Conversations with Classic Film Stars: Interviews from Hollywood's Golden Era

Melinda F. Matthews

University of Louisiana at Monroe

Follow this and additional works at: http://digitalcommons.kennesaw.edu/seln

Part of the Library and Information Science Commons

Recommended Citation
Available at: http://digitalcommons.kennesaw.edu/seln/vol64/iss2/6
library anthropology, archeology, and marine biology collection.

Carol Walker Jordan, Ph.D
University of North Carolina, Greensboro.


The work has some connection to the South by content. Four of the interviewed stars were born in the South. Joseph Cotton, was born in Petersburg, Virginia. Melvyn Douglas was born in Macon, Georgia. Irene Dunne was born in Louisville, Kentucky and Dorothy Lamour was born in New Orleans, Louisiana. The productions in which the interviewed famous persons have played also have some connection with the South. The 1943 movie Dixie in which Dorothy Lamour was showcased is about a Kentuckian writer of songs Daniel Decatur Emmet who moved to New Orleans. The 1939 movie Gone with the Wind is set in Georgia. Joseph Cotton starred in the movie Hush...Hush Sweet Charlotte set in Hollisport, Louisiana. Inherit the Wind is a fictional play about the teaching of evolution which was illegal in a Tennessee high school. The 1941 movie My Life with Caroline uses a Florida location. The 1974 movie Mame includes the city of Pekewood, Georgia. The state of Tennessee is where a soldier portrayed by Van Johnson grew up in the movie Miracle in the Rain. One Sunday Afternoon is a 1933 movie featuring Fay Wray as Virginia named after the state of Virginia. The camp in the 1961 movie The Parent Trap is like a camp in Asheville, North Carolina. The 1936 movie Show Boat is set in Mississippi. The 1944 movie Sunday Dinner for a Soldier uses the location of Florida. The location of the 1941 movie Swamp Water is Okefenokee Swamp, Georgia. The locality of the 1962 movie Walk on the Wild Side is New Orleans. The spot of the 1946 movie The Yearling is Florida. The excellent text is part of Screen Classics, a group of monographs, produced by the University of Kentucky about shows.

Each chapter is titled by the star’s name. All chapters indicate Ron Miller or James Bawden as the interviewer. Every chapter includes the sections “Setting the Scene,” “The Interview,” and “Afterword.” “Afterword” makes known how, when, and where the screen idol died. “Setting the Scene” discloses the location of the interview such as the residence, dressing room, a hotel, lunch, high tea, a restaurant, the television show set, movie sets, telephone interviews, press conferences, or museums in the stars’ honor.

The writing style intrigues the reader with the content about thirty-four luminaries’ glamour, talent, and fascinating lives. Clearly, the perceived interest to the readership of the journal is absolute. One hundred black and white photographs with descriptions underneath the photographs captivatingly add to the discussion of the icons. The wonderful masterpiece is perfect for public and academic libraries and researchers of Hollywood golden celebrities.

Melinda F. Matthews
University of Louisiana at Monroe Library