

Hollywood

"Fans of Hollywood's golden age will find this collection of interviews conducted over many years revealing...an enlightening picture emerges of Tinseltown, different from that presented in the fanzines." ↯Publishers Weekly "The book is more than it seems because these women are great talkers." ↯Booklist "I was curious about 'Hollywood Lesbians.' I have now read the book. I am still stunned." ↯Bea Arthur of "The Golden Girls" "Riveting!...an eye opener!!" ↯Ellen DeGeneres Hollywood Lesbians: From Garbo to Foster is the companion volume to Boze Hadleigh's classic Hollywood Gays. In this rare and no-holds-barred collection of exclusive interviews with Hollywood icons from the Golden Age of movies and TV—Dame Judith Anderson, Barbara Stanwyck, Capucine, Ann B. Davis, Nancy Kulp, Sandy Dennis, Agnes Moorehead, Edith Head, Patsy Kelly — among others—renowned entertainment journalist and historian Boze Hadleigh goes straight to the source and opens the film world's closet door into the past, and brings this volume full circle to the present with new material.

In this witty, probing, and sometimes hilarious account, Ian Hamilton traces the history of screenwriting from the crude subtitles of Birth of a Nation to the sardonic ironies of Sunset Boulevard—a film that opens with a screenwriter floating face down in Gloria Swanson's swimming pool. By 1950, when that Billy Wilder film was released, the image of the writer in Hollywood was well established: a guilt-ridden malcontent who'd sold out to Tinsel Town and was treated like dirt by the studio system. This is just one of the caricatures Hamilton challenges. There are the famous cases—Fitzgerald, Hammett, Chandler, Faulkner, and West—but Hamilton also explores the world of the professional screenwriters, those ex-newspapermen, failed playwrights, and New York wits who flooded into Hollywood during the Great Talkies Panic and stayed to take both the big money and the indignity of toiling on a literary assembly line, producing scripts that were then red-penciled by Hays Office censors, studio moguls, martinet directors, and wartime propagandists. Here are the great fights over screen credits on Citizen Kane and Casablanca. Here is Sam Goldwyn haplessly trying to fathom Nobel laureate Maurice Maeterlinck's avant-garde work. Here are the long fight over the Screen Writers Guild, the story of the Hollywood Ten, and the conflicting political pressures that wracked the industry during the pre- and postwar years. Here are not just the spectacular failures, but those writers like P.G. Wodehouse who took the money and ran, and those like Ben Hecht, Nunnally Johnson, Herman

Mankiewicz, and Anita Loos--highly paid professionals who produced box office successes still loved by moviegoers sixty years later. Full of wonderful anecdotes about writers' strange rites of passage through a callow but exuberant industry, and with engaging firsthand accounts from the likes of Faulkner, Wodehouse, Dorothy Parker, and G.B. Shaw, the book vividly portrays the golden era of the major studios and offers a timely reminder that all those old movies really began life on the page.--From jacket flap.

In *The Father of Hollywood*, author Gaelyn Whitley Keith introduces readers to her great-grandfather, HJ Whitley who, through insight, genius and determination took a plain parcel of land and designed what would become the world's most recognizable address: Hollywood. From HJ Whitley's engineering feats--he developed over 140 communities across the United States--to his friendships with President Teddy Roosevelt and untold numbers of Hollywood stars, *The Father of Hollywood* is more than the story of one man. It is also a comprehensive look into the birth of a film industry and the people who nurtured its incomparable growth.

Fully revised with totally new stories about the ghosts of Lucille Ball, Erroll Flynn, and Madonna's haunted house. More than 100 vintage stunning photographs support the authors' amusingly spooky tales of spirits who haunt the world's most bizarre city. In this macabre and very entertaining tome, the ghost of Ozzie Nelson proves there is sex after death, Howard Hughes haunts a landmark movie palace and we discover celebrities who have lived with ghosts as well as those who are ghosts, Marilyn Monroe, Lon Chaney, Montgomery Clift and more.

New Hollywood

Working in Hollywood

Hollywood Censored

Early Hollywood

Hollywood and the Holocaust

Forgotten Stars & Stories

Miriam Hopkins

Two writers examine the evidence left by the late Hollywood writer and MGM executive Sam Myer concerning the death of George Reeves, and they conclude that the first Superman was murdered by a man named Eddie Mannix.

The Holocaust has been the focus of countless films in the United States, Great Britain, and Europe, and its treatment over the years has been the subject of considerable controversy. When finally permitted to portray the atrocities, filmmakers struggled with issues of fidelity to historical fact, depictions of graphic violence, and how to approach the complexities of the human condition on all sides of this horrific event.

