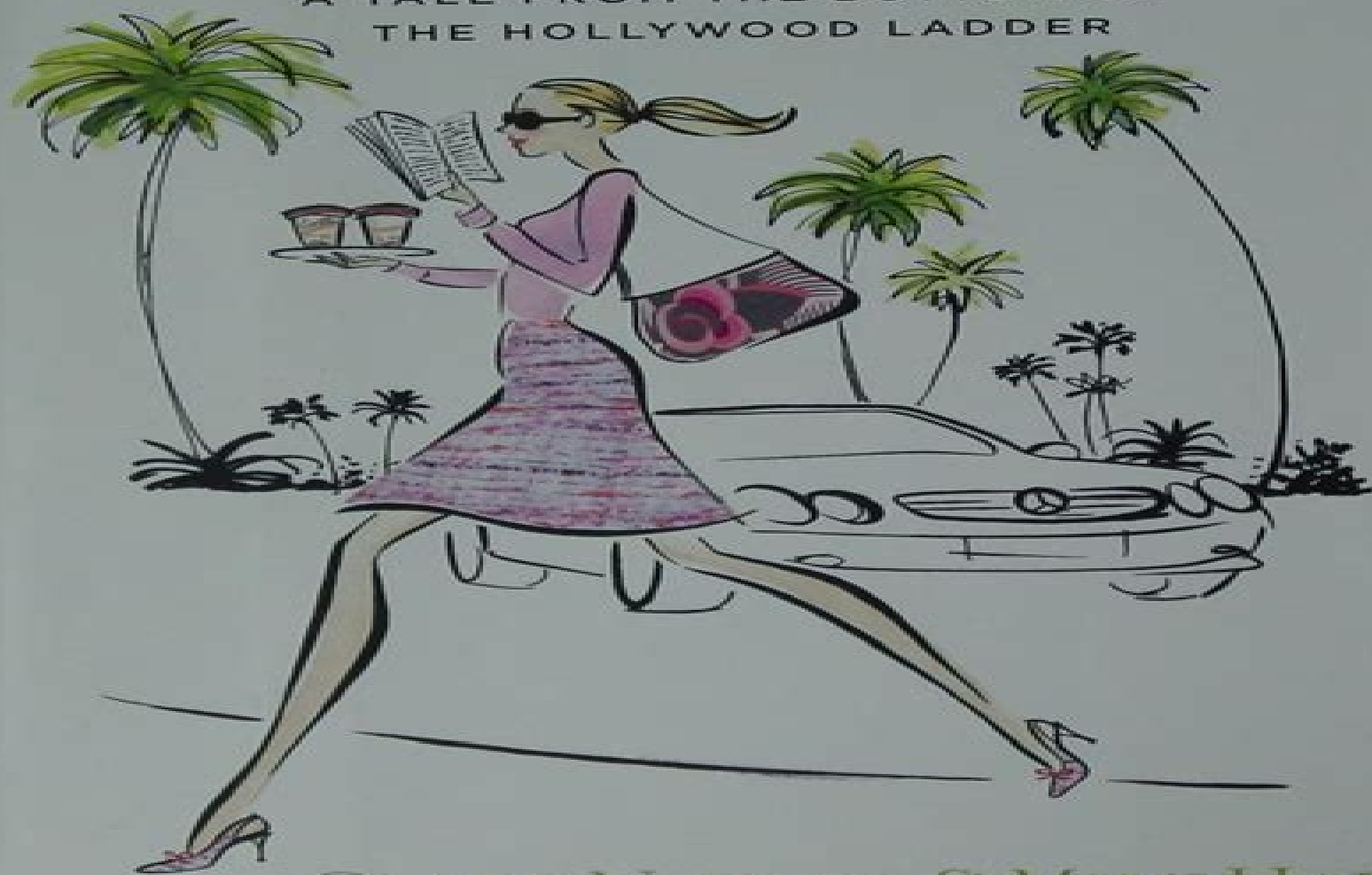


THE SECOND ASSISTANT

A TALE FROM THE BOTTOM OF
THE HOLLYWOOD LADDER



CLARE NAYLOR & MIMI HARE

Second Assistant A Tale From The Bottom Of The Hollywood Ladder

Clare Naylor, Mimi Hare



Second Assistant A Tale From The Bottom Of The Hollywood Ladder:

The Second Assistant Clare Naylor, Mimi Hare, 2005-03-29 Los Angeles Times bestseller A fast paced breezy read about life at the bottom of the Hollywood food chain for fans of *The Devil Wears Prada* and *The Nanny Diaries* No political science degree could ever prepare Elizabeth Miller for her new job as a second assistant at The Agency whose clients include everyone you've never met but you know who they're sleeping with A former congressional intern in Washington Lizzie made a bid for a life change that landed her a job a world away where ethics and First Amendment debates take a backseat to pleading the Fifth for Ritalin snorting boss Scott Wagner He's the hottest young agent in Hollywood who devotes his days to playing online poker that is when he's not closing a 30 million deal for one of his AAA list clients And while getting six hundred dollar highlights from Cameron's colorist or organizing the strippers for George's birthday party come close to causing heart failure for this East Coast girl the real dangers lurk elsewhere But Lizzie is a survivor and no Machiavellian assistant lecherous producer or power struggle at The Agency can douse her nascent dreams of climbing up the Hollywood ladder But first she has to run down to the Coffee Bean to pick up that triple espresso or Scott is going to throw something

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The First Assistant Clare Naylor, Mimi Hare, 2007-04-24 For readers of *The Devil Wears Prada* and *The Nanny Diaries* the further fortunes of everyone's favorite assistant as she struggles to keep her footing on Hollywood's slippery slope In the bestselling *The Second Assistant* readers fell in love with smart witty East Coast girl Elizabeth Miller Now that Lizzie has been promoted can she still keep her pumps firmly on the ground in the city of stars With a viperish subordinate after her job the world's hottest teen starlet to keep out of trouble and a boyfriend on location with a beautiful actress she certainly has her hands full The satire is sharper than ever as Naylor and Hare take another wry and hilarious look at the wheeling dealing schmoozing and snubbing that make Hollywood the cutthroat capital of the world *The First Assistant* is a lesson in how to

survive in a town where tonight's Oscar frock is tomorrow's laughing stock Never Done Erin Hill, 2016-10-05 Histories of women in Hollywood usually recount the contributions of female directors screenwriters designers actresses and other creative personnel whose names loom large in the credits Yet from its inception the American film industry relied on the labor of thousands more women workers whose vital contributions often went unrecognized Never Done introduces generations of women who worked behind the scenes in the film industry from the employees wives who hand colored the Edison Company's films frame by frame to the female immigrants who toiled in MGM's backrooms to produce beautifully beaded and embroidered costumes Challenging the dismissive characterization of these women as merely menial workers media historian Erin Hill shows how their labor was essential to the industry and required considerable technical and interpersonal skills Sketching a history of how Hollywood came to define certain occupations as lower paid women's work or feminized labor Hill also reveals how enterprising women eventually gained a foothold in more prestigious divisions like casting and publicity Poring through rare archives and integrating the firsthand accounts of women employed in the film industry the book gives a voice to women whose work was indispensable yet largely invisible As it traces this long history of women in Hollywood Never Done reveals the persistence of sexist assumptions that even today leave women in the media industry underpraised and underpaid For more information <http://erinhill.squarespace.com> **Sisterhood, Interrupted** D. Siegel, 2007-08-24 Contrary to clichés about the end of feminism Deborah Siegel argues that younger women are not abandoning the movement but reinventing it After forty years is feminism today a culture or a cause A movement for personal empowerment or broad scale social change Have women achieved equality or do we still have a long way to go

American Book Publishing Record, 2004 *Bust*, 2004 *The Publishers Weekly*, 2004 *Rungs on a Ladder* Christopher Neame, 2003-06-24 *Rungs on a Ladder* looks at part of the movie industry from a unique perspective Christopher Neame son of director Ronald started his career in the early 1960s at the very bottom but determinedly made his way to the top Neame fondly recalls his learning years at Bray Studios and beyond Simply and often amusingly he recounts his days with Hammer Films and observes many of the characters both in front of and behind the camera names synonymous with those classic tales of Gothic horror director Terrence Fisher producers Anthony Hinds Michael Carreras and Anthony Nelson Keys screenwriter producer Jimmy Sangster and of course Peter Cushing and Christopher Lee Along the way he encounters those less obviously connected to Hammer like Joan Fontaine Joseph Cotten Norman Lloyd and Bette Davis Never the one to reserve his critical eye for others alone Neame willingly says mea culpa when deserved The book begins with his rude awakening to the string and sealing wax world of *Dracula* *Prince of Darkness* and follows his journey through sixteen subsequent productions including three *Frankensteins* *The Devil Rides Out* which American distributors thought was going to be a Western and a couple of Mummy films Neame also shares stories of his participation in non genre ventures like *Quatermass and the Pit* *The Anniversary* *Demons of the Mind* and *Fear in the Night* Includes 16 pages of photos **The**

