

Editor's Notes

Lauren Bacall, the late actress and star, once claimed, "Stardom isn't a profession, it's an accident." This statement is applicable to her particular story as it was never the intention of Betty Joan Perske from the Bronx to become Miss Bacall of the silver screen. However, her placement in the constellation of actors who have achieved stardom was far from accidental. This issue of *Cinephile* seeks to extract stars from deeply imbued ideology of a billion-dollar, worldwide industry and pinpoint the various ways in which the constructs of stardom shape our perception of culture and vice versa. The topics explored in *Cinephile* 11.2 address both historically significant and contemporary figures; star systems in America and internationally; and the impact of technology in reconfiguring star images.

To begin our issue, Kathy Fuller-Seeley details the influence of the African-American transmedia star of the 1940s, Eddie "Rochester" Anderson. Fuller-Seeley shows how his seamless transition from radio to film and appeal to audiences challenged the shameful race relations of America's divisive past. Next, Emily Carman's essay on Robert Aldrich's film *The Big Knife* (1955) reveals the anachronistic inconsistencies in on-screen depictions of stardom alongside the deteriorating contract system of the 1950s. By using close textual analysis and archival documents, Carman displays the validity of an historiographic methodology when approaching the topic of stardom in the Hollywood postwar era. Zeke Saber's article on Nicolas Cage shifts the flow of the journal into a contemporary case study of a star with an enigmatic reputation. In his essay, Saber plots the course of Cage's career along with his performance style to make sense of his present persona and the infamous viral video "Nicolas Cage Losing His Shit." Another case study of contemporary actress Julianne Moore by Linda C. Riedmann unearths her inspirational and subversive characteristics. Riedmann pulls from filmic examples as well as biographic

information to demonstrate Moore's resistance to celebrity status. In an essay that concentrates on "The Hollywood Song-And-Dance-Man" of Classical Hollywood musicals, Kate Saccone bridges the gap between historic icons like Gene Kelly and Fred Astaire and their contemporary interpretations (or reinterpretations). With particular focus on body, performance, and the revitalization of their performances on YouTube, Saccone makes room for scholarly discussion on stars of bygone eras and their relation to new forms of media consumption. And, to end our issue, Swapnil Rai provides a thorough historical account of the Bollywood industry and the value of stardom and celebrity status in the post-globalization era.

To the contributors of this edition, I add each of you to my list of those I consider not only stars but superstars in regards to your cooperation, patience, and talent. Without your names gracing the front cover, I am certain this issue would be box-office poison. Your work paired with the creative efforts of Julia Carnevali, with her intricately designed silhouette of Lauren Bacall featured on the front cover, and Amy Presley, for her stardom inspired photoshoot to accompany each essay, make the quality of this issue a complete vision. Additionally, I offer a warm hug to my uncle, Rushe Hudson, for his tireless efforts on the design of this issue; without him, the font would probably be Comic Sans. Of course, I must also extend my enduring gratitude to the members of our editorial board and our fearless academic advisor, Christine Evans. And finally, to Cameron Cronin, Karen Tong, Ernest Mathijs, Lisa Coulthard, Brian McIlroy, Liz Clarke, Jill Gibson, Kimberley Monteyne, Carl & Lisa Hulsey, and McKay Moran, your assistance and support throughout this process holds immeasurable value.

Hilary Hulsey