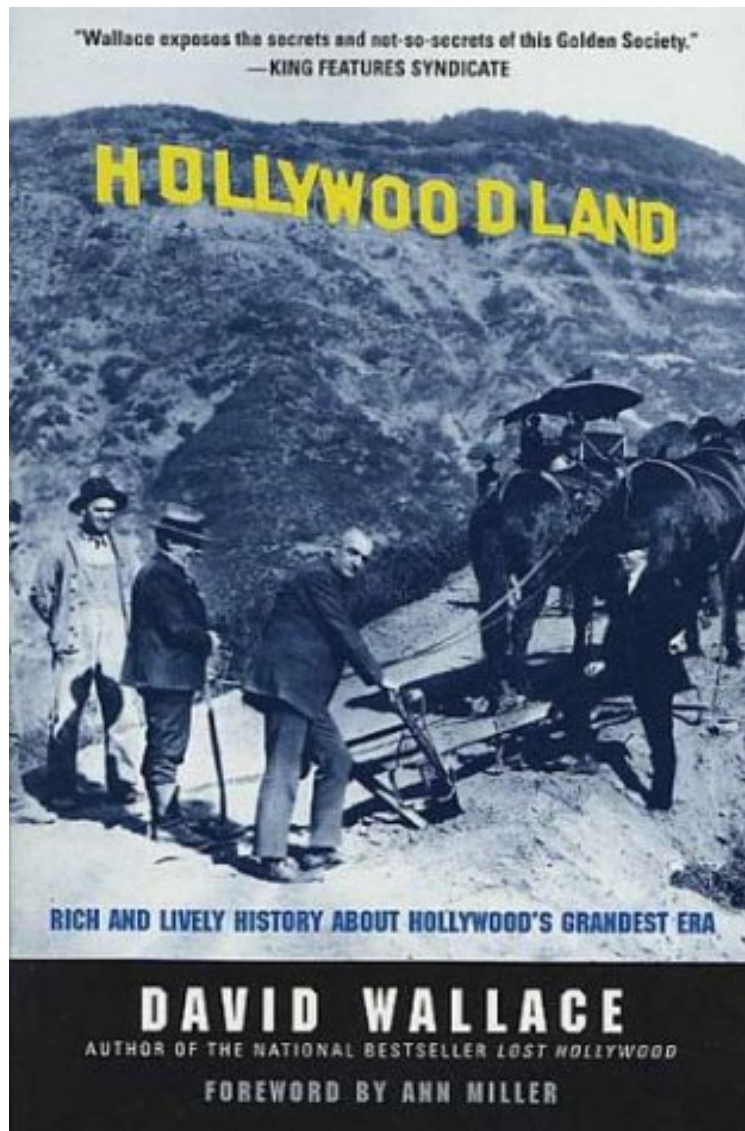


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Hollywoodland

David Wallace

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David Wallace : Hollywoodland before purchasing it in order to gage whether or not it would be worth my time, and all praised Hollywoodland:

0 of 0 people found the following review helpful. Hurray for Hollywood.By D. M. FunkThis is a well written book on the hows whys and where-fors of the fabled La La land aka Hollywood. Nothing is as it seems and this small section of California is hardly the exception. Beginning with the history of Spanish land grants the author carefully traces the land and famous names to origins. This book also traces the early haunts of legendary early film people and thensome.