New York Times Index ,2004 **Stuntman!** Hal Needham,2011-02-09 The classic no holds barred memoir from Hollywood s most legendary stuntman an inspiration for Brad Pitt s character Cliff Booth in Once Upon a Time in Hollywood is full of incredible stories as told by a real man of action Arnold Schwarzenegger Yep that s me Hal Needham on the cover doing a fire stunt When you re on fire you don t dare breathe because if you do you ll suck those flames right down your throat I was Hollywood s highest paid stuntman so I should know I wrecked hundreds of cars fell from tall buildings got blown up was dragged by horses and along the way broke 56 bones my back twice punctured a lung and knocked out a few teeth I hung upside down by my ankles under a bi plane in The Spirit of St Louis jumped between galloping horses in Little Big Man set a world record for a boat stunt on Gator jumped a rocket powered pick up truck across a canal for a GM commercial was the first human to test the car airbag and taught John Wayne how to really throw a movie punch Life also got exciting outside of the movie business I had my Ferrari stolen right from under my nose flew in a twin engine Cessna with a passed out pilot rescued the cast and crew from a Russian invasion in Czechoslovakia and once took six flight attendants on a date I owned the Skoal Bandit NASCAR race team the sound barrier breaking Budweiser Rocket Car and drove a souped up fake ambulance in a little cross country race called The Cannonball Run which became the movie I directed by the same name Oh yeah I also directed Smokey and the Bandit Hooper and several other action comedy movies that I liked a bunch I was a sharecropper s son from the hills of Arkansas who became a Hollywood stuntman That journey was a tough row to hoe I continually risked my life but that was the career I chose I was never late to the set and did whatever I had to do to get the job done Hollywood s not all sunglasses and autographs Let me tell you a few stories **Forthcoming Books** Rose Army,2004 *Bowker's Guide to Characters in Fiction* 2007 ,2008-02 **Searching for John Ford** Joseph McBride,2011-02-11 John Ford s classic films such as Stagecoach The Grapes of Wrath How Green Was My Valley The Quiet Man and The Searchers have earned him worldwide admiration as America s foremost filmmaker a director whose rich visual imagination conjures up indelible deeply moving images of our collective past Joseph McBride s Searching for John Ford described as definitive by both the New York Times and the Irish Times surpasses all other biographies of the filmmaker in its depth originality and insight Encompassing and illuminating Ford s myriad complexities and contradictions McBride traces the trajectory of Ford s life from his beginnings as Bull Feeney the nearsighted football playing son of Irish immigrants in Portland Maine to his recognition after a long controversial and much honored career as America s national mythmaker Blending lively and penetrating analyses of Ford s films with an impeccably documented narrative of the historical and psychological contexts in which those films were created McBride has at long last given John Ford the biography his stature demands *LIFE* ,1948-04-12 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century It now lives on at LIFE com the largest most amazing collection of professional photography on the internet Users can browse search and view photos of today s people and events They have free access to share print and post images for personal use

