

Sunset Boulevard

One of the most accomplished writers and directors of classic Hollywood, Billy Wilder (1906 – 2002) directed numerous acclaimed films, including *Sunset Boulevard* (1950), *Sabrina* (1954), *The Seven Year Itch* (1955), *Witness for the Prosecution* (1957), and *Some Like It Hot* (1959). Featuring Gene D. Phillips's unique, in-depth critical approach, *Some Like It Hot: The Life and Controversial Films of Billy Wilder* provides a groundbreaking overview of a filmmaking icon. Wilder began his career as a screenwriter in Berlin but, because of his Jewish heritage, sought refuge in America when Germany came under Nazi control. Making fast connections in Hollywood, Wilder immediately made the jump from screenwriter to director. His classic films *Five Graves to Cairo* (1943), *Double Indemnity* (1945), and *The Lost Weekend* (1945) earned Academy Awards for best picture, director, and screenplay. During the 1960s, Wilder continued to direct and produce controversial comedies, including *Kiss Me, Stupid* (1964) and *The Apartment* (1960), which won Oscars for best picture and director. This definitive biography reveals that Wilder was, and remains, one of the most influential directors in filmmaking.

"In this collection, contributors employ diverse critical methods and perspectives to explore the role of music in American film and television of the 1950s and 1960s, as well as in films from more recent years that allude to, reflect back upon, or recreate those decades. Particular attention is given to uncovering how motion picture culture and its music treated anxieties about suburbanization, conformity, the family, and gender"--Provided by publisher.

To millions of fans, *All About Eve* represents all that's witty and wonderful in classic Hollywood movies. Its old-fashioned, larger-than-life stars--including Bette Davis, Marilyn Monroe, Anne Baxter, George Sanders, and Celeste Holm--found their best roles in *Eve* and its sophisticated dialogue has entered the lexicon. But there's much more to know about *All About Eve*. Sam Staggs has written the definitive account of the making of this fascinating movie and its enormous influence on both film and popular culture. Staggs reveals everything about the movie--from who the famous European actress Margo Channing was based on to the hot-blooded romance on-set between Bette Davis and costar Gary Merrill, from the jump-start the movie gave Marilyn Monroe's career and the capstone it put on director Joseph L. Mankiewicz's. *All About "All About Eve"* is not only full of rich detail about the movie, the director, and the stars, but also about the audience who loved it when it came out and adore it to this day.

Feminist Explorations Of Women And Aging

Billy Wilder, Norma Desmond, and the Dark Hollywood Dream

Sunset Boulevard for Classical Guitar

Federal Energy Regulatory Commission Reports

Angels on Sunset Boulevard

Echo and Narcissus

Starring Gloria Swanson and William Holden. Norma Desmond, the flamboyant silent movie star makes a pitiful attempt to stage a comeback to the silver screen through her friendship with the luckless Hollywood scriptwriter, Joe Gillis, in this classic portrait of Hollywood life. This 'Oscar' winning film has been specially adapted for the radio and performed in front of a live studio audience by many of the original film stars.

On Sunset Boulevard, originally published in 1998, describes the life of acclaimed filmmaker Billy Wilder (1906-2002), director of such classics as *Sunset Boulevard*, *The Lost Weekend*, *The Seven Year Itch*, and *Sabrina*. This definitive biography takes the reader on a fast-paced journey from Billy Wilder's birth outside of Krakow in 1906 to Vienna, where he grew up, to Berlin, where he moved as a young man while establishing himself as a journalist and screenwriter, and triumphantly to Hollywood, where he became as successful a director as there ever was. *Double Indemnity*, *Sunset Boulevard*, *Some Like It Hot*, and *The Apartment*"Wilder's cinematic legacy is unparalleled. Not only did he direct these classics and twenty-one other films, he co-wrote all of his own screenplays. Volatile, cynical, hilarious, and driven, Wilder arrived in Hollywood an all-but-penniless refugee who spoke no English. Ten years later he was calling his own shots, and he stayed on top of the game for the next three decades. Wilder battled with Humphrey Bogart, Marilyn Monroe, Bing Crosby, and Peter Sellers; kept close friendships with William Holden, Audrey Hepburn, Jack Lemmon, and Walter Matthau; amassed a personal fortune by way of blockbuster films and shrewd investments in art (including Picassos, Klees, and Mir's); and won Oscars--yet Wilder, ever conscious of his thick accent, always felt the sting of being an outsider. *On Sunset Boulevard* traces the course of a turbulent but fabulous life, both behind the scenes and on the scene, from Viennese cafes and Berlin dance halls in the twenties to the Hollywood soundstages of the forties and the on-location shoots of the fifties and sixties. Crammed with Wilder's own caustic wit, *On Sunset Boulevard* reels out the story of one of cinema's most brilliant and prolific talents.

