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2019 National Jewish Book Award Finalist for Biography, Ben Hecht had seen his share of death-row psychopaths, crooked ward bosses, and Capone gun thugs by the time he had come of age as a crime reporter in gangland Chicago. His grim experience with what he called "the soul of man" gave him a kind of uncanny foresight a decade later, when a loose cannon named Adolf Hitler began to rise to power in central Europe. In 1932, Hecht solidified his legend as "the Shakespeare of Hollywood" with his thriller Scarface, the Howard Hughes epic considered the gangster movie to end all gangster movies. But Hecht rebelled against his Jewish bosses at the movie studios when they refused to make films about the Nazi menace. Leveraging his talents and celebrity connections to orchestrate a spectacular one-man publicity campaign, he mobilized pressure on the Roosevelt administration for an Allied plan to rescue Europe's Jews. Then after the war, Hecht became notorious, embracing the labels "gangster" and "terrorist" in partnering with the mobster Mickey Cohen to smuggle weapons to Palestine in the fight for a Jewish state. The Notorious Ben Hecht: Iconoclastic Writer and Militant Zionist is a biography of a great twentieth-century writer that treats his activism during the 1940s as the central drama of his life. It details the story of how Hecht earned admiration as a humanitarian and vilification as an extremist at this pivotal moment in history, about the origins of his beliefs in his varied experiences in American media, and about the consequences. Who else but Hecht could have drawn the admiration of Ezra Pound, clowned around with Harpo Marx, written Notorious and Spellbound with Alfred Hitchcock, launched Marlon Brando's career, ghosted Marilyn Monroe's memoirs, hosted Jack Kerouac and Salvador Dalí on his television talk show, and plotted revolt with Menachem Begin? Any lover of modern history who follows this journey through the worlds of gangsters, reporters, Jazz Age artists, Hollywood stars, movie moguls, political radicals, and guerrilla fighters will never look at the twentieth century in the same way again.

To continue doing business in Germany, Hollywood studios agreed not to make films attacking Nazis or condemning persecution of Jews. Ben Urwand reveals this collaboration and the cast of characters it drew in, ranging from Goebbels to Louis B. Mayer. At the center was Hitler himself—obsessed with movies and their power to shape public opinion.

The heartwarming autobiography of a vintage Jewish comedian, with a new introduction highlighting his relevance to contemporary culture and cultural studies. Mickey Katz (1909–1985), a Jewish comedian and musician, is best known for his parodies — "Theme from Moulin Rouge (Where is My Heart)" became "Where is My Pants?", "(How Much is that) Doggie in the Window" became "Pickle in the Window" — incorporating Yiddish words and accents. His very first English-Yiddish recording, "Haim afen Range," was an instant hit and he went on to record ninety singles and ten albums for RCA and Capitol. Father of performer Joel Grey and grandfather of actress Jennifer Grey, Mickey Katz's irreverent blend of Jewish story-telling, vaudeville routines, African-American jazz, Jewish klezmer and popular dance band music have had a lasting impact on American culture. In this rollicking autobiography, first published in 1977 and reissued here with a new introduction, the King of the Borscht Capades talks frankly about politics, music, family, identity and show business.

DIVCollection of essays on the history of pop music./div

This book is an analysis of a selection of Adorno's work distinguishing his dialectics from Hegel, Marx and other members of the Frankfurt School (Benjamin, Kracauer, Marcuse) in the analysis of jazz, popular music, radio and pre-war pro-fascist propaganda.

As a US psychiatrist who made aliyah (i.e. moved) to Israel and as founding director of MILAH, a Jerusalem institute for Hebrew language and cultural enrichment, Morrison offers insights into the internal political and motivational forces limiting American Jewry anti-Nazi action in the 1930s and 1940s. Annotation copyrighted by Book News, Inc., Portland, OR.

This volume brings together for the first time book chapters, articles and position pieces from the debates on music and identity, which seek to answer classic questions such as: how has music shaped the ways in which we understand our identities and those of others? In what ways has scholarly writing about music dealt with identity politics since the Second World War? Both classic and more recent contributions are included, as well as material on related issues such as music's role as a resource in making and performing identities and music scholarship's ambivalent relationship with scholarly activism and identity politics. The essays approach the music-identity relationship from a wide range of methodological perspectives, ranging from critical historiography and archival studies, psychoanalysis, gender and sexuality studies, to ethnography and anthropology, and social and cultural theories drawn from sociology; and from continental philosophy and Marxist theories of class to a range of globalization theories. The collection draws on the work of Anglophone scholars from all over the globe, and deals with a wide range of musics and cultures, from the Americas, Australasia, Europe, the Middle East and Africa. This unique collection of key texts, which deal not just with questions of gender, sexuality and race, but also with other socially-mediated identities such as social class, disability, national identity and accounts and analyses of inter-group encounters, is an invaluable resource for music scholars and researchers and those working in any discipline that deals with identity or identity politics.

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