability to land a lead in a Broadway show she headed for Hollywood in 1934 and two years later played her first starring role the title character in *Craig's Wife* Dick discusses all of her films along with her triumphal return to Broadway first in the musical *Wonderful Town* and later in *Auntie Mame* *Forever Mame* details Russell's social circle of such stars as Loretta Young Cary Grant and Frank Sinatra It traces an extraordinary career ending with Russell's courageous battle against the two diseases that eventually caused her death rheumatoid arthritis and cancer Russell devoted her last years to campaigning for arthritis research So successful was she in her efforts to alert lawmakers to this crippling disease that a leading San Francisco research center is named after her

**Becoming Nick and Nora** Rob Kozlowski, 2023-08-01 As Nick and Nora Charles in the six *Thin Man* movies from 1934 to 1947 the team of William Powell and Myrna Loy showed that marriage didn't have to mean the end of the romantic comedy From the comedic delight that was the initial *The Thin Man* through its five sequels as well as eight other films including the Oscar winning *The Great Ziegfeld* and *Manhattan Melodrama* Powell and Loy were cemented in the public imagination as Hollywood's happiest married couple In *Becoming Nick and Nora* comedy writer and Hollywood historian Rob Kozlowski follows the winding path that Powell and Loy's screen personas took over their careers Studios originally cultivated the two as villains in the silent era Powell as a mustachioed swashbuckling fiend and Loy as an exotic adversary With the rise of talkies the two managed to broaden their range beyond villainous stereotypes but it took several false starts before they achieved their lasting legacy as Nick and Nora Packed with behind-the-scenes details and memorable characters this is a lively look at two tinseltown icons and a film series that remains beloved nearly a century later *Evelyn*

*Prentice* William E. Woodward, [Reel Justice](#) Paul Bergman, Michael Asimow, 2006-04 Publisher Description **Screen Couple Chemistry** Martha P. Nochimson, 2010-07-05 Astaire and Rogers Tracy and Hepburn Just the mention of their names evokes the powerful chemistry between these screen couples which utterly transcended the often formulaic films in which they appeared together Indeed watching the synergistic flow of energy between charismatic screen partners is one of the great pleasures of cinema and television as well as an important vehicle for thinking through issues of intimacy and gender relations In this book Martha P. Nochimson engages in a groundbreaking study of screen couple chemistry She begins by classifying various types of couples to define what sets the synergistic couple apart from other onscreen pairings Then she

moves into extended discussions of four enduring screen couples Maureen O Sullivan Johnny Weissmuller Myrna Loy William Powell Fred Astaire Ginger Rogers and Katharine Hepburn Spencer Tracy Using theories of neuroscience she demonstrates that their onscreen chemistry is a very real phenomenon powerful enough to subvert conventional formulations of male female relations Material she has uncovered in the infamous Production Code Administration files illuminates the historical context of her contentions Finally Nochimson traces the screen couple to its present day incarnation in such pairs as Woody Allen Diane Keaton Scully Mulder of The X Files and Cliff Claire Huxtable of The Cosby Show

**The Descendants of Thomas & Rose Ann Mould of Peterborough, England** Joan Bolton, Richard Klapper, 2010-09 Thomas Mould son of William Molds and Mary Edith Pick was born in 1827 in Woodcroft Northamptonshire England He married Rose Ann Mackness daughter of Jabez Mackness and Mary Wade in 1852 They had eleven children He died in 1906 Descendants and relatives lived mainly in England the United States and New Zealand

*Screen Savers II: My Grab Bag of Classic Movies* John DiLeo, 2015-04-19 Screen Savers II is John DiLeo's three part grab bag of classic movies beginning with his extensive essays about ten remarkable and underappreciated movies as in the first Screen Savers and representing a variety of genres and stars such as Barbara Stanwyck James Stewart Ginger Rogers and DiLeo favorite Joel McCrea Part Two collects and categorizes posts from DiLeo's classic film blog screensaversmovies.com containing his musings on classics revisited sleepers and stinkers films old and new plus his memorial tributes to Hollywood notables Part Three might be called a delayed bonus round to DiLeo's 1999 quiz book with all new matching quizzes Can you identify the films in which a character writes a book titled Hummingbird Hill Fred Astaire dances with Betty Hutton a character named Sean Regan is important but never seen

