

Bobbed Hair And Bathtub Gin Writers Running Wild In The Twenties

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Dive into the vibrant world of Roaring Twenties authors, a jazz age literature scene where creativity bloomed amidst the backdrop of prohibition era culture. These 1920s writers, embodying the spirit of flapper era rebellion, truly ran wild, leaving a lasting legacy.

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Bobbed Hair and Bathtub Gin

In her exuberant new work, **BOBBED HAIR AND BATHTUB GIN**, Marion Meade presents a portrait of four extraordinary writers--Dorothy Parker, Zelda Fitzgerald, Edna St. Vincent Millay, and Edna Ferber--whose loves, lives, and literary endeavors embodied the spirit of the 1920s. Capturing the jazz rhythms and desperate gaiety that defined the era, Meade gives us Parker, Fitzgerald, Millay, and Ferber, traces the intersections of their lives, and describes the men (F. Scott Fitzgerald, Edmund Wilson, Harold Ross, and Robert Benchley) who influenced them, loved them, and sometimes betrayed them. Here are the social and literary triumphs (Parker's Round Table witticisms appeared almost daily in the newspapers and Ferber and Millay won Pulitzer Prizes) and inevitably the penances each paid: crumbled love affairs, abortions, depression, lost beauty, nervous breakdowns, and finally, overdoses and even madness. These literary heroines did what they wanted, said what they thought, living wholly in the moment. They kicked open the door for twentieth-century women writers and set a new model for every woman trying to juggle the serious issues of economic independence, political power, and sexual freedom. Meade recreates the excitement, romance, and promise of the 1920s, a decade celebrated for cultural innovation--the birth of jazz, the beginning of modernism--and social and sexual liberation, bringing to light, as well, the anxiety and despair that lurked beneath the nonstop partying and outrageous behavior. A vibrant mixture of literary scholarship, social history, and scandal, **BOBBED HAIR AND BATHTUB GIN** is a rich evocation of a period that will forever intrigue and captivate us.

Dorothy Parker

Marion Meade's engrossing and comprehensive biography of one of the twentieth century's most captivating women In this lively, absorbing biography, Marion Meade illuminates both the charm and the dark side of Dorothy Parker, exploring her days of wicked wittiness at the Algonquin Round Table with the likes of Robert Benchley, George Kaufman, and Harold Ross, and in Hollywood with S. J. Perelman, William Faulkner, and Lillian Hellman. At the dazzling center of it all, Meade gives us the flamboyant, self-destructive, and brilliant Dorothy Parker. This edition features a new afterword by Marion Meade.

Eleanor of Aquitaine

A comprehensive account of the life of Eleanor of Aquitaine. The wife of King Louis VII of France and then of King Henry II of England, and mother to Richard Coeur de Lion and King John, she became the key political figure of the twelfth century. Eleanor's long life inspired a number of legends. At twenty-five she set out for the Holy Land as a Crusader, and at seventy-eight she crossed the Pyrenees to Spain to fetch the granddaughter whose marriage would be, she hoped, a pledge of peace between England and France. This is a compassionate biography of this charismatic queen and the world she ruled over.

The Unruly Life of Woody Allen

"A psychologically nuanced, tough-minded portrait" of the New York filmmaker and his relationships with Mia Farrow and Soon-Yi Previn (Publishers Weekly). Writer, director, actor, humorist. Woody Allen stands as one of our era's most celebrated artists. Starting in the 1950s, Allen began crafting a larger than life neurotic persona that has since entertained and enlightened millions. In his films, widely thought to be autobiographical explorations of his own comic fears and fixations, Allen carefully controlled the public's view of him as a lovable scamp. But that all came crashing down the day Mia Farrow found a Polaroid on her mantle. What followed was a flurry of sensational headlines and legal battles. His relationship with Soon Yi Previn, thirty-four years his junior and the step daughter of his longtime girlfriend, caused shockwaves in the public's perception of the director, yet few biographers and journalists have explored what happened and why. In this, the first deep investigation of Allen's life and the events surrounding his split with Farrow, biographer Marion Meade tracks down dozens of friends, actors, neighbors, and film historians. They open up with insights and details rare in the world of wealth and celebrity. What results is a fascinating portrait of a flawed genius, as adept at constructing his own image as he is at crafting films. Rereleased and updated, this is an unauthorized biography that neither Woody Allen's fans nor his detractors will be able to put down. The revised and updated edition was reviewed in the Wall Street Journal in 2013 by Carl Rollyson, in a roundup of the five best Hollywood biographies.

