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**Going Hollywood** - Marie Brenner - 1978

**Pretty Babies** - Andrea Darvi - 1983
A look at the world of child actors combines
index of authors, titles, and film personalities. concerning the experiences of such young performers as Kristy McNichol, Jodie Foster, Gary Coleman and many others, both famous and unknown

Pretty Babies - Andrea Darvi - 1983
A look at the world of child actors combines candid interviews, profiles, and anecdotes concerning the experiences of such young performers as Kristy McNichol, Jodie Foster, Gary Coleman and many others, both famous and unknown

Film Study - Frank Manchel - 1990
The four volumes of Film Study include a fresh approach to each of the basic categories in the original edition. Volume one examines the film as film; volume two focuses on the thematic approach to film; volume three draws on the history of film; and volume four contains extensive appendices listing film distributors, sources, and historical information as well as an index of authors, titles, and film personalities.

Lost Illusions - David A. Cook - 2002-03-15
Some of the films discussed in this book include:
Five Easy Pieces Chinatown Carnal Knowledge Straw Dogs A Clockwork Orange Mean Streets The Conversation Nashville Shampoo Taxi Driver Apocalypse Now
Screenwriters have always been viewed as Hollywood’s stepchildren. Silent-film comedy pioneer Mack Sennett forbade his screenwriters from writing anything down, for fear they’d get inflated ideas about themselves as creative artists. The great midcentury director John Ford was known to answer studio executives’ complaints that he was behind schedule by tearing a handful of random pages from his script and tossing them over his shoulder. And Ken Russell was so contemptuous of Paddy Chayefsky’s screenplay for Altered States that Chayefsky insisted on having his name removed from the credits. Of course, popular impressions aside, screenwriters have been central to moviemaking since the first motion picture audiences got past the sheer novelty of seeing pictures that moved at all. Soon they wanted to know: What happens next? In this truly fresh perspective on the movies, veteran Oscar-winning screenwriter Marc Norman gives us the first comprehensive history of the men and women who have answered that question, from Anita Loos, the highest-paid screenwriter of her day, to Robert Towne, Quentin Tarantino, Charlie Kaufman, and other paradigm-busting talents reimagining movies for the new century. The whole rich story is here: Herman Mankiewicz and the telegram he sent from Hollywood to his friend Ben Hecht in New York: “Millions are to be grabbed out here and your only competition is idiots.” The unlikely sojourns of F. Scott Fitzgerald and William Faulkner as Hollywood screenwriters. The imposition of the Production Code in the early 1930s and the ingenious attempts of screenwriters to outwit the censors. How the script for Casablanca, “a disaster from start to finish,” based on what James Agee judged to be “one of the world’s worst plays,”
stories of the too often overlooked, maligned, and rewriting—and how one of the most famous denouements in motion picture history wasn’t scripted until a week after the last scheduled day of shooting—because they had to end the movie somehow. Norman explores the dark days of the Hollywood blacklist that devastated and divided Hollywood’s screenwriting community. He charts the rise of the writer-director in the early 1970s with names like Coppola, Lucas, and Allen and the disaster of Michael Cimino’s Heaven’s Gate that led the studios to retake control. He offers priceless portraits of the young William Hurt, Steven Spielberg, and Steven Soderbergh. And he describes the scare of 2005 when new technologies seemed to dry up the audience for movies, and the industry—along with its screenwriters—faced the necessity of reinventing itself as it had done before in the face of sound recording, color, widescreen, television, and other technological revolutions. Impeccably researched, erudite, and filled with unforgettable abused men and women who devised the ideas that others brought to life in action and words on-screen, this is a unique and engrossing history of the quintessential art form of our time.

