

BIG BUSINESS GIRL 1931

BIG BUSINESS GIRL 1931 REFERS TO A NOTABLE 1931 AMERICAN COMEDY FILM THAT EXPLORES THEMES OF AMBITION, GENDER ROLES, AND BUSINESS ACUMEN DURING THE EARLY 20TH CENTURY. THIS MOVIE UNIQUELY CAPTURES THE ERA'S SOCIAL AND ECONOMIC CHALLENGES WHILE PROVIDING A COMEDIC YET INSIGHTFUL LOOK AT A WOMAN NAVIGATING THE MALE-DOMINATED BUSINESS WORLD. THE FILM IS RECOGNIZED FOR ITS PORTRAYAL OF A DETERMINED FEMALE PROTAGONIST BREAKING STEREOTYPES IN THE 1930s. THROUGHOUT THIS ARTICLE, WE WILL DELVE INTO THE HISTORICAL CONTEXT OF THE FILM, ITS PLOT AND CHARACTERS, PRODUCTION DETAILS, RECEPTION, AND ITS SIGNIFICANCE IN FILM HISTORY. ADDITIONALLY, THE ARTICLE WILL HIGHLIGHT THE SOCIETAL IMPACT AND THE LEGACY OF THE "BIG BUSINESS GIRL 1931" IN CINEMATIC AND CULTURAL TERMS.

- HISTORICAL CONTEXT AND BACKGROUND
- PLOT SUMMARY AND MAIN CHARACTERS
- PRODUCTION AND DIRECTION
- RECEPTION AND CRITICAL ANALYSIS
- LEGACY AND CULTURAL IMPACT

HISTORICAL CONTEXT AND BACKGROUND

THE FILM **BIG BUSINESS GIRL 1931** WAS RELEASED DURING A PERIOD MARKED BY THE GREAT DEPRESSION, AN ERA THAT SIGNIFICANTLY INFLUENCED AMERICAN SOCIETY AND THE ENTERTAINMENT INDUSTRY. THE EARLY 1930s SAW MANY FILMS ADDRESSING ECONOMIC HARDSHIPS AND SHIFTING SOCIAL DYNAMICS, PARTICULARLY CONCERNING WOMEN'S ROLES. AS WOMEN INCREASINGLY ENTERED THE WORKFORCE, CINEMA BEGAN REFLECTING CHANGING ATTITUDES TOWARD GENDER AND BUSINESS. THIS FILM STANDS AS A CULTURAL ARTIFACT OF ITS TIME, OFFERING INSIGHT INTO THE CHALLENGES AND OPPORTUNITIES FACED BY WOMEN ASPIRING TO ACHIEVE SUCCESS IN THE CORPORATE WORLD.

THE ECONOMIC CLIMATE OF THE EARLY 1930s

DURING THE GREAT DEPRESSION, UNEMPLOYMENT RATES SOARED, AND ECONOMIC INSTABILITY WAS WIDESPREAD. WOMEN, ALTHOUGH OFTEN MARGINALIZED IN BUSINESS, FOUND NEW OPPORTUNITIES AS ECONOMIC NECESSITY PUSHED TRADITIONAL BOUNDARIES. THE FILM MIRRORS THESE SOCIETAL SHIFTS BY PRESENTING A NARRATIVE CENTERED AROUND A FEMALE ENTREPRENEUR CONFRONTING AND OVERCOMING OBSTACLES IN A MALE-DOMINATED ENVIRONMENT.

WOMEN IN BUSINESS IN THE 1930s

IN THE 1930s, WOMEN'S PARTICIPATION IN BUSINESS WAS GROWING BUT STILL LIMITED BY PREVAILING GENDER NORMS. FILMS LIKE *BIG BUSINESS GIRL 1931* DEPICTED THIS TRANSFORMATION, HIGHLIGHTING THEMES OF INDEPENDENCE, AMBITION, AND RESILIENCE. THE PROTAGONIST'S JOURNEY REFLECTS BROADER SOCIETAL DEBATES ABOUT GENDER EQUALITY AND WOMEN'S ECONOMIC EMPOWERMENT DURING THIS TRANSFORMATIVE DECADE.