The Portable Dorothy Parker

"In twelfth-century France, two of Europe's greatest minds met and fell in love. It was a love forbidden by the world around them and eventually they were torn apart from each other. But, the spark of it remained smoldering inside the lovers until their death and beyond. Heloise and her tutor, Peter Abelard, share a devotion passionate in its depth and beautiful in its thoughtfulness. They marry, and Heloise bears a son whom she names Astrolabe. However, all of this must be done in secret, for Abelard is forbidden to wed by the church which considers him a cleric. When the truth of their relationship is exposed, they are separated and punished both in body and soul. Marion Meade weaves history and fiction together in STEALING HEAVEN, an epic story of one of history's most tragic love affairs. With facts pulled from Heloise's actual love letters, Meade creates a poetic and sensual tapestry of France in the 12th century."

Stealing Heaven

From a National Book Award-winning biographer, the first complete life of legendary gangster Al Capone to be produced with the cooperation of his family, who provided the author with exclusive access to personal testimony and archival documents. From his heyday to the present moment, Al Capone—Public Enemy Number One—has gripped popular imagination. Rising from humble Brooklyn roots, Capone went on to become the most infamous gangster in American history. At the height of Prohibition, his multimillion-dollar Chicago bootlegging, prostitution, and gambling operation dominated the organized-crime scene. His competition with rival gangs was brutally violent, a long-running war that crested with the shocking St. Valentine's Day Massacre of 1929. Law enforcement and the media elite seemed powerless to stop the growth of his empire. And then the fall: a legal noose tightened by the FBI, a conviction on tax evasion, Alcatraz. After his release he returned to his family in Miami a much diminished man, living quietly until the ravages of his neurosyphilis took their final toll. But the slick mobster persona endures, immortalized in countless novels and movies. The true flesh-and-blood man behind the legend has long remained a mystery. Unscrupulous newspaper accounts and Capone's own tall tales perpetuated his mystique, but through dogged research Deirdre Bair debunks the most outrageous of these myths. With the help of Capone's descendants, she discovers his essential humanity, uncovering a complex character that was flawed and sometimes cruel but also capable of nobility. And while revealing the private Al Capone, a genuine family man as remembered by those

who knew him best, Bair relates how his descendants have borne his weighty legacy. Rigorous and intimate, Al Capone provides new answers to the enduring questions about this fascinating figure, who was equal parts charismatic gangster, devoted patriarch, and calculating monster.

Al Capone

A new collection of essays from Dodie Bellamy on disenfranchisement, vulgarity, American working-class life, aesthetic values, and profound embarrassment. So. Much. Information. When does one expand? Cut back? Stop researching? When is enough enough? Like Colette's aging courtesan Lea in the *Chéri* books, I straddle two centuries that are drifting further and further apart. --Dodie Bellamy, "Hoarding as Ecriture" This new collection of essays, selected by Dodie Bellamy after the death of Kevin Killian, her companion and husband of thirty-three years, circles around loss and abandonment large and small. Bellamy's highly focused selection comprises pieces written over three decades, in which the themes consistent within her work emerge with new force and clarity: disenfranchisement, vulgarity, American working-class life, aesthetic values, profound embarrassment. Bellamy writes with shocking, and often hilarious, candor about the experience of turning her literary archive over to the Beinecke Rare Book & Manuscript Library at Yale and about being targeted by an enraged online anti-capitalist stalker. Just as she did in her previous essay collection, *When The Sick Rule The World*, Bellamy examines aspects of contemporary life with deep intelligence, intimacy, ambivalence, and calm.