What Happens Next - Marc Norman - 2008-10-07
Screenwriters have always been viewed as Hollywood’s stepchildren. Silent-film comedy pioneer Mack Sennett forbade his screenwriters from writing anything down, for fear they’d get inflated ideas about themselves as creative artists. The great midcentury director John Ford was known to answer studio executives’ complaints that he was behind schedule by tearing a handful of random pages from his script and tossing them over his shoulder. And Ken Russell was so contemptuous of Paddy Chayefsky’s screenplay for Altered States that Chayefsky insisted on having his name removed from the credits. Of course, popular impressions aside, screenwriters have been central to
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Yoneda has read scripts and listened to pitches researched, erudite, and filled with unforgettable stories of the too often overlooked, maligned, and abused men and women who devised the ideas that others brought to life in action and words on-screen, this is a unique and engrossing history of the quintessential art form of our time.

**The Script-selling Game** - Kathie Fong Yoneda - 2011
The Script-Selling Game is like having a mentor in the business who answers your questions and provides you with not only valuable information, but real-life examples on how to manoeuvre your way through the Hollywood labyrinth. While the first edition focused mostly on film and television movies, The second edition includes a new chapter on animation and another on utilizing the Internet to market yourself and find new opportunities, plus an expansive section on submitting for television and cable. It's like having your own insider script coach, giving you all the game plays and options! Kathie Fong for more than 19,000 submissions. She not only has worked at most of the major studios, but also for a couple of independent production companies. In addition, she co-exec produced a cable TV series and her clientele includes several award-winning writers and producers. She teaches her successful workshops and seminars all over the world and she has helped to create groundbreaking screenwriting and development programs in Europe and Asia. In addition, she teaches a popular online class on Pitch and Presentation for Writers University based on The Script-Selling Game. Readers and reviewers of the original edition love the easy-to-read, upfront, entertaining presentation of information, which is consistent with the author's upbeat classroom persona.

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De Niro - Shawn Levy - 2015-10
There's little debate that Robert De Niro is one of the greatest screen actors of his generation, perhaps of all time. His work, particularly in the first 20 years of his career, is unparalleled. De Niro become known for his deep involvement in his characters, resulting in extraordinary, chameleonic performances. Yet little is known about the off-screen De Niro--he is an intensely private man, whose rare public appearances are often marked by palpable awkwardness, in powerful contrast to his confident movie personae. In this compelling biography, Shawn Levy writes of these many De Niros--the characters and the man--seeking to understand
about the off-screen De Niro--he is an intensely into his roles as if to hide his inner nature, and who now seemingly avoids acting challenges, taking roles which make few apparent demands on his overwhelming talent. Following De Niro's roots as the child of artists who encouraged him from an early age to be independent of vision and spirit, to his intense schooling as an actor, the rise of his career, his marriages, his life as a father, restaurateur, and businessman, and, of course, his current movie career, Levy has written a biography that reads like a novel about a character whose inner turmoil takes him to heights of artistry.--From publisher description.

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A Star Is Born (Turner Classic Movies) -
New York Times bestselling author and daughter of Judy Garland tells the story of A Star Is Born -- at once the crowning achievement and greatest disappointment in her mother's legendary career. This is a vivid account of a film classic's production, loss, and reclamation. A Star Is Born -- the classic Hollywood tale about a young talent rising to superstardom, and the downfall of her mentor/lover along the way -- has never gone out of style. It has seen five film adaptations, but none compares to the 1954 version starring Judy Garland in her greatest role. But while it was the crowning performance of the legendary entertainer's career, the production turned into one of the most talked about in movie history. The story, which depicts the dark side of fame, addiction, loss, and suicide, paralleled Garland's own tumultuous life in many ways. While hitting alarmingly close to home for the fragile star, it ultimately led to a superlative performance -- one that was nominated for an Academy Award, but