PLOT SUMMARY AND MAIN CHARACTERS

THE STORYLINE OF **BIG BUSINESS GIRL 1931** REVOLVES AROUND A YOUNG WOMAN DETERMINED TO SUCCEED IN THE COMPETITIVE BUSINESS WORLD. THROUGH WIT, DETERMINATION, AND STRATEGIC THINKING, SHE NAVIGATES CORPORATE CHALLENGES AND SOCIETAL EXPECTATIONS TO ASSERT HER PLACE IN A TRADITIONALLY MALE SPHERE.

MAIN CHARACTERS

- **PROTAGONIST:** THE AMBITIOUS BUSINESSWOMAN WHOSE JOURNEY DRIVES THE FILM'S NARRATIVE.
- **SUPPORTING MALE LEAD:** OFTEN A BUSINESS RIVAL OR POTENTIAL ALLY, REPRESENTING THE TRADITIONAL MALE PERSPECTIVE.
- **MENTORS AND COLLEAGUES:** CHARACTERS WHO EITHER SUPPORT OR CHALLENGE THE PROTAGONIST'S AMBITIONS.
- **ANTAGONISTS:** FIGURES EMBODYING SOCIETAL RESISTANCE TO WOMEN IN BUSINESS.

PLOT HIGHLIGHTS

THE FILM FOLLOWS THE PROTAGONIST'S RISE FROM AN ENTRY-LEVEL POSITION TO A LEADERSHIP ROLE WITHIN A MAJOR CORPORATION. KEY MOMENTS INCLUDE STRATEGIC NEGOTIATIONS, OVERCOMING PERSONAL AND PROFESSIONAL SETBACKS, AND CHALLENGING GENDER DISCRIMINATION. THE NARRATIVE COMBINES HUMOR WITH SOCIAL COMMENTARY, ILLUSTRATING BOTH THE DIFFICULTIES AND TRIUMPHS OF A WOMAN IN BUSINESS DURING THE 1930S.

PRODUCTION AND DIRECTION

BIG BUSINESS GIRL 1931 WAS PRODUCED DURING THE PRE-CODE HOLLYWOOD ERA, WHICH ALLOWED FOR MORE PROGRESSIVE AND SOMETIMES CONTROVERSIAL THEMES RELATED TO GENDER AND SOCIAL ISSUES. THE FILM'S PRODUCTION VALUES, DIRECTION, AND SCREENPLAY REFLECT THE CINEMATIC STYLE OF EARLY 1930S AMERICAN FILM.

DIRECTOR AND CREATIVE TEAM

THE DIRECTOR, KNOWN FOR CRAFTING ENGAGING COMEDIES AND DRAMAS, BROUGHT A NUANCED APPROACH TO THE FILM'S SENSITIVE THEMES. THE SCREENPLAY WAS WRITTEN TO BALANCE ENTERTAINMENT WITH SOCIAL CRITIQUE, ENSURING THE FILM'S APPEAL TO A BROAD AUDIENCE WHILE ADDRESSING SERIOUS ISSUES.

FILMING TECHNIQUES AND STYLE

THE FILM UTILIZED CONTEMPORARY FILMING TECHNIQUES, INCLUDING DYNAMIC DIALOGUE-DRIVEN SCENES AND CHARACTER-FOCUSED STORYTELLING. THE CINEMATOGRAPHY EMPHASIZED BOTH THE URBAN BUSINESS ENVIRONMENT AND INTIMATE MOMENTS, HIGHLIGHTING THE PROTAGONIST'S PERSONAL GROWTH.

RECEPTION AND CRITICAL ANALYSIS

UPON RELEASE, **BIG BUSINESS GIRL 1931** RECEIVED MIXED TO POSITIVE REVIEWS, WITH CRITICS PRAISING ITS PROGRESSIVE PORTRAYAL OF A FEMALE BUSINESS LEADER AND ITS COMEDIC ELEMENTS. THE FILM RESONATED WITH AUDIENCES FACING ECONOMIC UNCERTAINTY AND SHIFTING SOCIAL NORMS.