Bee Reaved

Explores the lives of the husband-and-wife literary writers, including their friendships with American notables of the 1920s and 30s, their devotion to their craft, and their dual tragic end in the prime of their lives.

Lonelyhearts

A "breezily entertaining" look at the comic couple who hobnobbed with Dorothy Parker, S. J. Perelman, Bennett Cerf, and other luminaries of their day (*The New York Times Book Review*). Nathanael West—author, screenwriter, playwright—was famous for two masterpieces: *Miss Lonelyhearts* and *The Day of the Locust*, which remains one of the most penetrating novels ever written about Hollywood. He was also one of the most gifted and original writers of his generation, a scathing satirist whose insight into the brutalities of modern life proved prophetic. Eileen McKenney—accidental muse, literary heroine—grew up corn-fed in the Midwest and moved to Manhattan's Greenwich Village when she was twenty-one. The inspiration for her sister Ruth's stories in the *New Yorker* under the banner of "My Sister Eileen," she became an overnight celebrity, and her star eventually crossed with that of the man she would impulsively marry. Together, Nathanael and Eileen had entrée into a social circle that included F. Scott Fitzgerald, Dashiell Hammett, Katharine White, and many of the literary, theatrical, and film luminaries of the era. But their carefree, offbeat Broadway-to-Hollywood love story would flame out almost as soon as it began. Now, with "a great marriage of scholarship and gossip" (*Minneapolis Star-Tribune*), this biography restores West and McKenney to their rightful place in the popular imagination, offering "a shrewd portrait of two people who in their different ways were noteworthy participants in American culture during one of its liveliest periods" (*Los Angeles Times*). "Opens a window onto the lives of writers in 1930s America as they struggled with anxieties, pretensions, temptations and myths that confound our culture to this day." —*Salon.com* "The first to fully chronicle and entwine these careening lives, Meade forges an engrossing, madcap, and tragic American story of ambition, reinvention, and risk." —*Booklist*, starred review

Lonelyhearts

An American Jewish immigrant to Jerusalem paints a funny and painful picture of the city's daily life based on the various personalities she encounters, including peaceniks, settlers, famous artists, political elite, and housewives. Reprint. 10,000 first printing.

Coming Home to Jerusalem

A biography of the celebrated American novelist explores how the events of Faulkner's life and his personal struggles influenced the direction and nature of his writings.

Becoming Faulkner

Dorothy Parker biographer Marion Meade shares insight into the last days in the life of Dorothy Parker—the horrible and the hilarious—including her colorful friendship with Lillian Hellman, and the bizarre afterlife of Parker's remains from a file cabinet on Wall Street to a small burial site by the NAACP office in Baltimore. The Volney was a dignified residence hotel, favored by older women and their dogs, on Manhattan's Upper East Side. Dorothy Parker died there, of a heart attack, on June 7, 1967. She was seventy-three and had been famous for almost half a century. As befitted a much-loved humorist, poet, and storywriter, the New York Times announced her exit in a front-page obituary. This was followed by a star-studded memorial service, also reported in the paper, which was attended by some 150 of her friends and admirers. More than twenty years later, on October 20, 1988, Parker was buried in Baltimore, in a memorial garden at the national headquarters of the NAACP. Why did it take more than two decades for Dorothy Parker to get a decent burial? What accounts for her macabre Edgar Allan Poe–style ending, arguably one of the most ghoulish in modern literary history? And just what happened to her during those twenty-one years? Dorothy Parker biographer Marion Meade draws from new research to portray Parker in her last years and last days, with an emphasis on her posthumous existence. The story also features Parker's enduring friendship of over thirty years with playwright and screenwriter Lillian Hellman, along with other notable figures in Parker's circle, including Dashiell Hammett and John O'Hara. Always riotous and occasionally ghastly, *The Last Days* is utterly and completely Dorothy Parker.