Running far too long for the studio's tastes, Warner Bros. notoriously slashed extensive amounts of footage from the finished print, leaving A Star is Born in tatters and breaking the heart of both the film's star and director George Cukor. Today, with a director's cut reconstructed from previously lost scenes and audio, the 1954 A Star is Born has taken its deserved place among the most critically acclaimed movies of all time, and continues to inspire each new generation that discovers it. Now, Lorna Luft, daughter of Judy Garland and the film's producer, Sid Luft, tells the story of the production, and of her mother's fight to save her career, as only she could. Teaming with film historian Jeffrey Vance, A Star Is Born is a vivid and refreshingly candid account of the crafting, loss, and restoration of a movie classic, complemented by a trove of images from the family collection taken both on and off the set. The book also includes essays on the other screen adaptations of A Star Is Born, to
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**A Star Is Born (Turner Classic Movies) -**
Lorna Luft - 2018-09-18
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voice as he tells his role in many of the defining images from the family collection taken both on and off the set. The book also includes essays on the other screen adaptations of A Star Is Born, to round out a complete history of a story that has remained a Hollywood favorite for close to a century.

**Fear No Evel** - Shelly Saltman - 2007-01-01
Lyons presents the true account of how Evel Knievel attacked event promoter Shelly Saltman with a baseball bat and deconstructs Knievel's fabrications about the crime in sharp detail. The rest of the volume is written in Saltman's own voice as he tells his role in many of the defining public moments in entertainment and sports.

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**Richard Jewell** - Marie Brenner - 2019-12-10
Now a major film from Academy Award–winning director Clint Eastwood—starring Sam Rockwell, Kathy Bates, Jon Hamm, Olivia Wilde, and Paul Walter Hauser! This collection of captivating profiles from Vanity Fair writer Marie Brenner spans her award-winning career and features larger-than-life figures such as Donald Trump, Roy Cohn, Malala Yousafzai, and Richard Jewell—the security guard whose dramatic heroism at the bombing of the 1996 Olympics made him the FBI’s prime suspect. Previously published as A Private War, Marie Brenner’s Richard Jewell tells a gripping true story of heroism and injustice. In the early morning hours of July 27, 1996, three pipe bombs exploded at the Summer Olympics in Atlanta, Georgia, killing one person and injuring 111 others. Hundreds more potential casualties were prevented by the vigilance and quick actions of security guard
Richard Jewell, who uncovered the bombs and began evacuating the area. But no good deed goes unpunished. Desperate for a lead, investigators and journalists pursued Jewell as a potential suspect in the case, painting him as an obvious match for the infamous “lone bomber” profile. Accused of being a terrorist and a failed law enforcement officer who craved public recognition for his false heroics, he saw his reputation smeared across headlines and broadcasts nationwide. After a months-long investigation found no evidence against him, the US Attorney finally cleared Jewell’s name. Yet Jewell would not be fully exonerated in the eyes of the public until the actual bomber confessed in 2005, just two years before Jewell’s premature death at the age of forty-four. In Richard Jewell, veteran journalist Marie Brenner brilliantly chronicles Jewell’s ordeal to share the story of an ordinary man whose life was shattered by a false narrative. This collection also includes Brenner’s classic encounters with Donald Trump, Roy Cohn, Malala Yousafzai, and Richard Jewell—the security guard whose dramatic heroism at the bombing of the 1996 Olympics made him the FBI’s prime suspect. Previously published as A Private War, Marie Brenner’s Richard Jewell tells a gripping true story of heroism and injustice. In the early morning hours of July 27, 1996, three pipe bombs exploded at the Summer Olympics in Atlanta, Georgia, killing one person and injuring 111 others. Hundreds more potential casualties were prevented by the vigilance and quick actions of security guard others.

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**Apples and Oranges** - Marie Brenner - 2008-05-13
To be sure, some brothers and sisters have relationships that are easy. But oh, some relationships can be fraught. Confusing, too: How can two people share the same parents and turn out to be entirely different? Marie Brenner's brother, Carl—yin to her yang, red state to her blue state—lived in Texas and in the apple country of Washington state, cultivating his orchards, polishing his guns, and (no doubt causing their grandfather Isidor to turn in his grave) attending church, while Marie, a world-class journalist and bestselling author, led a sophisticated life among the "New York libs" her brother loathed. From their earliest days there was a gulf between them, well documented in testy letters and telling photos: "I am a textbook younger child . . . training as bête noir to my brother," Brenner writes. "He's barely six years
would be well. Brothers and sisters, Apples and Oranges. Marie Brenner has written an extraordinary memoir—one that is heartbreakingly honest, funny and true. It's a book that even her brother could love.

