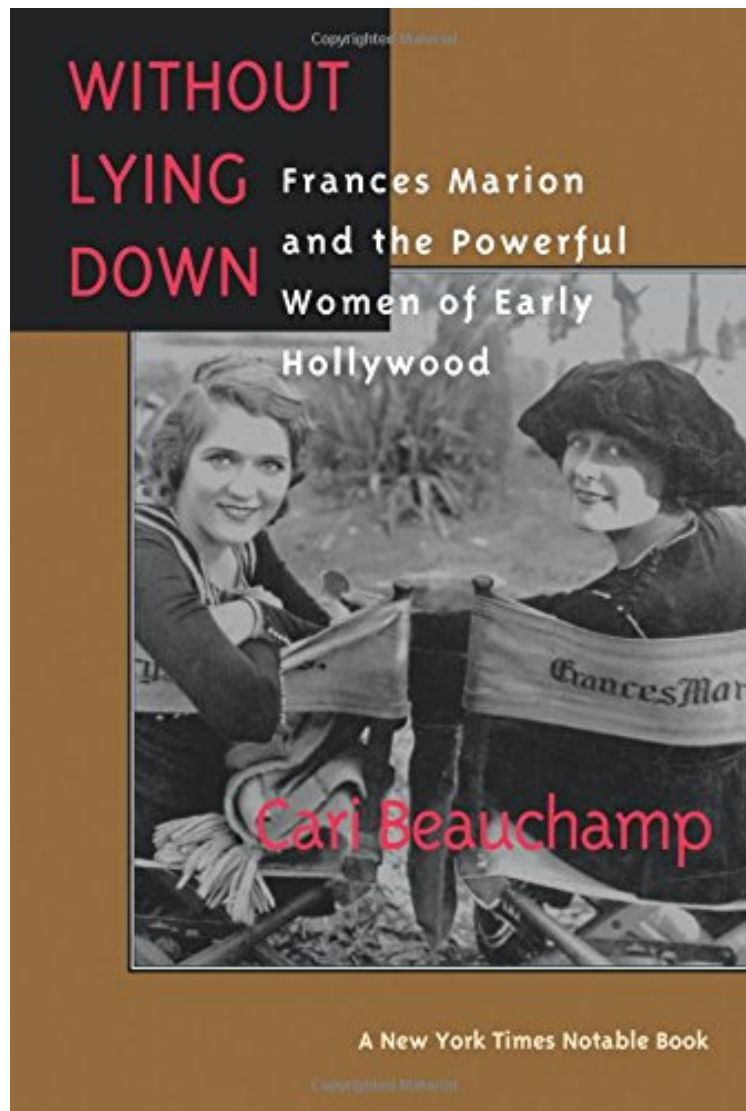


(Free pdf) Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood

# Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood

*Cari Beauchamp*

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#340702 in Books Cari Beauchamp 1998-04-23 1998-04-23Original language:EnglishPDF # 1 8.90 x 1.23 x 6.00l, 1.45 #File Name: 0520214927475 pagesWithout Lying Down Frances Marion and the Powerful Women of Early Hollywood | File size: 54.Mb

**Cari Beauchamp : Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood** before purchasing it in order to gage whether or not it would be worth my time, and all praised Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood:

0 of 0 people found the following review helpful. A must read for students of film historyBy Not In The MoodThis is

an invaluable resource for those wanting to learn the true story of how Hollywood grew to be the industry it is today. Frances Marion and her female contemporaries should be known, and yet, the important work they did as "scenarists" aka, screenplay writers, is marginalized in most film education. That's a true shame. This extensively researched book gives amazing insight into so many of these "forgotten" women. All lovers of film should read it. 0 of 0 people found the following review helpful. Fascinating Hollywood History , superbly written By Voves Superbly written Hollywood history of the early days . One sees what it like when something new is being born; anything goes, talent is the only criteria, women get a chance and a make a mark . As a medium matures and gains in status all that is cut back if not stamped out. Many would find this hidden history shocking and how important women were to early Hollywood. The mind set later and even now is so different from what it was then Must reading for anyone interested in the movies . It often reads like a suspense novel ; the early day were so wide open creatively speaking. Cari Beauchamp makes one feel they are on the dusty, sunlit California streets filming and ,among the orange groves of early Hollywood . 0 of 0 people found the following review helpful. I enthusiastically recommend this book By Marilyn Conroy If you're interested in the history of film, particularly as it relates to women in the industry, I enthusiastically recommend this book.

Cari Beauchamp masterfully combines biography with social and cultural history to examine the lives of Frances Marion and her many female colleagues who shaped filmmaking from 1912 through the 1940s. Frances Marion was Hollywood's highest paid screenwriter male or female or almost three decades, wrote almost 200 produced films and won Academy Awards for writing "The Big House" and "The Champ."

.com Screenwriter Frances Marion (1888-1973) is the central subject of this excellent book, but mega-star Mary Pickford, journalist Adela Rogers St. Johns, bit-player-turned-gossip-columnist Hedda Hopper, and other high-powered female friends get nearly equal time. The author's skillful mix of biography with Hollywood history results in a densely textured portrait of an industry in formation and the intelligent, ambitious women who seized the opportunities it offered them for creative expression and financial independence. The text also instills new appreciation for the artistry of silent movies. From Library Journal Film journalist Beauchamp's book is aptly subtitled, for this is not only about the pioneering screenwriter Frances Marion, whose credits range from silent classics to Garbo's first "talkie" to sophisticated comedy. This is also the story of the women with whom Marion worked, who creatively and symbiotically sustained one another. Chronicled here are her intimate working relationships with Mary Pickford, Marie Dressler, and Irving Thalberg; her qualified disdain of Louis B. Mayer and Joseph P. Kennedy; and her marriages, especially to cowboy film star Fred Thomson. Occupying the margins? but rarely marginalized? Marion cultivated power that often translated into casting decisions and salary negotiations on her own terms. She made the transition from silents to sound motion pictures and likewise survived the industry's swing from early respect for the director's vision to a later reverence for bottomline returns. To dub Beauchamp's work "revisionist" is inadequate: this is a welcomed rediscovery. For all film collections and larger public libraries. ?Jayne Kate Plymale-Jackson, Univ. of Georgia Lib., Athens Copyright 1997 Reed Business Information, Inc. From Booklist From 1916 to 1946, Frances Marion was the highest-paid screenwriter in Hollywood. She wrote hundreds of scripts, including Stella Dallas (1925), Min and Bill (1930), The Champ (1931), Dinner at Eight (1933), and Camille (1937). She won two Academy Awards; for her work on The Big House (1930), she became the first woman writer to take home an Oscar. When she moved to Los Angeles, the movie industry was still in its infancy and considered disreputable; so before her writing career took off, she played a few bit parts in "flickers." In 1915 she received \$200 a week as a scenario writer. Only four years later William Randolph Hearst hired her at \$2,000 a week to write and direct at his Cosmopolitan Studio; her duties included developing scripts for his mistress, Marion Davies. When she signed with MGM, her contract was even more lucrative. Beauchamp pored over unpublished manuscripts, diaries, appointment books, letters, and studio contracts for this extremely well documented biography, which will delight movie fans with its insider's view of early Hollywood. Jennifer Henderson