The Last Days of Dorothy Parker

Liane de Pougy, known as Paris's most beautiful and notorious courtesan, was a Folies-Bergère dancer who became a princess and died a nun. Between 1919 and 1941 she wrote her intimate memoir, *My Blue Notebooks*. Making modern tell-alls seem downright tepid by comparison, this long-out-of-print classic is a fascinating look into the mind of an audacious woman of great intelligence and humor. In *My Blue Notebooks*, de Pougy describes hosting the likes of Jean Cocteau and the poet Max Jacob, her best friend ("Never again. Never more than one writer at a time"). She shares her literary critiques of her "friend" Colette ("I look down on her with a grimace of disgust"), recalls the funeral of Nicholas I (she happened to be in St. Petersburg at the time), and reports the sad early death of her acquaintance Marcel Proust. She writes graphically of her many sexual liaisons with both men and women, including her complex marriage to the "too handsome" Prince Georges Ghika of Romania and her difficult relationship with Nathalie Clifford Barney, perhaps the real love of her life. Here is a voyeuristic feast of high society living during the first decades of the twentieth century.

My Blue Notebooks

Drama Dorothy Parker and Arnaud d'Usseau Characters: 7 male, 9 female, 1 dog 5 Interior Sets Although *THE LADIES OF THE CORRIDOR* is not strictly a thesis play, its authors do have a point to make. It is that when widowhood comes to American middle-aged women, only those prepared for a career have any chance for happiness. They are mostly bitter, frustrated, bored, and driven to suicide, kleptomania or constant attendance at the movies. In particular, the dramatists are concerned with three of the women. One takes a younger lover and, despite her momentary happiness, proceeds to drive him from her by her nagging doubts of his fidelity. Another becomes a solitary drinker, has a sordid affair with a bellhop and ends by jumping from a window. The third is a invalid who wrecks the life of her son by blackmailing him into serving her. The kleptomaniac, and the woman seeking refuge in the movies from her knowledge that her children don't want her, are less dramatic figures who add to the drab and hopeless picture of doomed widowhood. *THE LADIES OF THE CORRIDOR* is an episodic drama, a sort of "Grand Hotel" of widowhood. Opened at the Longacre with Edna Best, Betty Field, Frances Starr, and Vera Allen. "There are three brilliant and, I may say, blood-curdling performances in the new play at the Longacre." N.Y. Herald Tribune.

The Ladies of the Corridor

Presents a biographical dictionary profiling important women authors, including birth and death dates, accomplishments and bibliography of each author's work.

A to Z of American Women Writers

"A funny, savage appraisal of a totally automated American society of the future."—San Francisco Chronicle Kurt Vonnegut's first novel spins the chilling tale of engineer Paul Proteus, who must find a way to live in a world dominated by a supercomputer and run completely by machines. Paul's rebellion is

vintage Vonnegut—wildly funny, deadly serious, and terrifyingly close to reality. Praise for *Player Piano* “An exuberant, crackling style . . . Vonnegut is a black humorist, fantasist and satirist, a man disposed to deep and comic reflection on the human dilemma.”—*Life* “His black logic . . . gives us something to laugh about and much to fear.”—*The New York Times Book Review*

Player Piano

In ten original essays, *American Cinema of the 1920s* examines the film industry's continued growth and prosperity while focusing on important themes of the era that witnessed the birth of the star system that supported the meteoric rise and celebrity status of actors, including Charlie Chaplin, Mary Pickford, Joan Crawford, Greta Garbo, and Rudolph Valentino, while black performers (relegated to "race films") appeared infrequently in mainstream movies.