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in that complicated story a cure, too, for what younger child . . . training as bête noir to my brother," Brenner writes. "He's barely six years old and has already developed the Carl Look. It's the expression that the rabbit gets in Watership Down when it goes tharn, freezes in the light." After many years apart, a medical crisis pushed them back into each other's lives. Marie temporarily abandoned her job at Vanity Fair magazine, her friends, and her husband to try to help her brother. Except that Carl fought her every step of the way. "I told you to stay away from the apple country," he barked when she showed up. And, "Don't tell anyone out here you're from New York City. They'll get the wrong idea." As usual, Marie—a reporter who has exposed big Tobacco scandals and Enron—irritated her brother and ignored his orders. She trained her formidable investigative skills on finding treatments to help her brother medically. And she dug into the past of the brilliant and contentious Brenner family, seeking ailed her relationship with Carl. If only they could find common ground, she reasoned, all would be well. Brothers and sisters, Apples and Oranges. Marie Brenner has written an extraordinary memoir—one that is heartbreakingly honest, funny and true. It's a book that even her brother could love.

**Behind the Screen** - Spencer Lewerenz - 2005-11-01

When it comes to Hollywood, Christians too quickly wash their hands of popular culture and leave this immensely influential media to unbelievers. In truth, the industry is listening. There is a church in Hollywood, but too often their work is unrecognized. Behind the Screen offers a glimpse of Hollywood insiders who, through their jobs on movie sets, behind TV shows, and in radio broadcasts, work together to give glory to God. With contributions from the writers and producers of such productions as Joan of Arcadia, Mission Impossible, Batman
Believers everywhere are encouraged to join with the church in Hollywood and do their part in closing the gap between Christianity and culture.

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**How They Cast it** - Rob Kendt - 2005
Breakdown Services Inc. is the starting point for casting actors in just about every TV show or movie in Hollywood. This insider's look at how
Bialy answers the twenty-five questions actors with roles and created cultural icons. Read about the inside stories of who turned down Friends and who got fired from the pilot of 'Frasier'.

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First Time in Print Updated and expanded To win a role in a movie or on network or cable TV, you must make a strong first impression in your brief, crucial audition—and the first person you have to impress is the casting director. In How to Audition On Camera, Casting Director Sharon Bialy answers the twenty-five questions actors ask most frequently about how to nail an audition. What is the casting director looking for? If you mess up, can you start over? What is the most common mistake experienced actors make? Should you audition off book or can you look at the page? Should you dress in character? How much can you improvise? Actors—both novice and professional—are often misled by myths and outdated prescriptions. This guide replaces such misinformation with concise and accurate advice from someone who is in the room helping to make the decision on who gets the job. Bialy gets readers started immediately on the road to screen acting success.
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Where's My F*cking Latte (and Other Stories About Being an Assistant in Hollywood) - Mark Yoshimoto Nemcoff - The Kindle Bestselling book featured on TV's "ACCESS HOLLYWOOD" DIRTY LITTLE SECRETS Every movie and TV star has one. So does every agent and manager. Some producers and studio execs have two or even three. I'm talking about an assistant. Someone to answer your phones, pick up your dry cleaning. Someone to hide your drugs. Your assistant knows what you eat, who you're sleeping with and what medications you're taking. They listen in on your phone calls. They are the eyes and ears of Hollywood and occasionally they talk. Culled from dozens of interviews with former and current Hollywood assistants, Where's My F*cking Latte is a no-holds barred insider's look at what really goes on behind Tinseltown's closed doors. PRAISE FOR "WHERE'S MY F*CKING LATTE?" "I can tell you firsthand that what goes on behind-the-scenes of Hollywood's glittering facade is usually shocking, insane and full of sex offers. Where's My F*cking Latte perfectly captures the abusive and often hysterically unbelievable world of celebs and Tinseltown power-brokers and the culture of excess and
SECRETS Every movie and TV star has one. So up!" - Daniella Cracknell, Publicist to many of TV's iconic stars from Dick Clark, Howie Mandel, Geraldo Rivera, Mario Lopez to name a few

