

WORKS CITED



Fan magazines and other primary or archival materials are cited in the text of individual essays.

- Alicoate, Jack, ed. *The 1943 Film Daily Yearbook*. New York: Film Daily, 1943.
- Autry, Gene, and Mickey Herskowitz. *Back in the Saddle Again*. Garden City, N.Y.: Doubleday, 1978.
- Bacall, Lauren. *Lauren Bacall by Myself*. New York: Alfred A. Knopf, 1979.
- Barton, Ruth. *Acting Irish in Hollywood: From Fitzgerald to Farrell*. Dublin: Irish Academic Press, 2006.
- Basinger, Jeanine. *The Star Machine*. New York: Knopf, 2007.
- Bego, Mark. *The Best of Modern Screen*. New York: St. Martin's, 1986.
- Bergman, Ingrid, with Alan Burgess. *Ingrid Bergman: My Story*. New York: Delacorte, 1980.
- Blaetz, Robin. *Visions of the Maid: Joan of Arc in American Film and Culture*. Charlottesville: U of Virginia P, 2001.
- Britton, Andrew. *Cary Grant: Comedy and Male Desire*. Newcastle upon Tyne: Tyneside Cinema, 1983.
- . *Katharine Hepburn: Star as Feminist*. New York: Columbia UP, 2003.
- Buehrer, Beverley Bare. *Cary Grant: A Bio-Bibliography*. New York: Greenwood, 1990.
- Buscombe, Edward. "Inventing Monument Valley: Nineteenth-Century Landscape Photography and the Western Film." *Fugitive Images: From Photography to Video*. Ed. Patrice Petro. Bloomington: Indiana UP, 1995. 87–108.
- Casper, Drew. *Postwar Hollywood, 1946–1962*. Malden, Mass.: Blackwell, 2007.
- Ceplair, Larry, and Steven Englund. *The Inquisition in Hollywood: Politics in the Film Community, 1930–1960*. Garden City, N.Y.: Anchor/Doubleday, 1980.
- Clarke, Gerald. *Get Happy: The Life of Judy Garland*. Thorndike, Me.: Thorndike, 2000.
- Cogley, John. *Report on Blacklisting*, Vol. 1, *Movies*. New York: Fund for the Republic, 1956.
- Cohan, Steven. *Incongruous Entertainment: Camp, Cultural Value, and the MGM Musical*. Durham, N.C.: Duke UP, 2005.
- Damico, James. "Ingrid from Lorraine to Stromboli: Analyzing the Public's Perception of a Film Star." *Star Texts: Image and Performance in Film and Television*. Ed. Jeremy G. Butler. Detroit: Wayne State UP, 1991. 240–53.
- Davis, Ronald. *Duke: The Life and Image of John Wayne*. Norman: U of Oklahoma P, 1998.
- . *The Glamour Factory: Inside Hollywood's Big Studio System*. Dallas: Southern Methodist UP, 1993.
- Deans, Mickey, and Ann Pinchot. *Weep No More, My Lady*. New York: Hawthorn Books, 1972.
- Deming, Barbara. *Running Away from Myself: A Dream Portrait of America Drawn from the Films of the Forties*. New York: Grossman, 1969.
- Dick, Bernard F. *The Star-Spangled Screen: The American World War II Film*. Lexington: UP of Kentucky, 1985.
- DiOrio, Al. *Little Girl Lost*. New Rochelle, N.Y.: Arlington House, 1973.