**Administrative Law Judge Decisions Report** United States. Federal Labor Relations Authority, 1998

**Life Sentences** Alice Blanchard, 2007-10-15 Daisy Hubbard a genetic researcher in a prestigious Boston lab is driven to find a cure for the rare genetic disease that claimed the life of her younger brother Her progress is halted however when her mentally unstable sister Anna is discovered missing from her California home Daisy fearing the worst drops everything and flies across the country to find Anna Once there she is informed by the LAPD that known serial killer Roy Gaines has confessed to Anna's murder but he will only reveal where he has hidden the body if he can lead Daisy to it himself Daisy teaming up with a handsome detective named Jack Makowski follows Roy to a number of dead bodies but none of them are Anna's As Daisy realizes that Roy knows too much about her research she begins to fear that Anna is a pawn in a game with much larger stakes It will take all of Daisy's cunning and resolve to stop the killer in his tracks and to uncover his obsession with the disease she has been trying to unravel for her entire life

*Moving Pictures and Renaissance Art History* Patricia Emison, 2025-10-01 Film like the printed imagery inaugurated during the Renaissance spread ideas not least the idea of the power of visual art across not only geographical and political divides but also strata of class and gender Moving Pictures and Renaissance Art History examines the early flourishing of film from the 1920s to the mid 1960s as partly reprising the

introduction of mass media in the Renaissance allowing for innovation that reflected an art free of the control of a patron though required to attract a broad public Rivalry between word and image between the demands of narrative and those of visual composition spurred new ways of addressing the compelling nature of the visual The twentieth century also saw the development of the discipline of art history transfusions between cinematic practice and art historical postulates are part of the story told here

The World According to Hollywood, 1918-1939 Ruth Vasey, 1997 The most visible cultural institution on earth between the World Wars the Hollywood movie industry tried to satisfy worldwide audiences of vastly different cultural religious and political persuasions The World According to Hollywood shows how the industry's self regulation shaped the content of films to make them salable in as many markets as possible In the process Hollywood created an idiosyncratic vision of the world that was glamorous and exotic but also oddly narrow Ruth Vasey shows how the Motion Picture Producers and Distributors of America MPPDA by implementing such strategies as the industry's Production Code ensured that domestic and foreign distribution took place with a minimum of censorship or consumer resistance Drawing upon MPPDA archives studio records trade papers and the records of the U S Department of Commerce Vasey reveals the ways the MPPDA influenced the representation of sex violence religion foreign and domestic politics corporate capitalism ethnic minorities and the conduct of professional classes Vasey is the first scholar to document fully how the demands of the global market frequently dictated film content and created the movies homogenized picture of social and racial characteristics in both urban America and the world beyond She uncovers telling evidence of scripts and treatments that were abandoned before or during the course of production because of content that might offend foreign markets Among the fascinating points she discusses is Hollywood's frequent use of imaginary countries as story locales resulting from a deliberate business policy of avoiding realistic depictions of actual countries She argues that foreign governments perceived movies not just as articles of trade but as potential commercial and political emissaries of the United States Just as Hollywood had to persuade its domestic audiences that its products were morally sound its domination of world markets depended on its ability to create a culturally and politically acceptable product