ABOUT THE AUTHOR: Mark Yoshimoto Nemcoff is a bestselling and award-winning author living in Los Angeles who has been known to occasionally moonlight as a TV host, voice-over artist and rock journalist. A professional composer of music for television for many years, opportunity knocked and transformed him into a screen/TV writer and author featured on "Access Hollywood." Then a podcast recorded in his car became a weeknightly drive-time radio show on Sirius Satellite Radio. This led to a handsome feature in Playboy Magazine that compared Mark to Howard Stern and Jon Stewart.

Where's My F*cking Latte (and Other Stories About Being an Assistant in Hollywood) - Mark Yoshimoto Nemcoff - The Kindle Bestselling book featured on TV's "ACCESS HOLLYWOOD" DIRTY LITTLE

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The Stunnerz - Tobi Gbile - 2012-11-09
At some point in life, everyone wants to be a star. However, many do not realize that it is not all that it is cut up to be. Meet four high school students born and raised in Beverly Hills: Talon Finely, Marchetta Vern, Tanzie Richards, and Roxie Russo. Brought together by Hollywood, almost torn apart by Hollywood. Four completely different talents, four completely different personalities, four completely different stories. One Dream: mega stardom. How far will they go to get there without stepping on each others heads? Where will they draw the line, before they lose themselves forever? Join me to find out the answers in my first novel, The Stunnerz.

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Batman is sure to please fans of Michael Uslan lose themselves forever? Join me to find out the answers in my first novel, The Stunnerz.

**Batman's Batman** - Michael E. Uslan - 2022-03-01
An insider's look at Hollywood and how movies and television shows are made. In Batman's Batman, Michael E. Uslan, executive producer of the Batman movie franchise, offers an insider's look at Hollywood and the process of how movies and television shows go from the drawing board to your screens. Continuing the delightful tale of his adventures begun in The Boy Who Loved Batman, Uslan draws on both his successful and less successful attempts to bring ideas to the screen, offering a helpful, honest, and breezily told guide to producing films. From passion to promotion, from the initial pitch to selecting the best partners and packaging, Uslan reveals the 13 qualities essential to would-be producers. A lively memoir and a valuable glimpse inside Hollywood rarely seen by the public, Batman's Batman is sure to please fans of Michael Uslan and the Batman franchise, but will also prove to be an invaluable resource for any aspiring producers, as he guides readers through the Land of Bilk and Money.

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**Vanity Fair's Tales of Hollywood** - Graydon Carter - 2008-12-10
The stories behind the stories of some of Hollywood's most iconic movies The magazine world's monthly arbiter of culture, personality, and world affairs, Vanity Fair has always offered the definitive insider's look at Hollywood power and glamour since its relaunch twenty-five years ago. Now, for the first time ever, Vanity Fair presents a one-of-a-kind collection featuring thirteen behind-the-scenes stories on some of cinema's most iconic films-including pictures as varied as All About Eve, Cleopatra, Sweet Smell of Success, Rebel Without a Cause, and Saturday Night Fever. For pop-culture fanatics and movie buffs alike, Vanity Fair's Tales of Hollywood is an irresistible glimpse at how classic films-and box office bombs-are made.