In *Hollywood and the Holocaust*, Henry Gonshak explores portrayals of the Holocaust from the World War II era to the present. In chapters devoted to films ranging from *The Great Dictator* to *Inglourious Basterds*, this volume looks at how these films have shaped perceptions of the Shoah. The author also questions if Hollywood, given its commercialism, is capable of conveying the Holocaust in ways that do justice to its historical trauma. Through a careful consideration of over twenty-five films across genres—including *Life Is Beautiful*, *Cabaret*, *The Reader*, *The Boys from Brazil*, and *Schindler's List*—this book provides an important look at the social, political, and cultural contexts in which these movies were produced. By also engaging with the critical responses to these films and their role in the public's ongoing fascination with the Holocaust, this book suggests that viewers take a closer look at how such films depict this dark period in world history. *Hollywood and the Holocaust* will be of interest to cultural critics, historians, and anyone interested in the cinema's ability to render these tragic events on screen.

From the author of *Apathy and Other Small Victories*, a darkly comic novel, set in the near future, about the race to find a missing cyber program with the power to bend reality, all before a fast-approaching comet destroys the earth. In the near future, after the internet grinds to a halt amid a wave of cyber-attacks, a company named Zodiac steps in to replace it with an evolved, augmented-reality version called The Grid. Harrigan, a hard-drinking private detective living as off-Grid as possible, is about to be evicted from his apartment when a stranger shows up asking for his help in finding Anna, an escort who he claims he's desperately in love with. Turns out that through Harrigan's new client, Anna has come into possession of a program/entity called Mirror, Mirror, which has the capacity to merge The Grid and reality, bending both to the whims of the program's user. Soon Harrigan finds himself up against the last surviving organized crime gangs in Los Angeles, Zodiac's mercenaries, and a mysterious group called The First Church Multiverse, all of whom are hot on the trail of Mirror, Mirror -- if the comet rapidly approaching Earth doesn't kill them all first.

Thomas Doherty reveals how and why Hollywood marshaled its artistic resources on behalf of the war effort and interprets the cultural meanings and enduring legacies of the motion picture record of the war years. He explains the social, political, and economic forces that created such genre classics as *Mrs. Miniver*, as well as comedies, musicals, newsreels, documentaries, cartoons, and army training films. He examines the Hollywood Production Code, government propaganda films, the portrayal of women and minorities in films of the period, and Hollywood's role in World War I and Vietnam. This revised edition includes new sections exploring the recent resurgence of interest in World War II films, including *Saving Private Ryan* and *The Thin Red Line*.

The Hollywood Spiral

Neo-realism, Hollywood, New Wave

Writers in Hollywood, 1915-1951

A Woman's View

Morality Codes, Catholics, and the Movies

Hollywood Foto-Rhetoric

Hollywood Animal

The year was 1896, the woman was Alice Guy-Blaché, and the film was The Cabbage Fairy. It was less than a minute long. Guy-Blaché, the first female director, made hundreds of movies during her career. Thousands of women with passion and commitment to storytelling followed in

her footsteps. Working in all aspects of the movie industry, they collaborated with others to create memorable images on the screen. This book pays tribute to the spirit, ambition, grit and talent of these filmmakers and artists. With more than 1200 women featured in the book, you will find names that everyone knows and loves—the movie legends. But you will also discover hundreds and hundreds of women whose names are unknown to you: actresses, directors, stuntwomen, screenwriters, composers, animators, editors, producers, cinematographers and on and on. Stunning photographs capture and document the women who worked their magic in the movie business. Perfect for anyone who enjoys the movies, this photo-treasury of women and film is not to be missed.

*The story behind the massive white block letters set into a steep Los Angeles hillside—and the city and culture they represent: “Terrific.”—San Francisco Chronicle To so many who see its image, the Hollywood sign represents the earthly home of that otherwise ethereal world of fame, stardom, celebrity—the American and worldwide aspiration to be in the limelight, to be, like the Hollywood sign itself, instantly recognizable. How an advertisement erected in 1923, touting the real estate development Hollywoodland, took on a life of its own is a story worthy of a movie itself. Leo Braudy traces the remarkable life of this distinctly American landmark, which has been saved over the years by a various fans and supporters, among them Alice Cooper and Hugh Hefner, who spearheaded its reconstruction in the 1970s. He also uses the sign’s history to offer an intriguing look at the rise of the film business from its earliest, silent days through the development of the studio system that helped define modern Hollywood. Mixing social history, urban studies, literature, and film, along with forays into such topics as the lure of Hollywood for utopian communities and the development of domestic architecture in Los Angeles, *The Hollywood Sign* is a fascinating account of how a temporary structure has become a permanent icon of American culture. “An entertaining tale.”—The Washington Post*