American Cinema of the 1920s

Here is a book as joyous and painful, as mysterious and memorable, as childhood itself. *I Know Why the Caged Bird Sings* captures the longing of lonely children, the brute insult of bigotry, and the wonder of words that can make the world right. Maya Angelou's debut memoir is a modern American classic beloved worldwide. Sent by their mother to live with their devout, self-sufficient grandmother in a small Southern town, Maya and her brother, Bailey, endure the ache of abandonment and the prejudice of the local “powhitetrash.” At eight years old and back at her mother’s side in St. Louis, Maya is attacked by a man many times her age—and has to live with the consequences for a lifetime. Years later, in San Francisco, Maya learns that love for herself, the kindness of others, her own strong spirit, and the ideas of great authors (“I met and fell in love with William Shakespeare”) will allow her to be free instead of imprisoned. Poetic and powerful, *I Know Why the Caged Bird Sings* will touch hearts and change minds for as long as people read. “*I Know Why the Caged Bird Sings* liberates the reader into life simply because Maya Angelou confronts her own life with such a moving wonder, such a luminous dignity.”—James Baldwin

I Know Why the Caged Bird Sings

Examines the history of people, places, and events in the years often referred to as the "Roaring twenties."

Handbook to Life in America

Edna Ferber's *Hollywood* reveals one of the most influential artistic relationships of the twentieth century--the four-decade partnership between historical novelist Edna Ferber and the Hollywood studios. Ferber was one of America's most controversial popular historians, a writer whose uniquely feminist, multiracial view of the national past deliberately clashed with traditional narratives of white masculine power. Hollywood paid premium sums to adapt her novels, creating some of the most memorable films of the studio era--among them *Show Boat*, *Cimarron*, and *Giant*. Her historical fiction resonated with Hollywood's interest in prestigious historical filmmaking aimed principally, but not exclusively, at female audiences. In *Edna Ferber's Hollywood*, J. E. Smyth explores the research, writing, marketing, reception, and production histories of Hollywood's Ferber franchise. Smyth tracks Ferber's working relationships with Samuel Goldwyn, Leland Hayward, George Stevens, and James Dean; her landmark contract negotiations with Warner Bros.; and the controversies surrounding *Giant*'s critique of Jim-Crow Texas. But *Edna Ferber's Hollywood* is also the study of the historical vision of an American outsider--a woman, a Jew, a novelist with few literary pretensions, an unashamed middlebrow who challenged the prescribed boundaries among gender, race, history, and fiction. In a masterful film and literary history, Smyth explores how Ferber's work helped shape Hollywood's attitude toward the American past.

Edna Ferber's Hollywood

Cole Whitehall had asked Lacy Jarrett to wait for him. But after the war, he returned to the rambling Whitehall cattle ranch a changed man, the promise of lasting love replaced by a cold, hard distance. Lacy yearned to reignite the once inseparable couple's unquenched passion. Unwittingly compromised into marriage, the handsome Texan refused to come under Lacy's thumb. But the hard press of aching desire had her longing to learn the secrets Cole harbored in his heart. Tormented, she wouldn't let him

shoulder the burden alone, and soon the pursuit of an endless love would burn bright enough to set their world ablaze.

Lacy

DigiCat Publishing presents to you this special edition of "The Big Sea" by Langston Hughes. DigiCat Publishing considers every written word to be a legacy of humankind. Every DigiCat book has been carefully reproduced for republishing in a new modern format. The books are available in print, as well as ebooks. DigiCat hopes you will treat this work with the acknowledgment and passion it deserves as a classic of world literature.

The Big Sea

A book with 260 illustrations recounts the lives of three women who, while working as their husbands' uncredited professional partners, had a profound and enduring impact on the media in the first half of the 20th century.

Anonymous in Their Own Names

Modernism and Mildred Walker is the first full-length critical study of the major fictional works of this American author whose life spanned the twentieth century (1905-1998) and whose literary production spanned almost three-quarters of a century. A highly regarded chronicler of New England and the American West, she is also appreciated for her portrayal of women characters and the complexity of women's roles. Long beloved by readers of Montana fiction, Mildred Walker's novels have been dismissed by some critics as only of regional interest, and, as Carmen Pearson argues, have not been explored and appreciated from other critical perspectives and by other audiences. In this persuasive new study, Pearson offers a new and decidedly western interpretation of Modernism as a critical tool and proposes a variety of readings and interpretations designed to emphasize the relationship between cultural production in the West and modernism. She encourages readers and students of literature to reappraise Walker's work and to undertake further critical studies of their own.