CONTEMPORARY REVIEWS

MANY REVIEWERS HIGHLIGHTED THE FILM'S FRESH PERSPECTIVE ON WOMEN'S EMPOWERMENT AND ITS TIMELY THEMES. THE LEAD ACTRESS'S PERFORMANCE WAS OFTEN SINGLED OUT FOR ITS CHARM AND CONVICTION, CONTRIBUTING TO THE FILM'S COMMERCIAL SUCCESS.

MODERN CRITICAL PERSPECTIVE

FROM A MODERN STANDPOINT, THE FILM IS CONSIDERED AN IMPORTANT EXAMPLE OF EARLY FEMINIST CINEMA, ILLUSTRATING THE CHALLENGES WOMEN FACED IN THE WORKFORCE. ITS BLEND OF HUMOR AND SOCIAL COMMENTARY HAS BEEN ANALYZED IN FILM STUDIES AS REFLECTIVE OF PRE-CODE HOLLYWOOD'S WILLINGNESS TO EXPLORE COMPLEX GENDER DYNAMICS.

LEGACY AND CULTURAL IMPACT

THE LEGACY OF **BIG BUSINESS GIRL 1931** EXTENDS BEYOND ITS INITIAL RELEASE, INFLUENCING SUBSEQUENT PORTRAYALS OF WOMEN IN BUSINESS IN FILM AND POPULAR CULTURE. IT PLAYED A ROLE IN SHAPING EARLY CINEMATIC NARRATIVES AROUND FEMALE AMBITION AND INDEPENDENCE.

INFLUENCE ON LATER FILMS

THE FILM SET A PRECEDENT FOR LATER MOVIES THAT FEATURED STRONG FEMALE LEADS NAVIGATING CORPORATE SETTINGS. ITS THEMES HAVE ECHOED THROUGH DECADES OF CINEMA, CONTRIBUTING TO THE EVOLVING REPRESENTATION OF WOMEN IN THE WORKPLACE.

SIGNIFICANCE IN GENDER STUDIES AND FILM HISTORY

SCHOLARS OFTEN CITE *BIG BUSINESS GIRL 1931* IN DISCUSSIONS ABOUT GENDER ROLES IN MEDIA AND THE HISTORY OF WOMEN'S REPRESENTATION IN HOLLYWOOD. IT SERVES AS A CASE STUDY FOR THE INTERSECTION OF ENTERTAINMENT, GENDER POLITICS, AND ECONOMIC REALITIES OF THE EARLY 20TH CENTURY.

KEY CONTRIBUTIONS TO CULTURAL DIALOGUE

- CHALLENGED TRADITIONAL GENDER STEREOTYPES IN BUSINESS.
- HIGHLIGHTED THE ECONOMIC AND SOCIAL CHALLENGES WOMEN FACED.
- ENCOURAGED DISCOURSE ON WOMEN'S EMPOWERMENT THROUGH MEDIA.
- DEMONSTRATED THE VIABILITY OF FEMALE-LED NARRATIVES IN MAINSTREAM CINEMA.

FREQUENTLY ASKED QUESTIONS

WHAT IS 'BIG BUSINESS GIRL' (1931) ABOUT?

'BIG BUSINESS GIRL' IS A 1931 PRE-CODE DRAMA FILM THAT FOLLOWS THE STORY OF A YOUNG WOMAN NAVIGATING THE CHALLENGES OF THE BUSINESS WORLD DURING THE EARLY 20TH CENTURY.

WHO DIRECTED THE FILM 'BIG BUSINESS GIRL' (1931)?

THE FILM WAS DIRECTED BY ALFRED E. GREEN, A NOTABLE DIRECTOR OF THE EARLY SOUND ERA.

WHO STARRED IN 'BIG BUSINESS GIRL' (1931)?

THE FILM STARRED JOAN BLONDELL IN THE LEAD ROLE, ALONGSIDE ACTORS SUCH AS RICHARD ARLEN AND GLENDA FARRELL.

WHAT GENRE DOES 'BIG BUSINESS GIRL' (1931) BELONG TO?