In this novel from the acclaimed author of *A Bridge Across the Ocean* and *The Last Year of the War*, two women working in Hollywood during its Golden Age discover the joy and heartbreak of true friendship. Los Angeles, Present Day. When an iconic hat worn by Scarlett O'Hara in *Gone With the Wind* ends up in Christine McAllister's vintage clothing boutique by mistake, her efforts to return it to its owner take her on a journey more enchanting than any classic movie.... Los Angeles, 1938. Violet Mayfield sets out to reinvent herself in Hollywood after her dream of becoming a wife and mother falls apart, and lands a job on the film-set of *Gone With the Wind*. There, she meets enigmatic Audrey Duvall, a once-rising film star who is now a fellow secretary. Audrey's zest for life and their adventures together among Hollywood's glitterati enthrall Violet...until each woman's deepest desires collide. What Audrey and Violet are willing to risk, for themselves and for each other, to ensure their own happy endings will shape their friendship, and their lives, far into the future. CONVERSATION GUIDE INCLUDED

Fade to Black

Hangin' with Mickey Cohen and the Hollywood Mob

King of the Sunset Strip

Passed at the ... Session of the Legislature, ... Began on

Sunset Blvd.

A-list

Willing to do anything to get on the A-List, Jojo puts a plan in motion that will have her hanging with the golden couple, Myla and Ash, and the racy Hollywood starlet, Amelia, in no time. 200,000 first printing.

A complete panoramic pictorial compilation of every building on Sunset Strip in Los Angeles, California.

"Sunset Boulevard" (1950) is one of the most famous films in the history of Hollywood, and perhaps no film better represents Hollywood's vision of itself. This facsimile edition of the screenplay provides intriguing background information about Wilder and the film's casting and production.

Environmental Impact Statement

The Life and Controversial Films of Billy Wilder

Cruising the Heart of Los Angeles

Close-up on Sunset Boulevard

Murder on Sunset Boulevard

From Movie to Musical

(Extracto del prólogo de Fernando Trueba) Sunset Boulevard marcó el final de la colaboración entre Billy Wilder y Charles Brackett, después de 12 años y 13 películas. El guión en cuestión era La octava mujer de Barba Azul y desde la primera sesión de trabajo Lubitsch, Brackett y Wilder se entendieron. El primer día Lubitsch lanzó la siguiente pregunta: «¿Cómo se conocen el chico y la chica?» Wilder no lo dudó: «En una tienda. Él quiere comprarse una chaqueta de pijama porque sólo duerme con la chaqueta. El vendedor le explica que es imposible, que debe comprar también el pantalón. Cuando está a punto de crearse un problema, aparece la chica que quiere comprar sólo un pantalón, porque es lo único que usa para dormir» Lubitsch, encantado, aceptó de inmediato la idea. Aunque meses después Brackett y él descubrieron que el propio Wilder sólo dormía con la chaqueta del pijama y que llevaba ya tiempo esperando poder usar la idea y que sólo esperaba encontrar el guión adecuado para utilizarla. La escena quedó perfecta una vez que Lubitsch la redondeó con su toque: en plena discusión, el empleado consulta el problema con el encargado, quien a su vez lo consulta con el director de la tienda quien, finalmente, despierta al anciano propietario de los almacenes. Éste, que sólo lleva puesta la chaqueta del pijama, argumenta que aquello va contra las normas del establecimiento e incluso tacha al excéntrico cliente (Gary Cooper) de comunista. Felizmente, la aparición de la chica (Claudette Colbert) que sólo desea comprar un pantalón de pijama resuelve el problema. Wilder opinaría años después que «Sunset Boulevard claramente no tiene un final feliz simplemente porque no había otro final posible. Era inevitable que Norma Desmond se volviese loca y la película estaba diseñada de esa manera. Por supuesto que en aquellos días cuando se dramatizaba el mal tus protagonistas tenían que pagar por sus equivocaciones. Pero, de todos modos, ningún otro final habría funcionado en la película, y el estudio no lo cuestionó en ningún momento. Es una gran exageración cuando se dice que hasta hace poco, las películas de Hollywood siempre tenían un final feliz.»