A Folklorist's Progress Stith Thompson, 1996 The Life of Stith Thompson as revealed in these pages was in some ways ordinary in others extraordinary Reading through A Folklorist's Progress one sees clearly the contours of an academic life in the midcentury United States In an efficient manner Professor Thompson portrays the rounds of an academic of the period planning for courses establishing and revising programs attending international meetings and conferences working ideas into publications He also describes the social domain with its cycle of parties receptions visits and social clubs These autobiographical pages paint an engaging portrait of community organized around the life of the intellect But not every scholar has the opportunity to found an academic field and in this light the career of Stith Thompson veers toward the extraordinary Obituaries described Thompson as the father of folklore a journalistic label that with some qualifications epitomizes his scholarly career While folklore

studies existed in Europe well before Thompson's lifetime it was Stith Thompson who in 1949 conceived of a doctoral degree program in folklore the first in the U S Stith Thompson's success in securing support for the unknown discipline of folklore was due to his stature in the academic community his skill in dealing with the administrative structure of an American university and his ties to funding agencies the state department and scholarly societies all over the world **Turner Classic Movies Presents Leonard Maltin's Classic Movie Guide** Leonard Maltin,2015-09-29 The definitive guide to classic films from one of America's most trusted film critics Thanks to Netflix and cable television classic films are more accessible than ever Now co-branded with Turner Classic Movies Leonard Maltin's Classic Movie Guide covers films from Hollywood and around the world from the silent era through 1965 and from The Maltese Falcon to Singin' in the Rain and Godzilla King of the Monsters Thoroughly revised and updated and featuring expanded indexes a list of Maltin's personal recommendations and three hundred new entries including many offbeat and obscure films this new edition is a must-have companion for every movie lover [Dogs Are People, Too!](#) Ron K. Truscott,2001-08-23 Doctor Allen Aaron is a world famous veterinarian and canine specialist Governors and Presidents are among his client list At only twenty-nine he has his own large clinic in Houston Texas The reason for his astounding success is a genius level IQ that allowed him to graduate with honors from vet school at only nineteen and a socially prominent and wealthy mother The relationship between mother and son has not always been a smooth one in that the true reason for Doctor Aaron's amazing talent with dogs is his closely guarded secret ability to communicate directly with canines Dogs Are People Too Chronicles the stormy relationship between overpowering mother and determined son Adventures abound as ten-year-old Allen runs away and hitchhikes across country meeting and making friends with people and dogs along the way The adult Doctor Aaron searches for a mysterious Mexican girl purported to be able to speak to dogs His search takes him to Mexico City where he finds Rosalina Flores Nineteen and beautiful she shares Doctor Aaron's unusual talent of communicating directly with canines [Restoration Stage Comedies and Hollywood Remarriage Films](#) Elizabeth Kraft,2016-10-04 In Restoration Stage Comedies and Hollywood Remarriage Films Elizabeth Kraft brings the canon of Restoration comedy into the conversation initiated by Stanley Cavell in his book Pursuits of Happiness The Hollywood Comedy of Remarriage Before there could be imagined remarriages of the sort Cavell documents there had to be imagined marriages of equality Such imagined marriages were first mapped out on the Restoration stage by witty pairs such as Harriet and Dorimant Millamant and Mirabell and Alitheia and Harcourt who are precursors of the central couples in films such as Bringing Up Baby His Girl Friday and The Lady Eve In considering the Restoration comedy canon in one-on-one discourse with the Hollywood remarriage comedy canon Kraft demonstrates the indebtedness of the twentieth-century films to the Restoration dramatic texts and the philosophical richness of both canons as they explore the nature and significance of marriage as pursuit of moral perfectionism Her book will be of interest to specialists in Restoration drama and film scholars **The New York Times Film Reviews** ,1932 *William Powell* Roger Bryant,2014-12-09 Actor William