*The definitive visual biography of Grace Kelly’s unforgettable Hollywood career, chronicled in 400 extraordinary black-and white and color photographs, including many never-before-seen. “Mr. Hitchcock taught me everything about cinema. It was thanks to him that I understood that murder scenes should be shot like love scenes and love scenes like murder scenes.”—Grace Kelly No movie star of the 1950s was more beautiful, sophisticated, or glamorous than Grace Kelly. The epitome of elegance, the patrician young blonde from Philadelphia conquered Hollywood and won an Academy Award for Best Actress in just six years, then married a prince in a storybook royal wedding. Today, more than thirty years after her death, Grace Kelly remains an inspiring fashion icon. Filled with a dazzling array of photographs, many from original negatives, *Grace Kelly* showcases the legend’s brief yet significant acting career as never before. Blending pictures and memorabilia, this breathtaking compendium traces every step of her artistic journey, including her early television appearances, her breakout role opposite Gary Cooper in *High Noon* (1952), her exceptional collaboration with Alfred Hitchcock on her most indelible films—*Dial M for Murder* with Ray Milland (1954), *Rear Window* with Jimmy Stewart (1954), and *To Catch a Thief* with Cary Grant (1955)—and her performance in the musical *High Society* (1956) alongside Frank Sinatra and Bing Crosby. A stunning gallery of more than 400 prized and rare photographs and illustrations—precious childhood snapshots, previously unpublished Edith Head and Helen Rose wardrobe sketches, original portraits, scene stills, on-set candids, wardrobe test shots, vintage magazine covers, and rare reproductions of exhibitor’s showmanship manuals showing how film studios marketed Grace Kelly as a star—*Grace Kelly* captures this beloved luminary’s eternal beauty as never before, and is a fresh, celebratory look at her remarkable career and her enduring cultural influence.*

"In this highly readable and entertaining book, Jeanine Basinger shows how the "woman's film" of the 30s, 40s, and 50s sent a potent mixed message to millions of female moviegoers. At the same time that such films exhorted women to stick to their "proper" realm of men, marriage, and motherhood, they portrayed -- usually with relish -- strong women playing out liberating fantasies of power, romance, sexuality, luxury, even wickedness...Basinger examines dozens of films -- whether melodrama, screwball comedy, musical, film noir, western, or biopic to make a persuasive case that the woman's film was a rich, complicated, and subversive genre that recognized and addressed, if covertly, the problems of women." Amazon.com viewed 7/31/2020.

This was Hollywood

Hollywood by Hollywood

The Hollywood Sign

Hollywood detective

Hollywood Homicide

Bright Boulevards, Bold Dreams

The Film Crew of Hollywood

Miriam Hopkins (1902--1972) first captured moviegoers' attention in daring precode films such as Dr. Jekyll and Mr. Hyde (1931), The Story of Temple Drake (1933), and Ernst Lubitsch's Trouble in Paradise (1932). Though she enjoyed popular and critical acclaim in her long career -- receiving an Academy Award nomination for Becky Sharp (1935) and a Golden Globe nomination for The Heiress (1949) -- she is most often remembered for being one of the most difficult actresses of Hollywood's golden age. Whether she was fighting with studio moguls over her roles or feuding with her avowed archrival, Bette Davis, her reputation for temperamental behavior is legendary. In the first comprehensive biography of this colorful performer, Allan R. Ellenberger illuminates Hopkins's fascinating life and legacy. Her freewheeling film career was exceptional in studio-era Hollywood, and she managed to establish herself as a top star at Paramount, RKO, Goldwyn, and Warner Bros. Over the course of five decades, Hopkins appeared in thirty-six films, forty stage plays, and countless radio programs. Later, she emerged as a pioneer of TV drama. Ellenberger also explores Hopkins's private life, including her relationships with such intellectuals as Theodore Dreiser, Dorothy Parker, Gertrude Stein, and Tennessee Williams. Although she was never blacklisted for her suspected Communist leanings, her association with these freethinkers and her involvement with certain political organizations led the FBI to keep a file on her for nearly forty years. This skillful biography treats readers to the intriguing stories and controversies surrounding Hopkins and her career, but also looks beyond her Hollywood persona to explore the star as an uncompromising artist. The result is an entertaining portrait of a brilliant yet underappreciated performer.