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Just after the turn of the 20th century, the
motion picture industry moved to the West Coast,
and the largest land of make-believe was created
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Assembled from the author's private collection,
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**Hollywood Studios** - Tommy Dangcil - 2007
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**Beyond Screenwriting** - Sterling Anderson -
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Beyond Screenwriting is an accomplished
Hollywood screenwriter's insider look at the real
ins and outs of the Hollywood screenwriting
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Film, a Reference Guide - Robert A. Armour - 1980
"Recommended for public and academic libraries as a useful selection tool and reference aid."
Choice
So you wanna be in Pictures? Where to begin?! Hollywood is a complicated maze of people, politics, ambition and desire. How do you navigate it without succumbing to the dark side? Going Hollywood is a guide to building a career, and a life, in Hollywood. The book details the process of getting an entertainment career started, from making the decision to move to Hollywood, landing the first job, through the various stages of successes and setbacks in pursuit of an ultimately successful career. You'll find in-depth, detailed, insiders-only listings of job sources, temporary employment options, apartment-finder services, and rules of work conduct specific to the industry. The book also features maps, helpful websites, local move-in resources, and recreational opportunities. How do you survive the tough times? Get first-hand advice from some of Hollywood's most successful young talent. Take a look, and enjoy your journey Going Hollywood.
Jerry Bruckheimer, John Wayne, Francis Ford
Foreword by Jonathan Turley, Shapiro Professor
of Public Interest Law, George Washington
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Robb's book should out
outrage most Americans and lead to hearings in
Congress. Congress has never given the military
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the First Amendment.- From the Foreword by
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illuminating-Publishers Weekly

fully documented broadside fit for all public and
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Through a series of candid letters, interviews, and
anecdotes from Hollywood icons Clint Eastwood,
Coppola and others, Robb takes his readers on a
tour of the integral workings of Hollywood's deal
with the Pentagon. Our rating: A- Rocky
Mountain News

An indignant, unsettling analysis of the military's influence on the film industry.-
Hollywood Reporter

The only thing Hollywood likes more than a good movie is a good deal. For
more than fifty years producers and directors of war and action movies have been getting a great
deal from America's armed forces by receiving access to billions of dollars worth of military
equipment and personnel for little or no cost. Although this arrangement considerably lowers a
film's budget, the cost in terms of intellectual freedom can be quite steep. In exchange for
access to sophisticated military hardware and expertise, filmmakers must agree to censorship
from the Pentagon. As veteran Hollywood journalist David L. Robb shows in this revealing
insider's look into Hollywood's dirtiest little secret, the final product that moviegoers see at
the director's unalloyed vision. For anyone who intends but also what the powers-that-be in the military want to project about America's armed forces. Sometimes the censor demands removal of just a few words; other times whole scenes must be scrapped or completely revised. What happens if a director refuses the requested changes? Robb quotes a Pentagon spokesman: Well I'm taking my toys and I'm going home. I'm taking my tanks and my troops and my location, and I'm going home. That can be quite a persuasive threat to a filmmaker trying to keep his movie within budget.

Robb takes us behind the scenes during the making of many well-known movies. From The Right Stuff to Top Gun and even Lassie, the list of movies in which the Pentagon got its way is very long. Only when a director is determined to spend more money than necessary to make his own movie without interference, as in the case of Oliver Stone in the creation of Platoon or Francis Ford Coppola in Apocalypse Now, is a film released that presents

loves movies and cares about freedom of expression, Operation Hollywood is an engrossing, shocking, and very entertaining book. David Robb (Beverly Hills, CA), an award-winning freelance journalist who has been nominated for the Pulitzer Prize three times, has published articles in the New York Times, Washington Post, Los Angeles Daily News, The Nation, LA Weekly, Salon.com, and Brill's Content. For many years he was a labor and legal reporter for The Hollywood Reporter and Daily Variety.

**Operation Hollywood** - David L. Robb - Foreword by Jonathan Turley, Shapiro Professor of Public Interest Law, George Washington University Law School