- Dixon, Wheeler Winston, ed. *American Cinema of the 1940s: Themes and Variations*. New Brunswick, N.J.: Rutgers UP, 2006.
- Doherty, Thomas. *Projections of War: Hollywood, American Culture, and World War II*. New York: Columbia UP, 1993.
- Dyer, Richard. "Judy Garland and Gay Men." *Heavenly Bodies: Film Stars and Society*. 2nd ed. London: Routledge, 2004. 137–91.
- . *Stars*. London: BFI, 1979.
- . "White." *Screen 29* (Autumn 1988): 44–65.
- Eames, John Douglas. *The MGM Story*. London: Octopus, 1975.
- Eckert, Charles. "Shirley Temple and the House of Rockefeller." *Jump Cut 2* (July-August 1974): 1, 17–20.
- Edwards, Anne. *Judy Garland: A Biography*. New York: Simon and Schuster, 1975.
- . *A Remarkable Woman: A Biography of Katharine Hepburn*. New York: William Morrow, 1985.
- Elkin, Frederick. "Popular Hero Symbols and Audience Gratifications." *Journal of Educational Psychology* 29.3 (November 1955): 97–107.
- Everson, William K. *Claudette Colbert*. New York: Pyramid, 1976.
- Finch, Christopher. *Rainbow: The Stormy Life of Judy Garland*. New York: Grosset and Dunlap, 1975.
- Flynn, Errol. *My Wicked, Wicked Ways*. London: Heinemann, 1960.
- Foertsch, Jacqueline. *American Culture in the 1940s*. Edinburgh: Edinburgh UP, 2008.
- Fontaine, Joan. *No Bed of Roses: An Autobiography*. New York: William Morrow, 1978.
- Fordin, Hugh. *The World of Entertainment: Hollywood's Greatest Musicals*. New York: Frederick Ungar, 1975.
- Frank, Gerold. *Judy*. New York: Harper and Row, 1975.
- Frayling, Christopher. *Mad, Bad and Dangerous?: The Scientist and the Cinema*. London: Reaktion Books, 2006.
- Freedland, Michael. *Gregory Peck*. New York: William Morrow, 1980.
- Fricke, John. *Judy Garland: World's Greatest Entertainer*. New York: Holt, 1992.
- Fuller-Seeley, Kathryn. "Shirley Temple: Making Dreams Come True." *Glamour in a Golden Age: Movie Stars in the 1930s*. Ed. Adrienne L. McLean. New Brunswick, N.J.: Rutgers UP, 2011.
- Furmanek, Bob, and Rob Palumbo. *Abbott and Costello in Hollywood*. New York: Perigee Books, 1991.
- Gabor, Mark. *The Pin-Up: A Modest History*. New York: Bell, 1972.
- Gallafent, Edward. *Astaire and Rogers*. New York: Columbia UP, 2002.
- Gelley, Ora. "Ingrid Bergman's Star Persona and the Alien Space of Stromboli." *Cinema Journal* 47.2 (Winter 2008): 26–51.
- George-Warren, Holly. *Public Cowboy No. 1*. New York: Oxford UP, 2007.
- Giles, Nell. *Punch In, Susie: A Woman's War Factory Diary*. New York: Harper, 1943.
- Glancy, H. Mark. *When Hollywood Loved Britain: The Hollywood "British" Film 1939–45*. Manchester: Manchester UP, 1999.
- Gomery, Douglas. *The Hollywood Studio System: A History*. London: BFI, 2005.
- Griffin, Sean. "The Gang's All Here: Generic versus Racial Integration in the 1940s Musical." *Cinema Journal* 42 (Fall 2002): 21–45.
- . "The Wearing of the Green: Performing Irishness in the Fox Wartime Musical." *The Irish in Us: Irishness, Performativity, and Popular Culture*. Ed. Diane Negra. Durham, N.C.: Duke UP, 2006. 64–83.

