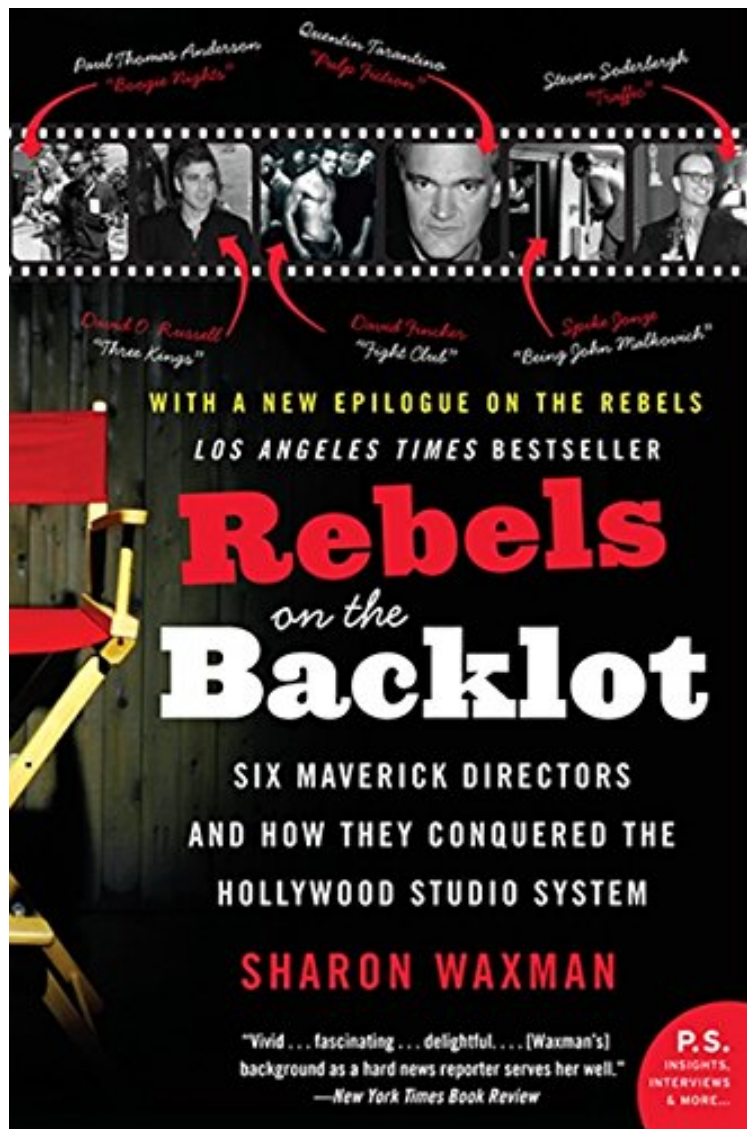


(Download) Rebels on the Backlot: Six Maverick Directors and How They Conquered the Hollywood Studio System (P.S.)

Rebels on the Backlot: Six Maverick Directors and How They Conquered the Hollywood Studio System (P.S.)

Sharon Waxman

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Sharon Waxman : Rebels on the Backlot: Six Maverick Directors and How They Conquered the Hollywood Studio System (P.S.) before purchasing it in order to gage whether or not it would be worth my time, and all praised Rebels on the Backlot: Six Maverick Directors and How They Conquered the Hollywood Studio System (P.S.):

1 of 2 people found the following review helpful. half-and-halfBy fff3ka little too much gossip, not enough real info.great stories about the behind-the-scenes, of getting these films made, of the struggles of the directors.but too much about parents, girlfriends, small stuff.so 2 1/2 stars actually, for the interesting stories.0 of 0 people found the following review helpful. Five StarsBy Pearl LinksAnyone with a dream better read this...if they want their dreams to come true.0 of 0 people found the following review helpful. Overall a good read.By Garry MaherSome fact checking needed to be more thorough. Overall a good read.