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What Just Happened? - Art Linson - 2008-10
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History of the American Cinema: Lost illusions: American cinema in the shadow of
Today, the director is considered the leading artistic force behind a film. The production of a Hollywood movie requires the labor of many people, from screenwriters and editors to cinematographers and boom operators, but the director as author of the film overshadows them all. How did this concept of the director become so deeply ingrained in our understanding of cinema? In Hollywood’s Artists, Virginia Wright Wexman offers a groundbreaking history of how movie directors became cinematic auteurs that reveals and pinpoints the influence of the Directors Guild of America (DGA). Guided by Frank Capra’s mantra “one man, one film,” the Guild has portrayed its director-members as the creators responsible for turning Hollywood entertainment into cinematic art. Wexman details how the DGA differentiated itself from other industry unions, focusing on issues of status and creative control as opposed to bread-and-butter concerns like wages and working conditions. She also traces the Guild’s struggle for creative and legal power, exploring subjects from the language of on-screen credits to the House Un-American Activities Committee’s investigations of the movie industry. Wexman emphasizes the gendered nature of images of the great director, demonstrating how the DGA promoted the idea of the director as a masculine hero. Drawing on a broad array of archival sources, interviews, and theoretical and sociological insight, Hollywood’s Artists sheds new light on the ways in which the Directors Guild of America has shaped the role and image of directors both within the Hollywood system and in the culture at large.
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American Popular Culture - Larry N. Landrum - 1982

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Filmmakers on Filmmaking - American Film Institute - 1983
Contains interviews with 24 filmmakers assembled from American Film Institute seminars conducted since 1967. Guided by the attitude that filmmaking is a collaborative process, this compilation reflects a trend in
The Hollywood Jim Crow - Maryann Erigha -
directors. Includes actors, cinematographers, production designers, composers, editors, agents, producers and screenwriters: from Lucille Ball to Richard Zanuck. Each interview is preceded by a brief biographical sketch and a selected filmography.

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2019-02-05
The story of racial hierarchy in the American film industry The #OscarsSoWhite campaign, and the content of the leaked Sony emails which revealed, among many other things, that a powerful Hollywood insider didn't believe that Denzel Washington could “open” a western genre film, provide glaring evidence that the opportunities for people of color in Hollywood are limited. In The Hollywood Jim Crow, Maryann Erigha tells the story of inequality, looking at the practices and biases that limit the production and circulation of movies directed by racial minorities. She examines over 1,300 contemporary films, specifically focusing on directors, to show the key elements at work in maintaining “the Hollywood Jim Crow.” Unlike the Jim Crow era where ideas about innate racial inferiority and superiority were the grounds for segregation, Hollywood’s version tries to use economic and cultural explanations to justify the
their own career paths. Erigha exposes the key elements at work in maintaining Hollywood’s racial hierarchy, namely the relationship between genre and race, the ghettoization of Black directors to black films, and how Blackness is perceived by the Hollywood producers and studios who decide what gets made and who gets to make it. Erigha questions the notion that increased representation of African Americans behind the camera is the sole answer to the racial inequality gap. Instead, she suggests focusing on the obstacles to integration for African American film directors. Hollywood movies have an expansive reach and exert tremendous power in the national and global production, distribution, and exhibition of popular culture. The Hollywood Jim Crow fully dissects the racial inequality embedded in this industry, looking at alternative ways for African Americans to find success in Hollywood and suggesting how they can band together to forge their own career paths.

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"Hello" Lied the Agent - Ian Gurvitz - 2006-10-01
As prevalent as TV is in our lives, most of us have no concept of what goes into creating a show, getting it on the air, and keeping it on. Perhaps we assume that the people in charge simply decide what amuses them at the moment, make those shows, stick them on, and wait to see if the public responds. Or maybe they just throw darts at a board. The truth, as with most things, is more complicated. In “Hello,” Lied the Agent, Ian Gurvitz has produced a corrosively funny insider’s look at what being a television writer is really all about. In his personal journal he details two years in the life of a Hollywood television writer—the dizzying ups and downs, the rewrites, the pitch meetings, the table readings, the studios and networks and execs in a riveting expose of the business. “It occurred to me that keeping a journal while I was going through the
no concept of what goes into creating a show, the business few people get to see, and give them a behind-the-scenes (God, I hate that overused ET phrase) look at the day-to-day experience of being a writer in Hollywood. OK, that’s partly bullshit. I’m not that altruistic. The truth is, after twenty years in the trenches, I found myself bitching about many aspects of the business and needed an outlet, which left either writing a book, doing standup, seeing my shrink more often or suffering in silence; but since I don’t have the balls to try stand-up, there’s no reason to waste a shrink visit bitching about the business when I’ve got more seriously fucked-up issues to deal with, and there’s no money in suffering in silence—that left book. Here it is” Think you’ve got a great idea for a TV show? Read this book—your view of your favorite television show will never be the same.