Billy Wilder's Sunset Boulevard was a critical and commercial success on its release in 1950 and remains a classic of film noir and one of the best-known Hollywood films about Hollywood. Both its opening, with William Holden as the screenwriter Joe Gillis floating facedown in ageing star Norma Desmond's (Gloria Swanson) pool, and lines such as 'I am big, it's the pictures that got small' are some of the most memorable in Classical Hollywood cinema. Steven Cohan's study of the film draws on original archival research to shed new light on the film's production history, and the contribution to the film's success and meanings of director Wilder, stars Holden and Swanson but also supporting actors Erich von Stroheim, Nancy Olson (who plays Betty Schaefer), Cecil B. DeMille, and Hedda Hopper, as well as costumier Edith Head, and composer Franz Waxman. Cohan considers the film both as a 'backstudio' picture (a movie about Hollywood) and as a film noir, and in the context of McCarthyism, blacklisting and the Hollywood Ten. Cohan explores how the film was marketed, its reception and afterlife, tracing how the film is at once a product of its own particular historical moment as the movie industry was transitioning out of the studio era, yet one that still speaks powerfully to contemporary audiences, and speculates on the reasons for its enduring appeal.

Times change. It is no longer talking movies replacing the silents, it is now print-on-demand writing replacing traditional publishing. But there are problems and this novel explores them. If you are a writer or reader, you cannot afford to see what is here.

The Complete Behind-the-Scenes Story of the Bitchiest Film Ever Made!

American Film Music in a Suburban Age

The View from Sunset Boulevard

The Films of Billy Wilder

Anxiety Muted

The never-before-told story of how Sunset Boulevard became a screen classic reveals the many secrets and scandals involving the big names associated with the movie, and documents the impact of this film on society, including its revival as a controversial and extravagant Broadway musical in the 1990s. Reprint.

Sunset Boulevard. Not a location, but a state of mind. All the places I loved you, and lost you, and held you. All the milestones and way-markers amidst the tattered remains of regal suburbia. {So asphyxiating. God, I can't breathe.}. I feel so intensely, it lights a fire beneath my soles, and tears at the lining of my stomach. It's not mine to control. When I cry, it comes with the force of shattering glass, and pushes new worlds of opportunity into existence. The Renaissance. Recreating, removing, and reforming. In love, I found myself shrinking

out of habit. Trying to be something. Trying to be more, feel less. And the entire time, A weight began to form inside my sternum. Unconsciously, I knew that changing myself, Molding myself into a guise of all your loves And greatest desires, It would kill me. This is not how you love. You loved me out to be a secret. I didn't know better. Draping me in friendship, Until we're alone, And you'd rip the curtains apart And finally hold me closely. That was our love. It's so constricting To hide behind those walls for you. And I think that, That is why you never stop Pouring out of my fingertips. Everything of you I have, It doesn't exist to anyone but me. Because everyone is so unaware Of the loving we had. This is an end to secrecy. An end to hiding. An end to letting you Still take up so much of my space. This is me, Driving down Sunset Blvd. one last time. Looking at the homes we built together. Picking the flowers I planted for you, Taking them with me on the road. Taking back my beauty. Looking through the windows, Preserving moments I didn't want to forget. Moments that no one will ever know of. I pick sticks out of the grass And start a bonfire In the middle of the oil-stained pavement. Burning what I have left of you. Burning myself to be freed of you. An exorcism. Sunset Blvd., Unreasonably loved. Unconscionably remembered. You bear no resemblance to the man I loved. He's gone now. From what I've heard, He lives on Sunset Blvd., And I haven't seen him since

Drama Characters: 3male, 2female Interior Set Jimmy and Ian share a flat. Jimmy is "straight"; and Ian is "not". Neither are very "gay". One night Jimmy brings a girl home. He tries to get Ian and his friend to go out so he can have some privacy but Ian refuses. In fact, he gets very angry, leading to a fight. Jimmy's mother comes to visit Ian, and there ensues a mutual sexual attraction, which is consummated. The mother tries to get Ian to go to bed with her again; b

Women's Voices in Classical Hollywood Cinema

Some Like It Wilder

A California Guide

Sunset Boulevard to On the Beach

The Statutes of California

Night + Market

Pay to get in, Pray to get out. Johnny Silver is the world's soon-to-be biggest rock star, but on the eve of his debut concert in Los Angeles, he mysteriously disappears, causing global pandemonium. His friend Taj tries to discover the truth about his disappearance, which leads her to TAP.com and its shadowy founder, Sutton Werner, who throws the wildest parties in Bel-Air. TAP started out innocently enough, as a website that dishes the dirt on the kids of Sunset Boulevard and beyond. But it has become something more. Membership is a privilege with responsibilities and consequences. At Sutton's parties, anything goes, especially in the legendary backroom rituals nicknamed The Angels Practice. Rumors abound of a special drink handed out at the parties that tap into otherworldly sensations. One night Taj meets Nick, a Westside preppie who doesn't buy into the TAP mayhem, especially since his kid sister never came home from attending one of its blow-out bashes. Slowly the two of them are drawn to TAP and to each other. But Taj just might know more than she's letting on.... Are you ready for the darker side of Tinsel-town's brightest lights?