In Bright Boulevards, Bold Dreams, Donald Bogle tells--for the first time--the story of a place both mythic and real: Black Hollywood. Spanning sixty years, this deliciously entertaining history uncovers the audacious manner in which many blacks made a place for themselves in an industry that originally had no place for them. Through interviews and the personal

*recollections of Hollywood luminaries, Bogle pieces together a remarkable history that remains largely obscure to this day. We discover that Black Hollywood was a place distinct from the studio-system-dominated Tinseltown—a world unto itself, with unique rules and social hierarchy. It had its own talent scouts and media, its own watering holes, elegant hotels, and fashionable nightspots, and of course its own glamorous and brilliant personalities. Along with famous actors including Bill “Bojangles” Robinson, Hattie McDaniel (whose home was among Hollywood’s most exquisite), and, later, the stunningly beautiful Lena Horne and the fabulously gifted Sammy Davis, Jr., we meet the likes of heartthrob James Edwards, whose promising career was derailed by whispers of an affair with Lana Turner, and the mysterious Madame Sul-Te-Wan, who shared a close lifelong friendship with pioneering director D. W. Griffith. But Bogle also looks at other members of the black community—from the white stars’ black servants, who had their own money and prestige, to gossip columnists, hairstylists, and architects—and at the world that grew up around them along Central Avenue, the Harlem of the West. In the tradition of Hortense Powdermaker’s classic *Hollywood: The Dream Factory* and Neal Gabler’s *An Empire of Their Own*, in *Bright Boulevards, Bold Dreams*, Donald Bogle re-creates a vanished world that left an indelible mark on Hollywood—and on all of America.*

*In *Hollywood Left and Right*, Steven J. Ross tells a story that has escaped public attention: the emergence of Hollywood as a vital center of political life and the important role that movie stars have played in shaping the course of American politics. Ever since the film industry relocated to Hollywood early in the twentieth century, it has had an outsized influence on American politics. Through compelling larger-than-life figures in American cinema—Charlie Chaplin, Louis B. Mayer, Edward G. Robinson, George Murphy, Ronald Reagan, Harry Belafonte, Jane Fonda, Charlton Heston, Warren Beatty, and Arnold Schwarzenegger—*Hollywood Left and Right* reveals how the film industry’s engagement in politics has been longer, deeper, and more varied than most people would imagine. As shown in alternating chapters, the Left and the Right each gained ascendancy in Tinseltown at different times. From Chaplin, whose movies almost always displayed his leftist convictions, to Schwarzenegger’s nearly seamless transition from action blockbusters to the California governor’s mansion, Steven J. Ross traces the intersection of Hollywood and political activism from the early twentieth century to the present. *Hollywood Left and Right* challenges the commonly held belief that Hollywood has always been a bastion of liberalism. The real story, as Ross shows in this passionate and entertaining work, is far more complicated. First, Hollywood has a longer history of conservatism than liberalism. Second, and most surprising, while the Hollywood Left was usually more vocal and visible, the Right had a greater impact on American political life, capturing a senate seat (Murphy), a governorship (Schwarzenegger), and the ultimate achievement, the Presidency (Reagan).*

A legendary love letter to Los Angeles by the city’s most charming daughter, complete with portraits of rock stars at Chateau Marmont, surfers in Santa Monica, prostitutes on sunset, and Eve’s own beloved cat, Rosie. Journalist, party girl, bookworm, artist, muse: by the time she’d hit thirty, Eve Babitz had played all of these roles. Immortalized as the nude beauty facing down

Duchamp and as one of Ed Ruscha's Five 1965 Girlfriends, Babitz's first book showed her to be a razor-sharp writer with tales of her own. Eve's Hollywood is an album of vivid snapshots of Southern California's haute bohemians, of outrageously beautiful high-school ingenues and enviably tattooed Chicanas, of rock stars sleeping it off at the Chateau Marmont. And though Babitz's prose might appear careening, she's in control as she takes us on a ride through an LA of perpetual delight, from a joint serving the perfect taquito, to the corner of La Brea and Sunset where we make eye contact with a roller-skating hooker, to the Watts Towers. This "daughter of the wasteland" is here to show us that her city is no wasteland at all but a glowing landscape of swaying fruit trees and blooming bougainvillea, buffeted by earthquakes and the Santa Ana winds—and every bit as seductive as she is.