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**California 2007** - Fodor's - 2007
Includes information on hotels and resorts, restaurants, beaches, walking and driving tours, nighttime entertainment, shopping, and sights of interest

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**Harmless Entertainment** - Richard Maltby - 1983

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**The Cumulative Book Index** - - 1979
A world list of books in the English language.

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**Hollywood Economics** - Arthur De Vany - 2004-03-01
Just how risky is the movie industry? Is screenwriter William Goldman's claim that "nobody knows anything" really true? Can a star and a big opening change a movie's risks and return? Do studio executives really earn their
questions are answered in Hollywood Economics. The book uses powerful analytical models to uncover the wild uncertainty that shapes the industry. The centerpiece of the analysis is the unpredictable and often chaotic dynamic behaviour of motion picture audiences. This unique and important book will be of interest to students and researchers involved in the economics of movies, industrial economics and business studies. The book will also be a real eye-opener for film writers, movie executives, finance and risk management professionals as well as more general movie fans.

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100 Places in the USA Every Woman Should Go - Sophia Dembling - 2013-08-19
100 Places in the USA Every Woman Should Go is a lively and highly subjective collection of places that will educate, illuminate, entertain, challenge, or otherwise appeal to women of all kinds. From historic (such as the Women's Rights National Historic Park) to kitschy (SPAM museum), these places and activities provide a
How do you get backstage at a big rock concert? America.

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Spinning The Record - Mark Yoshimoto Nemcoff - 2013-10-22
DIRTY LITTLE SECRETS... Sex, drugs, rock stars, divas, d-bags and previously untold stories about some of the biggest acts in music and the crazy things that have happened behind the scenes. What happens when someone gets murdered in your hotel while you’re on tour? How much drugs were people in the music business really doing in the 70’s and 80’s? Which superstar artist rented out a whole supermarket after hours? Rock legend has it that one newly-minted superstar’s career was killed by a single shot — an sniper’s bullet fired through the lens of a camera and broadcast to an eagerly awaiting public through the magic of music video and the television channel that had become the most powerful pop culture engine in modern history. Finally, the truth can be told about what really happened... and the story is pretty hilarious. From Mark Yoshimoto Nemcoff, author of the acclaimed bestseller Where’s My F*cking Latte? (And Other Stories About Being an Assistant in Hollywood) - featured on TV’s hit ACCESS HOLLYWOOD and E! Entertainment’s SECRET SOCIETIES OF HOLLYWOOD - comes a revealing look at the sometimes shocking, but always entertaining world of popular music, rock stars and the music business as told by the people who
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guide includes hundreds of useful, easy-to-confidential -- but can you guess who’s who?

**Vincente Minnelli** - Emanuel Levy - 2009-04-14
A profile of the eminent stage and screen director traces his contributions as Radio City Music Hall's first director, his Oscar-winning achievements, and his marriage to Judy Garland. 25,000 first printing.

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**The Connected Screenwriter** - Barry Turner - 2009-03-03
"The Connected Screenwriter is the essential guide for all aspiring, new, and established writers for the screen. Covering every aspect of scriptwriting for the small and big screen, this guide includes hundreds of useful, easy-to-search, detailed contact entries ranging from courses, societies, and grants to representation and production companies. Along with provocative articles and valuable advice from top creators in the industry, this is the only practical guide that provides the most comprehensive information for all screenwriters." --Book Jacket.

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When the biggest names in show business made Hawaii their playground, veteran three-dot columnist Eddie Sherman was always on the scene. Here, in his own words and a wealth of rare photos is an insider's look at what happens when Hollywood goes Hawaiian!