An easy read and pleasant tones within. Buy it read it and you'll not be disappointed. 0 of 0 people found the following review helpful. Hollywoodland By Bic A good historical account of the formation of Hollywood and the movie business. It follows "Lost Hollywood" which depicts the founding of the area that has become known as "Hollywood" and how the movie business rose. The book also details the people involved, including movie stars. The book is well written, interesting and not overly fact-laden. 4 of 4 people found the following review helpful. too many errors, not enough facts By adorian I found this book to be a shocking example of inaccuracies and falsehoods. 1. I seriously doubt that William Faulkner was only five feet tall. (p.33) 2. Ernie Kovacs was NOT the first choice to play Maggio (eventually played by Sinatra) in From Here to Eternity. Nor was he going to play on Broadway in The Rose Tattoo. That was Eli Wallach. (p. 80) 3. James Cagney shoves the grapefruit in Mae Clark's face in The Public Enemy, not in Jean Harlow's face. 4. Was the category Janet Gaynor won her 1929 Oscar for really called "Best Female Actress"? (p. 114) I wonder who won "Best Male Actress" that year? 5. On page 20, the author states as a fact that Carol Shelby murdered William Desmond Taylor. Could we have at least one sentence providing some evidence or proof? The typos are amazing. Some women are "blonds" and others are "blondes." In two different paragraphs (pp. 143-44) in neighboring sentences, we get "aqueduct" and "acqueduct." Did Frank Capra really write the phrase "Noblesse Oblige" (p. 122)? "streamling"? (p. 190) Should we really call a man a "confidante"? (p. 75) Someone with a knowledge of how to use commas correctly should have repunctuated the manuscript. If you want to read about the scandals of early Hollywood, read the Kenneth Anger books. If you want to read about the early history of the development of Los Angeles, there must be better books elsewhere. I cannot recommend this one at all.

Hollywood lifestyles of today have nothing on those of the first half of the last century for opulence and glamour. David Wallace, author of Lost Hollywood, has unearthed new stories and fresh details about some of the era's biggest names and how they lived, worked, and played. The stars' real lives at the dawn of the studio era were infinitely more interesting than anything committed to celluloid, and they're all here. Hollywoodland explores, among other topics: --high society--"twilight" guys and gals --getting high--dream houses --great movie music and where it came from--star retreats and playgrounds--the mob and the movie business --celebrated on-screen and off-screen fashions Hollywoodland is rich and lively history about Hollywood's grandest era, and necessary reading for any fan of the movies and their earliest stars.

From Library Journal Hollywood's heritage is the subject of these two books. Wallace follows up his Lost Hollywood with Hollywoodland, his ruminations on various happenings in Tinseltown's history, including a foreword by famed tap dancer Ann Miller. Chapters include "Getting High in Hollywood," "Bombshells-Blonde, Brash and Built," "Twilight' Guys and Gals," and "The Lowest of the Low-The Hollywood Screenwriter." Unfortunately, there is no bibliography, which made this reviewer curious about the research. Hollywood Remembered contains more than 30 short recollections from various Hollywoodites, such as actress Evelyn Keyes, comedians Steve Allen and Jonathan Winters, and writer Charles Champlin. Zollo (Songwriters on Songwriting) presents a brief history of Hollywood's "Golden Age," a sprinkling of memoirs, and a tour describing the hot spots. The memoirs are quite fun to read, and one does get a real feel for the Hollywood of yore. While Hollywoodland focuses on the seamier side and is a light diversion, Hollywood Remembered is a vivid work incorporating the personalities of the interviewees. Both books are recommended for film collections and larger public libraries where interest warrants. Barbara Kundanis, Batavia P.L., IL Copyright 2002 Reed Business Information, Inc. From Booklist Wallace's book jacket fittingly features a picture of the Hollywood sign in its original splendor. His arch and choppy writing style contributes to an overall aura of smug amusement reminiscent of Kenneth Anger's Hollywood Babylon s (1975 and 1984), but he isn't as well organized as Anger. He can be long on detail, but long and quirky. He mentions that corrupt D. A. Buron Fitts killed himself with a gun "identical to that used by Mary Miles Minter's mother . . . to kill [director William Desmond] Taylor"--a fascinating tidbit, but presented innocent of the complexities of the Taylor case. No matter. Wallace's emphasis clearly indicates where his and the book's focus lies: in tasty, scandalous stories of Hollywood back when the stars and the movies were bigger than big, huger than huge; that is, before the 1950s. And Wallace doesn't just expose actors and cops; studio czar Harry Cohn, among many off-screen others, comes in for some well-deserved exposure, too. Mike Tribby Copyright American Library Association. All rights reserved Praise for Lost Hollywood: "A solid...account of how Los Angeles...became an international synonym for glamour. Wallace's concept is inspired." --The New York Times Book "Lost Hollywood allows us to see both the splendor and the squalor of old Hollywood, a world that makes the contemporary movie business seem like child's play."--The Los Angeles Times