From Entertainment to Art

Grace Kelly

The Father of Hollywood

Hollywood Haunted

Profiles of Grips, Cinematographers, Designers, a Gaffer, a Stuntman and a Makeup Artist

Hollywood Dream Girl

How the Studio System Turned Creativity into Labor

In this one-of-a-kind Hollywood history, Carla Valderrama -- creator of Instagram's celebrated @ThisWasHollywood -- reveals the forgotten past of the film world in a dazzling visual package modeled on the classic fan magazines of yesteryear. From former screen legends who have faded into obscurity to new revelations about the movies' biggest stars, Valderrama unearths the most fascinating little-known tales from the birth of Hollywood through its Golden Age. The shocking fate of the world's first movie star. Clark Gable's secret love child. The film that nearly ended Paul Newman's career. A former child star who, at 93, reveals her #metoo story for the first time. Valderrama unfolds these stories, and many more, in a volume that is by turns riveting, maddening, hilarious, and shocking. Drawing on new interviews, archival research, and an exhaustive library of photographs, This Was Hollywood is a compelling and visually stunning catalogue of the lost history of the movies.

Audrey Hepburn, Humphrey Bogart, Gregory Peck, Rita Hayworth, Marilyn Monroe—the brightest stars of the silver screen couldn't resist curling up with a good book. This unique collection of rare photographs celebrates the joy of reading in classic film

style. The Hollywood Book Club captures screen luminaries on set, in films, in playful promotional photos, or in their own homes and libraries with books from literary classics to thrillers, from biographies to children's books, reading with their kids, and more. Featuring nearly 60 enchanting images, lively captions about the stars and what they're reading by Hollywood photo archivist Steven Rea, here's a real page-turner for booklovers and cinephiles.

Personal interviews highlight an analysis of the successful Hollywood writers who dramatically confronted the House Un-American Activities Committee in the 1950s. The portrait of a very young Bob Dylan on the cover of 'The Times They Are a Changin' is probably one of the most recognizable and famous album covers of all time. Photographer Barry Feinstein took that photo, as well as many more of Dylan throughout his career. His images have been published throughout the world many times over, and have become synonymous with our perceptions of that place and time in rock and folk music history. Inspired by a series of photographs that Feinstein took in Hollywood during the 1950s and 60s, Bob Dylan wrote an extraordinary series of poems that have remained unpublished for decades. They are thought-provoking, witty and erudite observations of the world; through the lens of Feinstein's photographs, they speak volumes about the anonymous faces and places of Los Angeles, and offer wry commentary on images of stars and legends in the neighbourhood at the time. Photos of Frank Sinatra, Marlene Dietrich, Judy Garland float through the book, as do poignant images of starlets, casting couches, employment agencies and palm tree'd boulevards. Feinstein was there with a camera to capture some world-famous events, such as Marilyn Monroe's memorial service, and he photographed the forgettable moments, preserving them perfectly and timelessly. Bob Dylan's unsettling and distinctly unique perspective informs and enlivens every page, an irresistible interpretive voice narrating the visual images from photo to photo.

Eve's Hollywood

Screen Saviors

Hollywood in Crisis

Hollywood

The Lost Manuscript

Life and Films of a Hollywood Rebel

Once Upon a Time in Hollywood

The image of Hollywood often translates as some otherworldly dreamscape filled with fantastic lives and fantasy fulfillment. The real deal was carved from the Southern California desert as an outpost northwest of Los Angeles. The movie industry arrived when tumbleweeds were not simply props and actual horsepower pulled the loads. Everyday workers, civic management, and Main Street conventionalities nurtured Hollywood's growth, as did a balmy climate that facilitated outdoor photography and shooting schedules for filmmakers. Splendid vintage photographs from the renowned collections of the Hollywood Heritage Museum and Bison Archives illustrate Hollywood's businesses, homes, and residents during the silent-film era and immediately after, as the Great Depression led up to World War II. These images celebrate Hollywood before and after its annexation into the city of Los Angeles in 1910 and its subsequent ascension as the world's greatest filmmaking center.

Looks at the history of the production code, discusses the influence of the Legion of Decency, and considers specific films

In 1967, Time Magazine's cover featured 'Bonnie and Clyde' (1967) and announced a renaissance in American cinema. The author looks at the influence this generation had on Hollywood at the time, not only in the aesthetics and politics of the films, but also the changes in the studio system.