Powell is perhaps best known for his roles as charming Nick in The Thin Man films and blustery Clarence Day in Life with Father. As diverse as those characters are, they don't begin to reveal the full scope of talent demonstrated by one of Hollywood's most intelligent leading men. Elegant, witty, and dignified, Powell created accessible and human characters in a great variety of roles. His talent was such that Powell has a large and growing fan base 50 years after his last film was released, evidenced by the popularity of DVD rereleases and the frequent appearance of his films on cable television. The focus of this book is Powell's work in more than 90 films from the silent era to the age of CinemaScope, woven into the dramatic and touching story of the actor's life. It begins by leaping into how Powell and actress Myrna Loy were launched to stardom as husband and wife Nick and Nora Charles in The Thin Man. The next chapter sets the stage for the baby Powell's entry into the world in 1892 and details his childhood and upbringing. Following chapters trace Powell's journey into the film industry, his early career as a popular villain, and his transition to talkies in the late 1920s, aided by his stage training. The book details his work at Warner Bros, which turned him into a leading man, and his years of stardom at MGM. The book describes turning points in Powell's life: the death of lover Jean Harlow, a 21-month hiatus from films while the actor battled cancer, and a new leap to the top in Life with Father. Concluding chapters detail another flurry of films and the actor's retirement. A filmography lists Powell's films from 1922 to 1955, including those believed to be lost.

#### **After the Silents**

Michael Slowik, 2014-10-07. Many believe Max Steiner's score for King Kong (1933) was the first important attempt at integrating background music into sound film, but a closer look at the industry's early sound era (1926-1934) reveals a more extended and fascinating story. Viewing more than two hundred films from the period, Michael Slowik launches the first comprehensive study of a long neglected phase in Hollywood's initial development, recasting the history of film sound and its relationship to the Golden Age of film music (1935-1950). Slowik follows filmmakers shifting combinations of sound and image, recapturing the volatility of this era and the variety of film music strategies that were tested, abandoned, and kept. He explores early film music experiments and accompaniment practices in opera, melodrama, musicals, radio, and silent films, and discusses the impact of the advent of synchronized dialogue. He concludes with a reassessment of King Kong and its groundbreaking approach to film music, challenging the film's place and importance in the timeline of sound achievement.

#### **Audiences**

Ian Christie, 2012. This timely volume engages with one of the most important shifts in recent film studies: the turn away from text-based analysis towards the viewer. Historically, this marks a return to early interest in the effect of film on the audience by psychoanalysts and psychologists, which was overtaken by concern with the effects of film linked to calls for censorship and moral panics, rather than to understanding the mental and behavioral world of the spectator. Early cinema history has revealed the diversity of film viewing habits, while traditional box office studies, which treated the audience initially as a homogeneous market, have been replaced by the study of individual consumers and their motivations. Latterly, there has been a marked turn towards more sophisticated economic and sociological analysis of attendance data. And as the film experience

fragments across multiple formats the perceptual and cognitive experience of the individual viewer who is also an auditor has become increasingly accessible With contributions from Gregory Waller John Sedgwick and Martin Barker this work spans the spectrum of contemporary audience studies revealing work being done on local non theatrical and live digital transmission audiences and on the relative attraction of large scale domestic and mobile platforms Publisher s website

**Myrna Loy** Emily W. Leider, 2011-10-03 From the beginning Myrna Loy s screen image conjured mystery a sense of something withheld Who is she was a question posed in the first fan magazine article published about her in 1925 This first ever biography of the wry and sophisticated actress best known for her role as Nora Charles wife to dapper detective William Powell in *The Thin Man* offers an unprecedented picture of her life and an extraordinary movie career that spanned six decades Opening with Loy s rough and tumble upbringing in Montana the book takes us to Los Angeles in the 1920s where Loy s striking looks caught the eye of Valentino through the silent and early sound era to her films of the thirties when Loy became a top box office draw and to her robust post World War II career Throughout Emily W Leider illuminates the actress s friendships with luminaries such as Cary Grant Clark Gable and Joan Crawford and her collaborations with the likes of John Barrymore David O Selznick Sam Goldwyn and William Wyler among many others This highly engaging biography offers a fascinating slice of studio era history and gives us the first full picture of a very private woman who has often been overlooked despite her tremendous star power



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