The 1990s saw a shock wave of dynamic new directing talent that took the Hollywood studio system by storm. At the forefront of that movement were six innovative and daring directors whose films pushed the boundaries of moviemaking and announced to the world that something exciting was happening in Hollywood. Sharon Waxman of the New York Times spent the decade covering these young filmmakers, and in *Rebels on the Backlot* she weaves together the lives and careers of Quentin Tarantino, *Pulp Fiction*; Steven Soderbergh, *Traffic*; David Fincher, *Fight Club*; Paul Thomas Anderson, *Boogie Nights*; David O. Russell, *Three Kings*; and Spike Jonze, *Being John Malkovich*.

From Publishers Weekly
New York Times Hollywood correspondent Waxman has written a gritty, truthful study of six boundary-breaking young directors who revolutionized 1990s filmmaking and still represent a refreshing alternative to "cookie cutter scripts and cheap MTV imagery." Her full-blooded profiles introduce Quentin Tarantino (*Pulp Fiction*), Paul Thomas Anderson (*Boogie Nights*), David Fincher (*Fight Club*), Steven Soderbergh (*Traffic*), David O. Russell (*Three Kings*) and Spike Jonze (*Being John Malkovich*). Waxman shows these auteurs, who "wreaked havoc with traditional narrative form" and combined brutality with humor, as eccentric, frequently antisocial and hardheaded. Their stories make for compelling reading: Waxman dramatizes Russell's erratic, explosive nature in the book's most blistering episode, where the director loses his temper and has a fistfight with actor George Clooney on the set of *Three Kings*. Other chapters depict Tarantino's penchant for jettisoning close friends after achieving success and Soderbergh's unswerving loyalty to pals. These men possess a daring vision, which the author skillfully depicts, simultaneously offering an illuminating view of motion picture politics. Most of all, Waxman proffers assurance to artists with original voices that their ideas can reach the public if they maintain Fincher's attitude - "Take me or leave me. My way or the highway" - and possess a little luck. Photos. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.
From Booklist
In the 1990s, a group of young directors roiled Hollywood in much the way that Coppola, Scorsese, and their peers shook up the establishment two decades earlier. New York Times correspondent Waxman traces the careers of six of those next-generation rebels--Quentin Tarantino, Paul Thomas Anderson, David Fincher, Steven Soderbergh, Spike Jonze, and David O. Russell--from Tarantino's groundbreaking and influential *Reservoir Dogs* in 1992 to Soderbergh's success, *Traffic*, in 2000. The '90s had more than its share of innovative and challenging films, ranging from Anderson's Altmanesque *Boogie Nights* and Fincher's brutal *Fight Club* to Russell's prescient *Three Kings* and Jonze's unclassifiable *Being John Malkovich*. Waxman details the shooting of those films and others, and the corporate barriers their directors had to overcome. The young turks of the '90s didn't change the course of the film industry the way the '70s rebels did, but if they evaded the self-destructive lifestyles that sabotaged many of their earlier counterparts, their self-indulgences were manifested in their films instead, as Waxman's sympathetic but clear-eyed account shows. Gordon Flagg
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Admirably reported . . . Waxman unearths juicy anecdotes that'll keep film fans cackling and turning the pages. (Salon.com)
Riveting tales of Hollywood hubris . . . a fun read. (Entertainment Weekly)
Vivid . . . fascinating . . . delightful . . . [Waxman's] background as a hard news reporter serves her well. (New York Times Book)
A behind-the-camera fireball of wicked insider revelations . . . Love it! (Liz Smith, syndicated columnist)
[Waxman's] thorough reporting results in a compulsively readable chronicle of the decades auteurs and their work. (Premiere)
Enjoyably dishy. (Variety)
Addictively readable . . . fascinating (Miami Herald)
A lively book with gossipy and readable stories about some obsessive guys who are as much rascals as rebels. (Los Angeles Times Book)
Terrific . . . wildly informative and readable about the plight of the biggest young talents in modern movies (Buffalo News)
[*Rebels on the Backlot*] makes a case for creating a new film canon of this late 90s renaissance. (Pittsburgh Tribune)
Waxman perceptively depicts the vocabulary of the new Hollywood . . . well-written . . . recommended. (Library Journal)
Hums along on detail and gossip, adding up to a template for making it in contemporary Hollywood. (men.style.com)
Up-close, often gossipy (The Hollywood Reporter)
Fascinatingly candid (Minneapolis Star Tribune)