Today's moviegoers and critics generally consider some Hollywood products--even some blockbusters--to be legitimate works of art. But during the first half century of motion pictures very few Americans would have thought to call an American movie "art." Up through the 1950s, American movies were regarded as a form of popular, even lower-class, entertainment. By the 1960s and 1970s, however, viewers were regularly judging Hollywood films by artistic criteria previously applied only to high art forms. In *Hollywood Highbrow*, Shyon Baumann for the first time tells how social and cultural forces radically changed the public's perceptions of American movies just as those forces were radically changing the movies themselves. The development in the United States of an appreciation of film as an art was, Baumann shows, the product of large changes in Hollywood and American society as a whole. With the postwar rise of television, American movie audiences shrank dramatically and Hollywood responded by appealing to richer and more educated viewers. Around the same time, European ideas about the director as artist, an easing of censorship, and the development of art-house cinemas, film festivals, and the academic field of film studies encouraged the idea that some American

movies--and not just European ones--deserved to be considered art.

The Inquisition in Hollywood

Hollywood Left and Right

Politics in the Film Community, 1930-1960

Max Factor and Hollywood: A Glamorous History

How Movie Stars Shaped American Politics

How Hollywood Spoke to Women, 1930-1960

From #1 Kindle and New York Times bestselling author Gemma Halliday & USA Today bestselling author Anne Marie Stoddard... Cameron Dakota, photographer and paparazzi for the L.A. Informer tabloid, thinks her relationship with movie star Trace Brody is her very own Hollywood happily-ever-after. That is until Trace proposes that the couple go on the reality TV show, Celebrity Relationship Rehab. While Trace assures her that it's just for publicity, and all the arguments are faked, Cam has her reservations. Reservations that prove to be well-founded when the host of the reality show winds up dead, and Cam suddenly finds herself in the middle of a real-life crime drama! Cam knows the police are on the wrong trail, and when the producers make the decision to keep filming despite the murder, it's up to her to ferret out the killer in their midst. Between a rap star with a reputation for violence, an aging soap opera star with a hidden past, a Kardashian-wanna-be, and the show's co-host and not-so-grieving widow, there are no shortage of people who would want the victim dead. Trapped in a house full of over-the-top suspects, forced into doing ridiculously hilarious relationship-saving drills, and with her every move watched by dozens of hidden cameras, Cam works to catch the story of her career and a cold blooded killer...before she finds herself canceled permanently! Hollywood Headlines Mysteries: Hollywood Scandals – book #1 Hollywood Secrets – book #2 Hollywood Confessions – book #3 Hollywood Holiday – holiday short story Hollywood Deception – book #4 Hollywood Homicide – book #5 What critics are saying: "Halliday's Hollywood Headlines series is a fun story with intriguing characters and a good mystery. The action is fast paced, the hero is delightful and the heroine is spunky and independent but smart enough to know when she needs help." —RT Book Reviews "Fresh, funny, and has just enough heart to balance the snark." —All About Romance "Gemma Halliday's witty, entertaining writing style shines through in her new book! I look forward to seeing lots more of Tina as this series continues. A fun read!" —Fresh Fiction "Well written with smart and funny dialogue. It is a well-paced story that is thoroughly enjoyable with a mystery, a little romance, and a lot of laughs. Readers are sure to enjoy this delightful tale which is highly recommended." —Romance Reviews Today

Movie studios are the wondrous, almost magical locales where not just films, but legends, are created. Unfortunately, these celebrity playgrounds are, and always have been, largely hidden from public view. Although some movie studios offer tours, few guests from outside the Hollywood community have ever been witness to the artistry, politics, and scandals that routinely go on behind the soundstage walls and away from the carefully orchestrated scenes visible to them from their tram carts. In this book, studio staff historian and Hollywood insider Steven Bingen throws open Hollywood's iron gates and takes you inside the greatest

and yet most mysterious movie studio of them all: Warner Bros. Long home to the world's biggest stars and most memorable films and television shows, the Warner Bros. Studio lot functions as a small city and is even more fascinating, glamorous, and outrageous than any of the stars or movies that it has been routinely minting for more than ninety years. Accompanied by stunning behind-the-scenes photos and maps, and including a revealing backstory, this book is your ticket to a previously veiled Hollywood paradise.

