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Amid 2000s nostalgia, Asian Americans are re-watching old TV shows and movies

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and reflecting on how problematic — and positive — portrayals influenced how they saw themselves as kids.

Amadeus . . . Yankee Doodle Dandy . . .
Swanee River . . . Rhapsody in Blue. Even
before movies had sound, filmmakers
dramatized the lives of composers. Movie
biographies—or biopics—have depicted
composers as diverse as Wolfgang
Amadeus Mozart, George M. Cohan,
Stephen Foster, and George Gershwin. In
this enticing book, the first devoted
entirely to such films, John C. Tibbetts
surveys different styles and periods from
the Hollywood of the 1920s and 1930s to
the international cinema of today,
exploring the role that film biographies
play in our understanding of history and
culture. Tibbetts delves into such

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questions as: How historically accurate are composer biopics? How and why have inaccuracies and distortions been perpetrated? What strategies have been used to represent visually the creative process? The book examines the films in several contexts and considers their role in commodifying and popularizing music. Extensive archival research, dozens of illustrations, and numerous interviews make this an appealing book for film and music enthusiasts at all levels.

An ancient Hindu text, "The Kama Sutra" is attributed to Vatsyayana-a Vedic philosopher of the Gupta Empire. The book offers advice on the practice of sexual intercourse, with additional passages about virtue, love, family, and other aspects of human life. It is arguably the world's most famous literary document concerning human sexuality.

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In this two-volume set, a series of expert contributors look at what it means to be a boy growing up in North America, with entries covering everything from toys and games, friends and family, and psychological and social development. * 166 entries on specific aspects of boyhood life in North America today, ranging from boy-centered toys, games, and media to issues of masculinity and confusing notions of manhood * Expert contributors from a variety of academic and professional disciplines, providing insight into a range of issues related to the lives of North American boys * Bibliographic listings of works cited and further reading in print and online * A comprehensive index

Desi Land is Shalini Shankar's lively ethnographic account of South Asian

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American teen culture during the Silicon Valley dot-com boom. Shankar focuses on how South Asian Americans, or “Desis,” define and manage what it means to be successful in a place brimming with the promise of technology. Between 1999 and 2001 Shankar spent many months “kickin’ it” with Desi teenagers at three Silicon Valley high schools, and she has since followed their lives and stories. The diverse high-school students who populate Desi Land are Muslims, Hindus, Christians, and Sikhs, from South Asia and other locations; they include first- to fourth-generation immigrants whose parents’ careers vary from assembly-line workers to engineers and CEOs. By analyzing how Desi teens’ conceptions and realizations of success are influenced by community values, cultural practices, language use, and material culture, she offers a nuanced portrait of diasporic

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formations in a transforming urban region. Whether discussing instant messaging or arranged marriages, Desi bling or the pressures of the model minority myth, Shankar foregrounds the teens' voices, perspectives, and stories. She investigates how Desi teens interact with dialogue and songs from Bollywood films as well as how they use their heritage language in ways that inform local meanings of ethnicity while they also connect to a broader South Asian diasporic consciousness. She analyzes how teens negotiate rules about dating and reconcile them with their longer-term desire to become adult members of their communities. In *Desi Land* Shankar not only shows how Desi teens of different socioeconomic backgrounds are differently able to succeed in Silicon Valley schools and economies but also how such variance affects meanings of

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race, class, and community for South Asian Americans.

The story of Marlene Dietrich's life is the story of the 20th century. Author David Stuart Ryan who wrote the bestselling biography 'John Lennon's Secret' explores the amazing and circuitous route that took her to Hollywood and riches. But to understand the essential Marlene it is necessary to go right back in time to the era of La Belle Epoque when a very feudal and settled order still existed in Europe. 'The Blue Angel' transports you to a glittering world that is all about to disappear in the maelstrom of world war. What emerges from the conflict is a feverish gaiety that seeks to put behind it all the suffering that has taken place. You are entering the Jazz Age and a Berlin that having suffered hyperinflation decides anything goes. The Berliner Luft - the

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Berlin air - is what the locals call it. This madcap atmosphere was to be recreated by a young journalist - Billy Wilder - when he made the journey to Hollywood. Indeed, the plot for his greatest film, 'Some Like It Hot', drew on his experiences in Berlin, and Billy Wilder was one of the respondents to the author when he came to write Marlene's story. Marlene's big break came when she played a vampish nightclub singer of dubious morals, not a million miles away from her own background trying to survive in a world turned upside down. 'The Blue Angel' took her to America and a carefully constructed film star image which embodies all the dazzling wealth and influence of Hollywood at its most powerful and hypnotic. Yet the more you get into the life of Marlene Dietrich, the greater the mystery becomes. Who was she really? Only now can the expert

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analysis of David Stuart Ryan reveal the true Marlene Dietrich, the person behind the image, the human being behind the facade. Was she indeed the blue angel?

For immigrants to America, from Europeans in the early twentieth century through later Latinos, Asians, and Caribbeans, gaining social and political ground has generally been considered an exercise in ethnic and racial solidarity. The experience of South Asian Americans, one of the fastest-growing immigrant populations in recent years, tells a different story of inclusion—one in which distinctions within a group play a significant role. Focusing on Indian, Pakistani, and Bangladeshi American communities, Sangay K. Mishra analyzes features such as class, religion, nation of

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origin, language, caste, gender, and sexuality in mobilization. He shows how these internal characteristics lead to multiple paths of political inclusion, defying a unified group experience. How, for instance, has religion shaped the fractured political response to intensified discrimination against South Asians—Hindus, Muslims, and Sikhs—in the post-9/11 period? How have class and home country concerns played into various strategies for achieving political power? And how do the political engagements of professional and entrepreneurial segments of the community challenge the idea of a unified diaspora? Pursuing answers, Mishra argues that, while ethnoracial mobilization remains an important component of South Asian American experience, ethnoracial identity is deployed differently by particular sectors of the South Asian

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population to produce very specific kinds of mobilizing and organizational infrastructures. And exploring these distinctions is critical to understanding the changing nature of the politics of immigrant inclusion—and difference itself—in America.

"Marriage is okay, but adultery is more fun. Just ask Lucy." --Desi Arnaz Starkly at odds with the utopian fantasies of Classic TV, Desi Arnaz defined his real-life marriage to Lucille Ball like this: "We were anything but Lucy and Ricky Ricardo. They had nothing to do with us. We dreamed of success, fame, and fortune. And guess what? It all led to hell." Here from the most prolific biographers in show biz comes an unvarnished overview of the tormented married couple who transformed the manic eccentricities of LUCY into one of the most profitable

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icons of the Atomic Age.

No matter what continent you are on, the distinct professional language of radio and television broadcasters and film and video makers remains the same. Still the only reference that is international in scope, *The International Dictionary of Broadcasting and Film, Second Edition* is a comprehensive guide to professional filmmaking and broadcasting terminology. Entries also include information on professional organizations, festivals and awards. Appendices contain tables of international television and film standards, frequencies and channels, and a list of national and international news agencies and their standard abbreviations. This book has been substantially revised and updated to include coverage of the new digital technology, plus information on the history of film and broadcasting. It is a

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valuable reference to professionals in broadcasting and filmmaking, as well to students in these fields. Desi K. Bognar is a three-time Fulbright scholar in media who has been a documentary filmmaker, writer, reporter, producer, and broadcasting/film consultant. He lives in Peacham, Vermont.

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