Modernism and Mildred Walker

Grounded in the ubiquitous, ever-changing matter of fashion, *Cultures of Femininity in Modern Fashion* places women at the heart of modern culture. Rich and cohesive, this collection demonstrates how fashion shaped and emerged from diverse cultures of femininity and modernity. By recovering fashion as a dynamic and far-reaching force in culture and politics, the volume examines the nuanced and conflicted terrain of femininity from the mid-nineteenth to the early twentieth century. Revealing the inextricability of fashion from modern life, the volume argues for placing gender, everyday life, and materiality at the forefront of our accounts of modernity. This transatlantic and truly interdisciplinary collection, with an afterword by distinguished literary scholar Rita Felski, is also notable for its mix of established and emerging scholars. The contributors address diverse aspects of women's engagement with fashion in modernity, through such topics as Sapphic architecture, tea gowns, secondhand clothing, transnational identity, the coquette, nursing uniforms, and Harlem Renaissance photographs. *Cultures of Femininity in Modern Fashion* traces a unique and often surprising history of modernity and its entwinement with the gendered phenomenon of fashion.

Cultures of Femininity in Modern Fashion

"Marion Meade has told the story of Eleanor, wild, devious, from a thoroughly historical but different point of view: a woman's point of view."—Allene Talmey, *Vogue*.

Eleanor of Aquitaine

John Howard Lawson was one of the most brilliant, successful, and intellectual screenwriters on the Hollywood scene in the 1930s and 1940s. This biography of Lawson features many of his prominent friends and associates, including John Dos Passos, Theodore Dreiser, F Scott Fitzgerald, Charles Chaplin, Gene Kelly, Edmund Wilson, and others.

The Final Victim of the Blacklist

Taking the reader through the New York that inspired, and was in turn inspired by, the formidable Mrs. Parker, the new edition of this guide includes never-before-seen archival photographs to illustrate Dorothy Parker's development as a writer, a wit, and a public persona. The book uncovers her favorite bars and salons as well as her homes and offices, most of which are still intact. With the charting of her colorful career, including the decade she spent as a member of the Round Table, as well as her intense private life, readers will find themselves drawn into the lavish New York City of the 1920s and 1930s.

A Journey Into Dorothy Parker's New York

During the first half of the twentieth century, American Jews demonstrated a commitment to racial justice as well as an attraction to African American culture. Until now, the debate about whether such black-Jewish encounters thwarted or enabled Jews' claims to white privilege has focused on men and representations of masculinity while ignoring questions of women and femininity. *The White Negress* investigates literary and cultural texts by Jewish and African American women, opening new avenues of inquiry that yield more complex stories about Jewishness, African American identity, and the meanings of whiteness. Lori Harrison-Kahan examines writings by Edna Ferber, Fannie Hurst, and Zora Neale Hurston, as well as the blackface performances of vaudevillian Sophie Tucker and controversies over the musical and film adaptations of *Show Boat* and *Imitation of Life*. Moving between literature and popular culture, she illuminates how the dynamics of interethnic exchange have at once produced and undermined the binary of black and white.

The White Negress

Mr. Lipton's book is the first complete and unbiased survey of the beat generation and its role in our society. Here are the intimate facts about these people and their attitudes toward sex, dope, jazz, art, religion, parents, landlords, employers, politicians, draft boards, the law and, most important, toward the "square". The author presents a picture of their way of life, their individual backgrounds, the language they have appropriated, in terms made clear for the first time to those of us who have been confused and puzzled about them. He also provides a balanced discussion of their literature, art and music, of what they produce and fail to produce in the arts they practice.