- Harmetz, Aljean. *Round Up the Usual Suspects: The Making of Casablanca—Bogart, Bergman, and World War II*. New York: Hyperion, 1992.
- Harris, Warren G. *Cary Grant: A Touch of Elegance*. New York: Doubleday, 1987.
- Harvey, Lynn. *Gregory Peck: A Charmed Life*. London: Robson, 2005.
- Hedling, Erik. "European Echoes of Hollywood Scandal: The Reception of Ingrid Bergman in 1950s Sweden." *Headline Hollywood: A Century of Film Scandal*. Ed. Adrienne L. McLean and David A. Cook. New Brunswick, N.J.: Rutgers UP, 2001. 190–205.
- . "The Welfare State Depicted: Post-Utopian Landscapes in Ingmar Bergman's Films." *Ingmar Bergman Revisited: Performance, Cinema and the Arts*. Ed. Maaret Koskinen. New York: Wallflower, 2008. 180–93.
- Hiney, Tom, and Frank MacShane, eds. *The Raymond Chandler Papers: Selected Letters and Non-Fiction, 1909–1959*. New York: Atlantic Monthly Press, 2000.
- Hout, Michael, and Joshua R. Goldstein. "How 4.5 Million Irish Immigrants Became 40 Million Irish Americans: Demographic and Subjective Aspects of the Ethnic Compositions of White Americans." *American Sociological Review* 59.1 (February 1994): 64–82.
- Hurst, Richard. *Republic Studios: Between Poverty Row and the Majors*. Lanham, Md.: Scarecrow Press, 2007.
- Jewell, Richard B. *The Golden Age of Cinema: Hollywood, 1929–1945*. Malden, Mass.: Blackwell, 2007.
- Johansson, Stefan. "Ingmar Bergman at the Royal Opera." *Ingmar Bergman Revisited: Performance, Cinema and the Arts*. Ed. Maaret Koskinen. New York: Wallflower Press, 2008. 51–63.
- Johnston, Sheila M.F. *Let's Go to the Grand!: 100 Years of Entertainment at London's Grand Theatre*. Toronto: Dundurn, 2001.
- Kael, Pauline. "The Man from Dream City" (1975). *When the Lights Go Down*. New York: Holt, Rinehart and Winston, 1980. 3–32.
- Kanin, Garson. *Tracy and Hepburn: An Intimate Memoir*. New York: Viking Penguin, 1971.
- Kendall, Elizabeth. *The Runaway Bride: Hollywood Romantic Comedy of the 1930s*. New York: Anchor/Doubleday, 1990.
- Kinder, Gorham. "SAG, HUAC, and Postwar Hollywood." *Boom and Bust: American Cinema in the 1940s*. Ed. Thomas Schatz. Berkeley: U of California P, 1997. 285–312.
- Kobal, John. *People Will Talk*. New York: Alfred A. Knopf, 1985.
- Koppes, Clayton, and Gregory Black. *Hollywood Goes to War: How Politics, Profits and Propaganda Shaped World War II Movies*. Berkeley: U of California P, 1987.
- Kracauer, Siegfried. "National Types as Hollywood Presents Them." *Public Opinion Quarterly* 13.1 (Spring 1949): 53–72.
- Leamer, Laurence. *As Time Goes By: The Life of Ingrid Bergman*. New York: Harper and Row, 1986.
- Leaming, Barbara. *If This Was Happiness*. New York: Viking, 1989.
- Lewis, Jon. *American Film: A History*. New York: Norton, 2008.
- Light, Alison. *Forever England: Femininity, Literature and Conservatism between the Wars*. London: Routledge, 1991.
- Lugowski, David M. "Ginger Rogers and Gay Men? Queer Film Studies, Richard Dyer, and Diva Worship." *Screening Genders*. Ed. Krin Gabbard and William Luhr. New Brunswick, N.J.: Rutgers UP, 2008. 95–110.
- Madelbaum, Howard, and Eric Myers. *Forties Screen Style: A Celebration of High Pastiche in Hollywood*. New York: St. Martin's, 1989.

- Mann, William J. *Kate: The Woman Who Was Hepburn*. New York: Henry Holt, 2006.
- Marx, Arthur. *The Nine Lives of Mickey Rooney*. New York: Stein and Day, 1986.
- Mast, Gerald. *Howard Hawks, Storyteller*. New York: Oxford UP, 1982.
- Maxtone Graham, Ysenda. *The Real Mrs Miniver: The Life of Jan Struther*. Stroud, U.K.: Tempus, 2007.
- McBride, Joseph. *Hawks on Hawks*. Berkeley: U of California P, 1982.
- McDowall, Roddy. *Double Exposure: Take Three*. New York: William Morrow, 1992.
- McElhaney, Joe. "The Object and the Face: *Notorious*, Berman and the Close-up." *Hitchcock: Past and Future*. Ed. Richard Allen and Sam Ishii-Gonzalès. New York: Routledge, 2004. 64–84.
- McGilligan, Patrick. *Ginger Rogers*. New York: Pyramid, 1975.
- McLean, Adrienne L. *Being Rita Hayworth: Labor, Identity, and Hollywood Stardom*. New Brunswick, N.J.: Rutgers UP, 2004.
- . "The Cinderella Princess and the Instrument of Evil: Revisiting Two Postwar Hollywood Star Scandals." *Headline Hollywood: A Century of Film Scandal*. Ed. Adrienne L. McLean and David A. Cook. New Brunswick, N.J.: Rutgers UP, 2001. 163–89.
- . "Feeling and the Filmed Body: Judy Garland and the Kinesics of Suffering." *Film Quarterly* 55.3 (March 2002): 2–15.
- . "Putting 'Em Down Like a Man: Eleanor Powell and the Spectacle of Competence." *Hetero: Queering Representations of Straightness*. Ed. Sean Griffin. Albany: SUNY Press, 2009. 89–110.
- Melzer, Richard. *Buried Treasures: Famous and Unusual Gravesites in New Mexico*. Santa Fe: Sunstone Press, 2007.
- Meyerowitz, Joanne. "Beyond the Feminine Mystique: A Reassessment of Postwar Mass Culture, 1946–1958." *Not June Cleaver: Women and Gender in Postwar America, 1945–1960*. Ed. Joanne Meyerowitz. Philadelphia: Temple UP, 1994. 229–62.
- Naremore, James. *More than Night: Film Noir and Its Contexts*. Berkeley: U of California P, 1998.
- Negra, Diane, ed. *The Irish in Us: Irishness, Performativity, and Popular Culture*. Durham, N.C.: Duke UP, 2006.
- Palmer, R. Barton. *Hollywood's Dark Cinema: The American Film Noir*. New York: Twayne, 1994.
- Parish, James Robert. *Katharine Hepburn: The Untold Story*. New York: Advocate Books, 2005.
- Polan, Dana. *Power and Paranoia: History, Narrative, and the American Cinema, 1940–1950*. New York: Columbia UP, 1986.
- Renov, Michael. *Hollywood's Wartime Woman: Representation and Ideology*. Ann Arbor, Mich.: UMI, 1988.
- Rogers, Roy, and Dale Evans, with Jane and Michael Stern. *Happy Trails: Our Life Story*. New York: Simon and Schuster, 1994.
- Schatz, Thomas. *Boom and Bust: American Cinema in the 1940s*. Berkeley: U of California P, 1997.
- Schickel, Richard. *Cary Grant, A Celebration*. New York: Applause Books, 1999.
- Shipman, David. *Judy Garland: The Secret Life of an American Legend*. New York: Hyperion, 1993.
- Smit, David W. "Marketing Ingrid Bergman." *Quarterly Review of Film and Video* 22 (2005): 237–50.
- Soila, Tytti, Astrid Soderbergh Widding, and Gunnar Iverson. *Nordic National Cinemas*. New York: Routledge, 1998.