Quentin Tarantino's long-awaited first work of fiction - at once hilarious, delicious, and brutal - is the always surprising, sometimes shocking new novel based on his Academy Award-winning film. RICK DALTON - Once he had his own TV series, but now Rick's a washed-up villain-of-the-week drowning his sorrows in whiskey sours. Will a phone call from Rome save his fate or seal it? CLIFF BOOTH - Rick's stunt double, and the most infamous man on any movie set because he's the only one there who might have gotten away with murder . . . SHARON TATE - She left Texas to chase a movie-star dream, and found it. Sharon's salad days are now spent on Cielo Drive, high in the Hollywood Hills. CHARLES MANSON - The ex-con's got a bunch of zonked-out hippies thinking he's their spiritual leader, but he'd trade it all to be a rock 'n' roll star. HOLLYWOOD 1969 - YOU SHOULDA BEEN THERE

A history of the Hollywood film industry as a modern system of labor, this book reveals an important untold story of an influential twentieth-century workplace. Ronny Regev argues that the Hollywood studio system institutionalized creative labor by systemizing and standardizing the work of actors, directors, writers, and cinematographers, meshing artistic sensibilities with the efficiency-minded rationale of industrial capitalism. The employees of the studios emerged as a new class: they were wage laborers with enormous salaries, artists subjected to budgets and supervision, stars bound by contracts. As such, these workers--people like Clark Gable, Katharine Hepburn, and Anita Loos--were the outliers in the American workforce, an extraordinary working class. Through extensive use of oral histories, personal correspondence, studio archives, and the papers of leading Hollywood luminaries as well as their less-known contemporaries, Regev demonstrates that, as part of their contribution to popular culture, Hollywood studios such as Paramount, Warner Bros., and MGM cultivated a new form of labor, one that made work seem like fantasy.

The Bulldog, the Lady, and the Death of Superman

Hollywood Lesbians

Warner Bros.

The Hollywood Book Club

From Garbo to Foster

Hollywood Highbrow

A Ghostly Tour of Filmland

Eve's Hollywood
New York Review of Books

"When Polish wigmaker and cosmetician Max Factor arrived in Los Angeles at the dawn of the motion picture industry, 'make-up' had been associated only with stage performers and ladies of the oldest profession. Appalled by the garish paints worn by actors, Factor introduced the first 'flexible' greasepaint for film in 1914. With a few careful brush strokes, a lot of innovation and the kind of luck that can happen only in Hollywood, Max Factor changed the meaning of glamour. His innovations can be experienced in every tube of lipstick, palette of eye shadow and

bottle of nail lacquer used today. Join author Erika Thomas as she reveals the makeup guru's expert beauty tips and the story of how he created the most iconic golden-era looks that are as relevant today as they were nearly a century ago"--Back cover.

This is a compilation of interviews with motion picture crew members who worked during Hollywood's Independent Age of film and television production--basically from 1945 to 1980. A celebratory insiders' look at the Tinseltown machine, the project utilizes individual interviews, with rare crew photographs to provide the back story of production challenges and solutions for some of the world's most recognized movies. The Searchers, Chinatown, The Hustler, and Bullitt (to name a few) were done by the various people included in this book. It provides not only an educational treatment of the jobs and techniques of film making but also a dose of humorous and memorable experiences from the trenches. This book was compiled by a production hand with 30 years in the biz and is full of classic Hollywood fare.

Screen Savors studies how the self of whites is imagined in Hollywood movies--by white directors featuring white protagonists interacting with people of another color. This collaboration by a sociologist and a film critic, using the new perspective of critical "white studies," offers a bold and sweeping critique of almost a century's worth of American film, from Birth of Nation (1915) through Black Hawk Down (2001). Screen Savors studies the way in which the social relations that we call "race" are fictionalized and pictured in the movies. It argues that films are part of broader projects that lead us to ignore or deny the nature of the racial divide in which Americans live. Even as the images of racial and ethnic minorities change across the twentieth century, Hollywood keeps portraying the ideal white American self as good-looking, powerful, brave, cordial, kind, firm, and generous: a natural-born leader worthy of the loyalty of those of another color. The book invites readers to conduct their own analyses of films by showing how this can be done in over 50 Hollywood movies. Among these are some films about the Civil War--Birth of a Nation , Gone with the Wind, and Glory; some about white messiahs who rescue people of another color--Stargate, To Kill a Mockingbird, Mississippi Burning, Three Kings, and The Matrix; the three versions of Mutiny on the Bounty (1935, 1962, and 1984) and interracial romance--Guess Who's Coming to Dinner. Forty years of Hollywood fantasies of interracial harmony, from The Defiant Ones and In the Heat of the Night through the Lethal Weapon series and Men in Black are examined. This work in the sociology of knowledge and cultural studies relates the movies of Hollywood to the large political agendas on race relation in the United States. Screen Savors appeals to the general reader interested in the movies or in race and ethnicity as well as to students of com