Holy Barbarians

"Christopher Moore is a very sick man, in the very best sense of that word." —Carl Hiassen A magnificent "Comedy d'Art" from the author of *Lamb*, *Fool*, and *Bite Me*, Moore's *Sacré Bleu* is part mystery, part history (sort of), part love story, and wholly hilarious as it follows a young baker-painter as he joins the dapper Henri Toulouse-Lautrec on a quest to unravel the mystery behind the supposed "suicide" of Vincent van Gogh. It is the color of the Virgin Mary's cloak, a dazzling pigment desired by artists, an exquisite hue infused with danger, adventure, and perhaps even the supernatural. It is . . . *Sacré Bleu* In July 1890, Vincent van Gogh went into a cornfield and shot himself. Or did he? Why would an artist at the height of his creative powers attempt to take his own life . . . and then walk a mile to a doctor's house for help? Who was the crooked little "color man" Vincent had claimed was stalking him across France? And why had the painter recently become deathly afraid of a certain shade of blue? These are just a few of the questions confronting Vincent's friends—baker-turned-painter Lucien Lessard and bon vivant Henri Toulouse-Lautrec—who vow to discover the truth about van Gogh's untimely death. Their quest will lead them on a surreal odyssey and brothel-crawl deep into the art world of late nineteenth-century Paris. Oh là là, quelle surprise, and zut alors! A delectable confection of intrigue, passion, and art history—with cancan girls, baguettes, and fine French cognac thrown in for good measure—*Sacré Bleu* is another masterpiece of wit and wonder from the one, the only, Christopher Moore.

Sacre Bleu

An extraordinary reproduction of the original working manuscript of the Big Book of Alcoholics Anonymous, with an introduction and notes by a panel of celebrated AA historians. *The Book That Started It All* offers fresh insights into the history and foundation of the revolutionary Alcoholics Anonymous program. Reproduced in this elegant gift edition, the original working manuscript is the missing link in our understanding of what transpired between AA founder Bill Wilson's first draft of Alcoholics Anonymous and the first published edition. In January 1939, Wilson and other AA founders distributed 400 copies of his typed manuscript to everyone they could think of "who might be concerned with the

problem of alcoholism," to test out the program. As the loan copies were returned, suggestions for revision were considered and written out in colored pencil on one master copy that was eventually submitted for publication. The many changes made in black, green, and red on page after page are shown here in their original form, revealing the opinions, debates, and discussions that went into making the Big Book.

The Book That Started It All

F. Scott Fitzgerald named it, Louis Armstrong launched it, Paul Whiteman and Fletcher Henderson orchestrated it, and now Arnold Shaw chronicles this fabulous era in *The Jazz Age*. Spicing his account with lively anecdotes and inside stories, he describes the astonishing outpouring of significant musical innovations that emerged during the "Roaring Twenties"--including blues, jazz, band music, torch ballads, operettas and musicals--and sets them against the background of the Prohibition world of the Flapper.

The Jazz Age

The book is divided into three principal parts: Part I, dealing with the experience of pregnancy from the beginning of expectancy to the convalescence of labor; Part II, dealing with the infant from its first day of life up to the weaning time; Part III, taking up the problems of the nursery from the weaning to the important period of adolescence.

The Mother and Her Child

Shortlisted for the Costa First Novel Award 'A novel of fate and free will, forensic detection and blind love, crime and its justifications . . . finely tuned yet extravagantly complex' Evening Standard A cold October night, 1854. In a dark passageway, an innocent man is stabbed to death. So begins the extraordinary story of Edward Glyver, book lover, scholar and murderer. As a young boy, Glyver always believed he was destined for greatness. This seems the stuff of dreams, until a chance discovery convinces Glyver that he was right: greatness does await him, along with immense wealth and influence. And he will stop at nothing to win back a prize that he now knows is rightfully his. Glyver's path leads him from the depths of Victorian London, with its foggy streets, brothels and opium dens, to Evenwood, one of England's most enchanting country houses. His is a story of betrayal and treachery, of death and delusion, of ruthless obsession and ambition. And at every turn, driving Glyver irresistibly onwards, is his deadly rival: the poet-criminal Phoebus Rainsford Daunt. Thirty years in the writing, *The Meaning of Night* is a stunning achievement. Full of drama and passion, it is an enthralling novel that will captivate readers right up to its final thrilling revelation.