LIFE ,1948-04-12 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century It now lives on at LIFE com the largest most amazing collection of professional photography on the internet Users can browse search and view photos of today s people and events They have free access to share print and post images for personal use Peggy Webling and the Story behind Frankenstein Peggy Webling,Dorian Gieseler Greenbaum,Bruce Graver,2024-03-21 The 1931 Universal Pictures film adaptation of Frankenstein directed by James Whale and starring Boris Karloff as the now iconic Monster claims in its credits to be Adapted from the play by Peggy Webling Webling s play sought to humanize the creature was the first stage adaptation to position Frankenstein and his creation as doppelg ngers and offered a feminist perspective on scientific efforts to create life without women ideas that suffuse today s perceptions of Frankenstein s monster The original play script exists in several different versions only two of which have ever been consulted by scholars no version has ever been published Nor have scholars had access to Webling s private papers and correspondence preserved in a family archive so that the evolution of Frankenstein from book to stage to screen has never been fully charted In Peggy Webling and the Story behind Frankenstein Dorian Gieseler Greenbaum Webling s great grandniece and Bruce Graver present the full texts of Webling s unpublished play for the first time A vital critical edition this book includes the 1927 British Library Frankenstein script used for the first production of the play in Preston Lancashire the 1928 Frankenstein script in the Library of Congress used for productions in UK provincial theatres from autumn 1928 till 1930 the 1930 Frankenstein Prompt Script for the London production and later provincial performances held by the Westminster Archive London Webling s private correspondence including negotiations with theatre managers and Universal Pictures family letters about the writing and production process and selected contracts Text of the chapter Frankenstein from Webling s unpublished literary memoir *The Story of a Pen* for additional context Biography of Webling that bears directly on the sensibilities and skills she brought to the writing of her play History of how the play came to be written and produced The relationship of Webling s play to earlier stage and film adaptations An exploration of playwright and screenwriter John L Balderston s changes to Webling s play and Whale s borrowings from it in the 1931 film Offering a new perspective on the genesis of the Frankenstein movie this critical exploration makes available a unique and necessary missing link in the novel s otherwise well documented transmedia cultural history *The Hollywood Reporter* ,2007 **The New Biographical Dictionary of Film** David Thomson,2010 Thomson independent scholar writing of *The Biographical Dictionary of Film* aka *A Biographical Dictionary of the Cinema* 1975 edition described it as a personal opinionated and obsessive biographical dictionary of the cinema Thirty five years and several editions later that description still holds true of this expanded work The new dictionary summarizes salient facts about its subjects lives and discusses their film credits in terms of the quality of the filmmakers work In ambition it has competitors including Leslie Halliwell s various editions of Halliwell s *Filmgoers Companion* 12th ed 1997 and Halliwell s *Who s Who in the Movies* edited by John Walker 4th ed rev and updated 2006 which cover films and technical terms

categories not included in Thomson's but whose entries are neutral and exceedingly brief. Additionally, Francophile Richard Roud's edited *Cinema: A Critical Dictionary: The Major Filmmakers* 2 v 1980 is as passionate a work as Thomson's but narrower in scope with entries written by various experts rather than only by Roud. Finally, the multivolume magnum opus *The International Dictionary of Films and Filmmakers* 4th ed 2000 ed by T. Pendergast and S. Pendergast 2nd ed ed by N. Thomas v 1 CH May 91 1st ed ed by C. Lyon v 1 2 CH Jan 85 v 3 CH Apr 87 v 4 5 CH Jun 88 covers everything: films, directors, actors, writers, and production artists with generous, measured scholarly entries and lavish illustrations. However, it looms large and heavy, unlike the handy one-volume work by Thomson. Arguably, Thomson's work for its scope is the most fun, the most convenient, and the most engaging title. All libraries supporting people interested in film should buy it. It will get lots of use and provide very good value for the money.

Summing Up: Highly recommended. Lower level undergraduates and above; general readers; General Readers; Lower division Undergraduates; Upper division Undergraduates; Graduate Students; Researchers; Faculty; Professionals; Practitioners. Reviewed by C. Hendershott.

American Silent Horror, Science Fiction and Fantasy Feature Films, 1913-1929 John T. Soister, Henry Nicolella, Steve Joyce, 2014-01-10. During the Silent Era when most films dealt with dramatic or comedic takes on the boy meets girl, boy loses girl theme, other motion pictures dared to tackle such topics as rejuvenation, revivication, mesmerism, the supernatural, and the grotesque. *A Daughter of the Gods* 1916, *The Phantom of the Opera* 1925, *The Magician* 1926, and *Seven Footprints to Satan* 1929 were among the unusual and startling films containing story elements that went far beyond the realm of the highly unlikely. Using surviving documentation and their combined expertise, the authors catalog and discuss these departures from the norm in this encyclopedic guide to American horror, science fiction, and fantasy in the years from 1913 through 1929.

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