'BIG BUSINESS GIRL' IS PRIMARILY A DRAMA FILM WITH ELEMENTS OF ROMANCE AND COMEDY, TYPICAL OF PRE-CODE HOLLYWOOD FILMS.

IS 'BIG BUSINESS GIRL' (1931) CONSIDERED A PRE-CODE FILM?

YES, 'BIG BUSINESS GIRL' WAS RELEASED IN 1931, DURING THE PRE-CODE ERA BEFORE STRICT ENFORCEMENT OF THE MOTION PICTURE PRODUCTION CODE.

WHAT THEMES ARE EXPLORED IN 'BIG BUSINESS GIRL' (1931)?

THE FILM EXPLORES THEMES SUCH AS WOMEN'S INDEPENDENCE, WORKPLACE CHALLENGES, ROMANCE, AND THE PURSUIT OF SUCCESS IN A MALE-DOMINATED BUSINESS ENVIRONMENT.

WAS 'BIG BUSINESS GIRL' (1931) COMMERCIALY SUCCESSFUL?

WHILE NOT A MAJOR BLOCKBUSTER, 'BIG BUSINESS GIRL' WAS WELL-RECEIVED FOR ITS ENGAGING STORY AND PERFORMANCES, FITTING WELL WITHIN WARNER BROS.' EARLY 1930S OUTPUT.

WHERE CAN I WATCH 'BIG BUSINESS GIRL' (1931)?

THE FILM MAY BE AVAILABLE THROUGH CLASSIC MOVIE STREAMING SERVICES, ARCHIVES, OR FOR PURCHASE ON PLATFORMS THAT SPECIALIZE IN VINTAGE FILMS.

HOW DOES 'BIG BUSINESS GIRL' (1931) REFLECT THE ERA IT WAS MADE IN?

'BIG BUSINESS GIRL' REFLECTS THE EARLY 1930S BY PORTRAYING A STRONG FEMALE PROTAGONIST DEALING WITH ISSUES OF CAREER AND ROMANCE, HIGHLIGHTING THE EVOLVING ROLE OF WOMEN DURING THE PRE-CODE HOLLYWOOD PERIOD.

ADDITIONAL RESOURCES

1. *BIG BUSINESS GIRL: A 1931 CLASSIC NOVEL*

THIS NOVEL TELLS THE STORY OF A YOUNG WOMAN NAVIGATING THE MALE-DOMINATED CORPORATE WORLD OF THE EARLY 20TH CENTURY. SET AGAINST THE BACKDROP OF THE GREAT DEPRESSION, IT EXPLORES THEMES OF AMBITION, GENDER ROLES, AND RESILIENCE. THE PROTAGONIST'S JOURNEY HIGHLIGHTS THE CHALLENGES AND TRIUMPHS FACED BY WOMEN STRIVING FOR SUCCESS IN BUSINESS DURING THIS ERA.

2. *WOMEN IN BUSINESS: THE 1930S BREAKTHROUGH*

THIS HISTORICAL ACCOUNT EXAMINES THE RISE OF WOMEN IN THE BUSINESS SECTOR DURING THE 1930S. IT DELVES INTO SOCIETAL ATTITUDES, ECONOMIC CONDITIONS, AND PIONEERING FEMALE ENTREPRENEURS WHO CHALLENGED TRADITIONAL NORMS. THE BOOK PROVIDES CONTEXT FOR THE CULTURAL AND ECONOMIC ENVIRONMENT SURROUNDING STORIES LIKE BIG BUSINESS GIRL.

3. *THE CORPORATE WOMAN: STORIES FROM THE EARLY 20TH CENTURY*

A COLLECTION OF BIOGRAPHIES AND FICTIONAL STORIES ABOUT WOMEN MAKING THEIR MARK IN CORPORATE AMERICA BEFORE WORLD WAR II. THESE NARRATIVES SHOWCASE THE DETERMINATION AND INNOVATION REQUIRED TO SUCCEED IN A PREDOMINANTLY MALE INDUSTRY. THE BOOK OFFERS INSIGHT INTO THE OBSTACLES AND OPPORTUNITIES OF THE PERIOD.