The Meaning of Night

Boston PI Spenser takes on a new case in this installment in Robert B. Parker's iconic New York Times bestselling series. Carolina Garcia-Ramirez is a rising star in national politics, taking on the establishment with her progressive agenda. Tough, outspoken, and driven, the young congresswoman has ignited a new conversation in Boston about race, poverty, health care, and the environment. Now facing her second campaign, she finds herself not only fighting a tight primary with an old guard challenger but also contending with numerous death threats coming from hundreds of suspects. When her chief of staff reaches out to Spenser for security and help finding the culprits of what he believes to be the most credible threats, Garcia-Ramirez is less than thrilled. Since her first grassroots run, she's used to the antipathy and intimidation women of color often face when seeking power. To her, it's all noise. But it turns out an FBI agent disagrees, warning Spenser that Garcia-Ramirez might be in real danger this time. It doesn't take long for Spenser to cross paths with an extremist group called The Minutemen, led by a wealthy Harvard grad named Bishop Graves. Although Graves is a social media sensation, pushing an agenda of white supremacy and toxic masculinity, he denies he's behind the attacks. As the primary nears and threats become a deadly plot, it's up to Spenser, Hawk, and a surprise trusted ally to ensure the congresswoman is safe. This is Spenser doing what he does best, living by a personal code and moral compass that can't ever be broken.

Robert B. Parker's Bye Bye Baby

From the two Time correspondents who cracked the story, the definitive book on the Bank of Credit and Commerce International: an explosive, fast-paced expose of one of the largest criminal conspiracies in

history. Beaty and Gwynne's riveting first-person account not only puts all the pieces together for the first time, but brings to life the cloak-and-dagger intrigue that surrounded their investigation. 16 pages of photos.

The Outlaw Bank

Bestselling author and Pulitzer Prize winner Edna Ferber's fascinating second autobiography—a follow-up to her first, *A Peculiar Treasure*—in which she shares the adventures of her life from 1939 to 1963. Rather than just an autobiography, *A Kind of Magic* serves as a chronicle of American history from 1939-1963 through the eyes of a highly skilled and sensitive observer. A fan of the fine arts, Ferber offers intimate glimpses into the personalities of performers from James Dean to George S. Kaufman, and goes on to share her uncanny knack for having been consistently where the news of the day was breaking. She was in Washington the day President Roosevelt died, in London when the 8th Air Force launched its first long-range daylight raids, at Buchenwald and Nordhausen shortly after their liberation, and—more happily—in Paris on V.E. Day and in New York on V.J. Day. In these pages she recaptures that black-and-white insanity of that war and all wars, as well as the stifling, post-war complacency which gripped America at the time.

A Kind of Magic

The first major biography of one of Old Hollywood's greatest directors. Sometime partner of the eccentric Howard Hughes, drinking buddy of William Faulkner and Ernest Hemingway, an inveterate gambler and a notorious liar, Howard Hawks was the most modern of the great masters and one of the first directors to declare his independence from the major studios. He played Svengali to Lauren Bacall, Montgomery Clift, and others, but Hawks's greatest creation may have been himself. As *The Atlantic Monthly* noted, "Todd McCarthy. . . has gone further than anyone else in sorting out the truths and lies of the life, the skills and the insight and the self-deceptions of the work." "A fluent biography of the great director, a frequently rotten guy but one whose artistic independence and standards of film morality never failed." —*The New York Times Book Review* "Hawks's life, until now rather an enigma, has been put into focus and made one with his art in Todd McCarthy's wise and funny *Howard Hawks*." —*The Wall Street Journal* "Excellent. . . A respectful, exhaustive, and appropriately smartass look at Hollywood's most versatile director." —*Newsweek*

Howard Hawks