Hollywood Propaganda: How TV, Movies, and Music Shape Our Culture

Hollywood, American Culture, and World War II

The Backstudio Picture and the Mystique of Making Movies

Hollywood Kryptonite

Projections of War

The New Hollywood

Eloise in Hollywood

Joe Eszterhas had everything Hollywood could offer. A combination of insider and rebel, he saw and participated in the fights, the deals, the backstabbing, and all the sex and drugs. But here, in his candid and heartwrenching memoir, we see the rest of the story: the inspiring account of the child of Hungarian immigrants who, against all odds, grows up to live the American Dream. Hollywood Animal reveals the trajectory of Eszterhas's life in

gripping detail, from his childhood in a refugee camp, to his battle with a devastating cancer. It shows how a struggling journalist became the most successful screenwriter of all time, and how a man who had access to the most beautiful women in Hollywood ultimately chose to live with the love of his life in a small town in Ohio. Above all, it is the story of a father and a son, and the turbulent relationship that was an unending cycle of heartbreak. Hollywood Animal is an enthralling, provocative memoir: a moving celebration of the human spirit. Twenty-nine collected essays represent a critical history of Shakespeare's play as text and as theater, beginning with Samuel Johnson in 1765, and ending with a review of the Royal Shakespeare Company production in 1991. The criticism centers on three aspects of the play: the love/friendship debate. Films and television shows aren't just entertainment. They are powerful vehicles that influence social and political trends, ultimately shaping the very fabric of our culture. Because of this potential, there are various agencies which work behind the scenes in Hollywood to harness these forces for their own aims or those of their clients.

Few people outside the industry are aware that such agencies exist and are hired by advocacy groups to lobby studios, writers, and producers in order to get their ideas inserted into plots of popular works.

These Hollywood lobbyists have been instrumental in successfully paving the path for same-sex marriage to become legal, destigmatizing abortion, encouraging mass immigration, and sounding the alarm about climate change; all under the cloak of mere "entertainment."

More recently we've seen these same powers levied against President Trump, his supporters, and used to demonize "white privilege" as an invisible enemy that's supposedly around every corner.

Even sports and late-night comedy shows are employed for political causes, violating the once unwritten cardinal rules of their industries. In this groundbreaking work, media analyst Mark Dice details the true power of entertainment and proves how it is being used to wage a psychological war against the world.

In 1957 on the set of Funny Face Kay Thompson and Hilary Knight first thought Eloise might go to Hollywood Now forty-nine years later she'll finally have her silver screen debut It's rawther extraordinary really with apes and biplanes and thrills and starring of course ELOISE Here's the thing of it dahlings Buy your popcorn now and do find a seat quickly The show is about to start And you absolutely cawn't miss it!

Hollywood's Ultimate Backlot

Cahiers Du Cinéma, the 1950s

Her Story, An Illustrated History of Women and the Movies

Cinema and American Society, 1929-1939

The Story of Black Hollywood

From Bonnie and Clyde to Star Wars

Hollywood Jan

The backstudio picture, or the movie about movie-making, is a staple of Hollywood film production harking back to the silent era and extending to the present day. What gives backstudios their coherence as a distinctive genre, Steven Cohan argues in *Hollywood by Hollywood*, is their fascination with the mystique of Hollywood as a geographic place, a self-contained industry, and a fantasy of fame, leisure, sexual freedom, and modernity. Yet by the same token, if backstudio pictures have rarely achieved blockbuster box-office success, what accounts for the film industry's interest in continuing to produce them? The backstudio picture has been an enduring genre because, aside from offering a director or writer a chance to settle old scores, in branding filmmaking with the Hollywood mystique, the genre solicits consumers' strong investment in the movies. Whether inspiring the "movie crazy" fan girls of the early teens and twenties or the wannabe filmmakers of this century heading to the West Coast after their college graduations, backstudios have given emotional weight and cultural heft to filmmaking as the quintessential American success story. But more than that, a backstudio picture is concerned with shaping perceptions of how the film industry works, with masking how its product depends upon an industrial labor force, including stardom, and with determining how that work's value accrues from the Hollywood brand stamped onto the product. Cohan supports his well theorized and well researched claims with nuanced discussions of over fifty backstudios, some canonical and well-known, and others obscure and rarely seen. Covering the hundred-year timespan of feature length film production, *Hollywood by Hollywood* offers an illuminating perspective for considering anew the history of American movies.

Essays from the influential French film magazine discuss movies by Roger Vadim, Francois Truffaut, Nicholas Ray, Otto Preminger, Alfred Hitchcock, Samuel Fuller, and Roberto Rosselini

Hollywood Fictions of Whiteness