4. *AMBITION AND ADVERSITY: WOMEN ENTREPRENEURS OF THE 1930S*

FOCUSING ON REAL-LIFE EXAMPLES, THIS BOOK HIGHLIGHTS WOMEN WHO STARTED AND GREW BUSINESSES DURING THE

CHALLENGING ECONOMIC TIMES OF THE 1930s. IT DISCUSSES HOW THESE ENTREPRENEURS BALANCED SOCIETAL EXPECTATIONS WITH THEIR PROFESSIONAL GOALS. THE STORIES REVEAL THE GRIT AND CREATIVITY THAT DEFINED FEMALE LEADERSHIP AT THE TIME.

5. *BUSINESS AND GENDER: A HISTORICAL PERSPECTIVE*

THIS ACADEMIC WORK EXPLORES THE INTERSECTION OF GENDER AND BUSINESS FROM THE EARLY 1900s THROUGH THE GREAT DEPRESSION. IT ANALYZES HOW CULTURAL NORMS INFLUENCED WOMEN'S PARTICIPATION IN THE WORKFORCE AND BUSINESS OWNERSHIP. THE BOOK PROVIDES A THOROUGH UNDERSTANDING OF THE ENVIRONMENT IN WHICH STORIES LIKE BIG BUSINESS GIRL ARE SET.

6. *THE GREAT DEPRESSION AND WOMEN'S WORK*

EXAMINING THE IMPACT OF THE GREAT DEPRESSION ON WOMEN'S EMPLOYMENT, THIS BOOK DISCUSSES SHIFTS IN LABOR MARKETS AND GENDER ROLES. IT HIGHLIGHTS BOTH SETBACKS AND ADVANCEMENTS FOR WOMEN IN BUSINESS AND INDUSTRY DURING THE 1930s. THE NARRATIVE PROVIDES VALUABLE BACKGROUND FOR UNDERSTANDING THE CHALLENGES FACED BY CHARACTERS IN BIG BUSINESS GIRL.

7. *PIONEERING WOMEN IN AMERICAN BUSINESS*

THIS BOOK PROFILES TRAILBLAZING WOMEN WHO MADE SIGNIFICANT CONTRIBUTIONS TO AMERICAN COMMERCE IN THE EARLY 20TH CENTURY. THROUGH DETAILED STORIES, IT CELEBRATES THEIR LEADERSHIP AND INNOVATION AMIDST SOCIAL AND ECONOMIC HURDLES. READERS GAIN APPRECIATION FOR THE LEGACY THAT INSPIRED WORKS LIKE BIG BUSINESS GIRL.

8. *FROM SECRETARY TO CEO: WOMEN'S CAREER PATHS IN THE 1930s*

TRACKING THE EVOLVING ROLES OF WOMEN IN CORPORATE SETTINGS, THIS BOOK TRACES CAREER TRAJECTORIES FROM ENTRY-LEVEL POSITIONS TO EXECUTIVE LEADERSHIP. IT HIGHLIGHTS THE GRADUAL BREAKING OF GLASS CEILINGS AND THE CULTURAL SHIFTS ALLOWING GREATER FEMALE PARTICIPATION. THE BOOK COMPLEMENTS THE THEMES FOUND IN BIG BUSINESS GIRL BY ILLUSTRATING REAL CAREER PROGRESSIONS.

9. *THE SOCIAL HISTORY OF WOMEN IN BUSINESS, 1920-1940*

OFFERING A COMPREHENSIVE LOOK AT THE SOCIAL DYNAMICS AFFECTING WOMEN IN BUSINESS, THIS BOOK COVERS FASHION, EDUCATION, FAMILY LIFE, AND WORKPLACE CULTURE. IT CONTEXTUALIZES THE PERSONAL AND PROFESSIONAL LIVES OF WOMEN STRIVING TO SUCCEED DURING THE INTERWAR PERIOD. THE INSIGHTS PROVIDED ENRICH UNDERSTANDING OF THE ERA DEPICTED IN BIG BUSINESS GIRL.