Sunset BoulevardUniv of California Press

From the Los Angeles Chapter of Sisters in Crime, Murder on Sunset Boulevard, Edited by Rochelle Krich (Jessica Drake series), Michael Mallory (The Second Mrs. Watson series) and Lisa Seidman (professional TV writer), the book features 12 stories set along the famed thoroughfare from the gritty streets of downtown to the palatial homes of Malibu Beach.

Take Sunset Boulevard!

Sunset Boulevard

Sunset Boulevard for Here and Now

When Did You Last See My Mother?

Los Angeles Municipal Code

Stars Over Sunset Boulevard

Movie films of the 1950's.

Presents a collection of photographs of people, from the famous to the unknown, who live and work in Los Angeles.

Feminist women bequeath to us a powerful critique of our society's obsession with beauty and impossible body ideals. Having refused makeup, high heels, and

short skirts in their youth, these women are now entering the most stigmatized stage in a woman's life?old age. As she becomes the ?older woman,? the feminist's rejection of beauty standards and her ability to locate self-worth is being challenged.How will feminists respond to the issues raised in this phase of their lives? By confronting the issues unique to older women in our culture and society, these authors redress the neglect and isolation experienced within contemporary feminism and gerontology.Ultimately, the goal of the book is to inspire the aging woman to more easily embrace the ?older other? within her.

Journey Down Sunset Boulevard

California Election Laws

The A-List: Hollywood Royalty #2: Sunset Boulevard

I-405 South Renton Interchange to Sunset Blvd, Transit and Carpool Improvements Project, King County

Delicious Thai Food to Facilitate Drinking and Fun-Having Amongst Friends A Cookbook

On Sunset Boulevard

If you love to eat Thai food, but don't know how to cook it, Kris Yenbamroong wants to solve your problems. His brash style of spicy, sharp Thai party food is created, in part, by stripping down traditional recipes to wring maximum flavor out of minimum hassle. Whether it's a scorching hot crispy rice salad, lush coconut curries, or a wok-seared pad Thai, it's all about demystifying the universe of Thai flavors to make them work in your life. Kris is the chef of Night + Market, and this cookbook is the story of his journey from the Thai-American restaurant classics he grew eating at his family's restaurant, to the rural cooking of Northern Thailand he fell for traveling the countryside. But it's also a story about how he came to question what authenticity really means, and how his passion for grilled meats, fried chicken, tacos, sushi, wine and good living morphed into an L.A. Thai restaurant with a style all its own.

Who would have thought that an acting career that began as a teenage star on ""The Mickey Mouse Club"" would lead to the role of assistant to Southern California crime-boss Mickey Cohen? ""King of the Sunset Strip"" takes readers through the author's dramatic Hollywood story to the curtain call that eventually led him out of the life of crime.

Do women in classical Hollywood cinema ever truly speak for themselves? In Echo and Narcissus, Amy Lawrence examines eight classic films to show how women's speech is repeatedly constructed as a "problem," an affront to male authority. This book expands feminist studies of the representation of women in film, enabling us to see individual films in new ways, and to ask new questions of other films. Using Sadie Thompson (1928), Blackmail (1929), Rain (1932), The Spiral Staircase, Sorry,Wrong Number, Notorious, Sunset Boulevard (1950) and To Kill a Mockingbird (1962), Lawrence illustrates how women's voices are positioned within narratives that require their submission to patriarchal roles and how their attempts to speak provoke increasingly severe repression. She also shows how women's natural ability to speak is interrupted, made difficult, or conditioned to a suffocating degree by sound technology itself. Telephones, phonographs, voice-overs, and dubbing are foregrounded, called upon to silence women and to restore the primacy of the image. Unlike the usage of "voice" by feminist and literary critics to discuss broad issues of authorship and point of view, in film studies the physical voice itself is a primary focus. Echo and Narcissus shows how assumptions about the "deficiencies" of women's voices and speech are embedded in sound's history, technology, uses, and marketing. Moreover, the construction of the woman's voice is inserted into the ideologically loaded cinematic and narrative conventions governing the representation of women in Hollywood film.

A Portrait of Los Angeles

The Films of the Fifties

Sunset Boulevard.

Every Building on the Sunset Strip

The Life and Times of Billy Wilder

All About All About Eve

Starlet Amelie Adams's new movie is being shot on location-at Beverly Hills High. But the drama on-screen is nothing compared to what's happening off-screen. Lights, camera, deception!

Faces of Sunset Boulevard

The Other Within Us

America as Brought to You by the People who Make Television

Statutes of California Passed at the ... Session of the Legislature