- Spencer, Nicholas. "Movies and the Renegotiation of Genre." *American Cinema of the 1940s: Themes and Variations*. Ed. Wheeler Winston Dixon. New Brunswick, N.J.: Rutgers UP, 2006. 117–39.
- Sperber, A. M., and Eric Lax. *Bogart*. New York: William Morrow, 1997.
- Spoto, Donald. *Notorious: The Life of Ingrid Bergman*. New York: HarperCollins, 1997.
- Stacey, Jackie. *Star Gazing: Hollywood Cinema and Female Spectatorship*. New York: Routledge, 1994.
- Stanfield, Peter. *Hollywood, Westerns and the 1930s: The Lost Trail*. Exeter: Exeter UP, 2001.
- . *Horse Opera: The Strange History of the 1930s Singing Cowboy*. Urbana: U of Illinois P, 2002.
- Steele, Joseph Henry. *Ingrid Bergman: An Intimate Portrait*. New York: David McKay, 1959.
- Third, Amanda. "'Does the Rug Match the Carpet?': Race, Gender, and the Redheaded Woman." *The Irish in Us: Irishness, Performativity and Popular Culture*. Ed. Diane Negra. Durham, N.C.: Duke UP, 2006. 220–53.
- Thomas, Helen. *The Body, Dance, and Cultural Theory*. London: Palgrave, 2003.
- Thomson, David. *The Big Sleep*. London: BFI, 1997.
- Troyan, Michael. *A Rose for Mrs. Miniver: The Life of Greer Garson*. Lexington: UP of Kentucky, 1999.
- Vermilye, Jerry. *Barbara Stanwyck*. New York: Pyramid, 1975.
- Warren, Doug. *Betty Grable: The Reluctant Movie Queen*. New York: St. Martin's, 1981.
- Watson, Thomas J., and Bill Chapman. *Judy: Portrait of an American Legend*. New York: McGraw-Hill, 1986.
- Wood, Robin. *Hitchcock's Films Revisited*. New York: Columbia UP, 1960.

SEAN GREEN is an associate professor in and chair of the Division of Cinema-Television at Southern Methodist University, author of *Linker Arms and Exit Quizzes: The Walt Disney Company from the Inside Out* (2000), and co-editor of *America on Film: Representing Race, Class, Gender, and Sexuality at the Movies* (2002) and *Queer Images: A History of Gay and Lesbian Film in America* (2006). He also edited *Reverie: Queering Representation of Straight Men* (2004), and co-edited *Queer Cinema: The Film Reader* (2004).

HANNAH HAMAD is a Lecturer in Media Studies at Massey University in New Zealand. She was awarded a Ph.D. in Film and Television Studies from the University of East Anglia in July 2009.

CHARLIE KEL is director of the Cinema Studies Program and an assistant professor in the History Department at the University of Toronto. He is the author of *Barb: American Cinema in Transition, 1909, 1916 and 1929* (2003) and co-editor with Shelley Stamp, of *American Cinema: Transitional Era, Stabilizing, Institutions, Practices* (2004). With Ben Singer he