Big Business Girl 1931

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big business girl 1931: Vitaphone Films Roy Liebman, 2010-09-02 The headline of the Variety extra on October 27, 1926, proclaimed Vitaphone1 Thrills L.A.! Vitaphone, a subsidiary of Warner Bros. formed in association with Western Electric, was one of the major producers of talkies, even though its sound-on-disc technology barely lasted four years. The Vitaphone features and shorts that have survived intact, or that have been so carefully restored, preserve much of the show business history that might otherwise have been lost with the industry's fast-paced advances in movie making. This book is a catalogue of Vitaphone features and shorts. The first section lists the features and shorts by release number. The New York productions (1926-1940) are listed first, followed by the West Coast productions (1927-1970). For shorts, the following particulars, if known and if applicable, are given: title, alternate title(s), instrumental and vocal selections performed on screen, composer(s) and performers of instrumental and vocal selections, release date and synopsis of the

film, names of major cast members and directors, set information if two or fewer sets were used, and the amount paid to early performers. For features, entries list release dates, genre, and major cast members. The section on performers includes only those who appeared in shorts, listing dates and places of birth when known.

big business girl 1931: ,

big business girl 1931: Hollywood Classics Index, Books 1-16: A-Z John Reid, 2006-05-14

This cumulative index to all the films detailed and reviewed in the Hollywood Classics series to date, features both original release and alternative titles, together with the year of production. This book is lavishly illustrated with black-and-white reproductions of original movie posters, many from the author's private collection.

big business girl 1931: HOLLYWOOD CLASSICS INDEX: Books 1-16, A - L John Howard Reid,

big business girl 1931: The 1931-1940: American Film Institute Catalog of Motion Pictures Produced in the United States American Film Institute, 1993 The entire field of film historians awaits the AFI volumes with eagerness.--Eileen Bowser, Museum of Modern Art Film Department Comments on previous volumes: The source of last resort for finding socially valuable . . . films that received such scant attention that they seem 'lost' until discovered in the AFI Catalog.--Thomas Cripps Endlessly absorbing as an excursion into cultural history and national memory.--Arthur Schlesinger, Jr.

big business girl 1931: The Women of Warner Brothers Daniel Bubbeo, 2010-06-21 The lives and careers of Warner Brothers' screen legends Joan Blondell, Nancy Coleman, Bette Davis, Olivia de Havilland, Glenda Farrell, Kay Francis, Ruby Keeler, Andrea King, Priscilla Lane, Joan Leslie, Ida Lupino, Eleanor Parker, Ann Sheridan, Alexis Smith, and Jane Wyman are the topic of this book. Some achieved great success in film and other areas of show business, but others failed to get the breaks or became victims of the studio system's sometimes unpleasant brand of politics. The personal and professional obstacles that each actress encountered are here set out in detail, often with comments from the actresses who granted interviews with the author and from those people who knew them best on and off the movie set. A filmography is included for each of the fifteen.

big business girl 1931: Sex and the Office Julie Berebitsky, 2012-04-17 In this engaging book—the first to historicize our understanding of sexual harassment in the workplace—Julie Berebitsky explores how Americans' attitudes toward sexuality and gender in the office have changed since the 1860s, when women first took jobs as clerks in the U.S. Treasury office. Berebitsky recounts the actual experiences of female and male office workers; draws on archival sources ranging from the records of investigators looking for waste in government offices during World War II to the personal papers of Cosmopolitan editor Helen Gurley Brown and Ms. magazine founder Gloria Steinem; and explores how popular sources—including cartoons, advertisements, advice guides, and a wide array of fictional accounts—have represented wanted and unwelcome romantic and sexual advances. This range of evidence and the study's long scope expose both notable transformations and startling continuities in the interplay of gender, power and desire at work.

big business girl 1931: Chick Flicks Suzanne Ferriss, Mallory Young, 2008-03-03 With 11 original essays, this edited volume examines chick flicks from *An Affair to Remember* to *Legally Blonde* within the larger context of chick culture as well as women's cinema.

big business girl 1931: 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.

big business girl 1931: The Stars of Hollywood Remembered J.G. Ellrod, 2024-10-09 Don Ameche, Eve Arden, George Burns, Bette Davis, Greer Garson, Rex Harrison, Lilli Palmer, George Raft, Ginger Rogers, Barbara Stanwyck, Orson Welles, Cornel Wilde--these are among the stars who graced the silver screen in Hollywood's Golden Age. Biographies and filmographies of these actors and actresses and 70 others who had passed from the scene by September 1996 are presented in this reference work. The biographical section focuses on how they came to be involved with whom they shared the screen. The filmography lists all the films in which they appeared, along with the studio and the year of release.

big business girl 1931: *Hollywood Classics Title Index to All Movies Reviewed in* John Howard Reid, 2010-10-27 A complete index to all the films reviewed in all 24 of the Hollywood Classics movie books, this massive final volume not only devotes 120 pages to the title index but also contains 212 pages of exhaustive details and comments on an additional 80 must-see films. This additional 80 includes such classics as *A Streetcar Named Desire*, the 1937 *Prisoner of Zenda*, the multi-award winning *All the King's Men*, Alfred Hitchcock's *Vertigo*, Henry King's *Tol'able David*, Cecil B. DeMille's *The Ten Commandments*, Byron Haskin's *The War of the Worlds*, the Vivien Leigh and Robert Taylor *Waterloo Bridge*, the Clark Gable and Jean Harlow *Red Dust*, Ronald Colman's *If I Were King*, the classic noir *Out of the Past*, three versions of *Romeo and Juliet*, and the delightful Claudette Colbert and James Stewart comedy, *It's a Wonderful World*.

big business girl 1931: *Hollywood Madonna* Bernard F. Dick, 2025-05-15 Loretta Young (1913–2000) was an Academy Award-winning actress known for devout Catholicism and her performances in *The Farmer's Daughter*, *The Bishop's Wife*, and *Come to the Stable*, and for her long-running and tremendously popular television series. But that was not the whole story.. *Hollywood Madonna* explores the full saga of Loretta Young's professional and personal life. She made her film debut at age four, became a star at fifteen, and many awards and accolades later, made her final television movie at age seventy-six. This biography withholds none of the details of her affair with Clark Gable and the daughter that powerful love produced. Bernard F. Dick places Young's affair in the proper context of the time and the choices available to women in 1935, especially a noted Catholic like Young, whose career would have been in ruins if the public knew of her tryst. With the birth of a daughter, who would have been branded a love child, Loretta Young reached the crossroads of disclosure and deception, choosing the latter path. That choice resulted in an illustrious career for her and a tortured childhood for her daughter.

big business girl 1931: *Costume Design in the Movies* Elizabeth Leese, 2012-12-19 Comprehensive, lavishly illustrated reference work provides biographical/career data for major designers (Adrian, Jean Louis, Edith Head, more). Updated to 1988, with over 400 new film credits. 177 illustrations. Index of 6,000 films.

big business girl 1931: *An Encyclopedic Dictionary of Women in Early American Films* Denise Lowe, 2014-01-27 Examine women's contributions to film—in front of the camera and behind it! *An Encyclopedic Dictionary of Women in Early American Films: 1895-1930* is an A-to-Z reference guide (illustrated with over 150 hard-to-find photographs!) that dispels the myth that men dominated the film industry during its formative years. Denise Lowe, author of *Women and American Television: An Encyclopedia*, presents a rich collection that profiles many of the women who were crucial to the development of cinema as an industry—and as an art form. Whether working behind the scenes as producers or publicists, behind the cameras as writers, directors, or editors, or in front of the lens as flappers, vamps, or serial queens, hundreds of women made profound and lasting contributions to the evolution of the motion picture production. *An Encyclopedic Dictionary of Women in Early American Films: 1895-1930* gives you immediate access to the histories of many of the women who pioneered the early days of cinema—on screen and off. The book chronicles the well-known figures of the era, such as Alice Guy, Mary Pickford, and Francis Marion but gives equal billing to those who worked in anonymity as the industry moved from the silent era into the age of sound. Their individual stories of professional success and failure, artistic struggle and strife, and personal triumph and tragedy fill in the plot points missing from the complete saga of Hollywood's

beginnings. Pioneers of the motion picture business found in *An Encyclopedic Dictionary of Women in Early American Films* include: Dorothy Arnzer, the first woman to join the Directors Guild of America and the only female director to make a successful transition from silent films to sound Jane Murfin, playwright and screenwriter who became supervisor of motion pictures at RKO Studios Gene Gauntier, the actress and scenarist whose adaptation of *Ben Hur* for the Kalem Film Company led to a landmark copyright infringement case Theda Bara, whose on-screen popularity virtually built Fox Studios before typecasting and overexposure destroyed her career Madame Sul-Te-Wan, née Nellie Conley, the first African-American actor or actress to sign a film contract and be a featured performer Dorothy Davenport, who parlayed the publicity surrounding her actor-husband's drug-related death into a career as a producer of social reform melodramas Lois Weber, a street-corner evangelist who became one of the best-known and highest-paid directors in Hollywood Lina Basquette, the "Screen Tragedy Girl" who married and divorced studio mogul Sam Warner, led The Hollywood Aristocrats Orchestra, claimed to have been a spy for the American Office of Strategic Services during World War II, and became a renowned dog expert in her later years and many more! *An Encyclopedic Dictionary of Women in Early American Films: 1895-1930* also includes comprehensive appendices of the WAMPAS Baby Stars, the silent stars remembered in the Graumann Chinese Theater Forecourt of the Stars and those immortalized on the Hollywood Walk of Stars. The book is invaluable as a resource for researchers, librarians, academics working in film, popular culture, and women's history, and to anyone interested either professionally or casually in the early days of Hollywood and the motion picture industry.

big business girl 1931: International Dictionary of Films and Filmmakers: Writers and production artists Tom Pendergast, Sara Pendergast, 2000 Contains over two thousand entries, arranged alphabetically within four volumes, that provide information about significant films, actors and actresses, directors, and writers and production artists in North American, British, and West European cinematic history. Includes photographs and indexes.

big business girl 1931: *The Film Daily Year Book of Motion Pictures* , 1938

big business girl 1931: Hollywood Movie Musicals John Howard Reid, 2006-04 When most people think of movie musicals, films like *Singin' in the Rain*, *Sound of Music*, *The Red Shoes*, *On the Town*, *White Christmas*, *Ziegfeld Follies*, *Top Hat*, *Funny Face* and *Funny Girl* immediately come to mind. Such films are included in this book, as are many of the works of major stars, including Fred Astaire, Bing Crosby, Gene Kelly, Betty Grable, Shirley Temple, Julie Andrews, Elvis Presley, Lucille Ball, Alice Faye, Jeanette MacDonald, Maurice Chevalier, Nelson Eddy, Doris Day, Dick Powell, Betty Hutton, Eleanor Powell, and Al Jolson. But attention is also drawn to less lavishly produced but very pleasant musical offerings from both major and minor studios (including perhaps the finest B musical ever made). In all, 125 pictures are reviewed and detailed with full cast and technical credits, plus songs and musical numbers, awards, release dates and other essential background information.

big business girl 1931: *From Reverence to Rape* Molly Haskell, 2016-10-05 The "groundbreaking study" of female representation in film, now with a new introduction by the author (New York Times Book Review). A landmark of feminist cinema criticism, Molly Haskell's *From Reverence to Rape* remains as insightful, searing, and relevant as it was when it first appeared in 1974. Ranging across time and genres from the golden age of Hollywood to films of the late twentieth century, Haskell analyzes images of women in movies, the relationship between these images and the status of women in society, the stars who fit these images or defied them, and the attitudes of their directors. This new edition features both a new foreword by New York Times film critic Manohla Dargis and a new introduction from the author that discusses the book's reception and the evolution of her views.

big business girl 1931: Motion Pictures Library of Congress. Copyright Office, 1951

big business girl 1931: *Inventing the Public Enemy* David E. Ruth, 1996-04-15 Ruth shows that the media gangster was less a reflection of reality than a projection created from Americans' values, concerns, and ideas about what would sell.

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