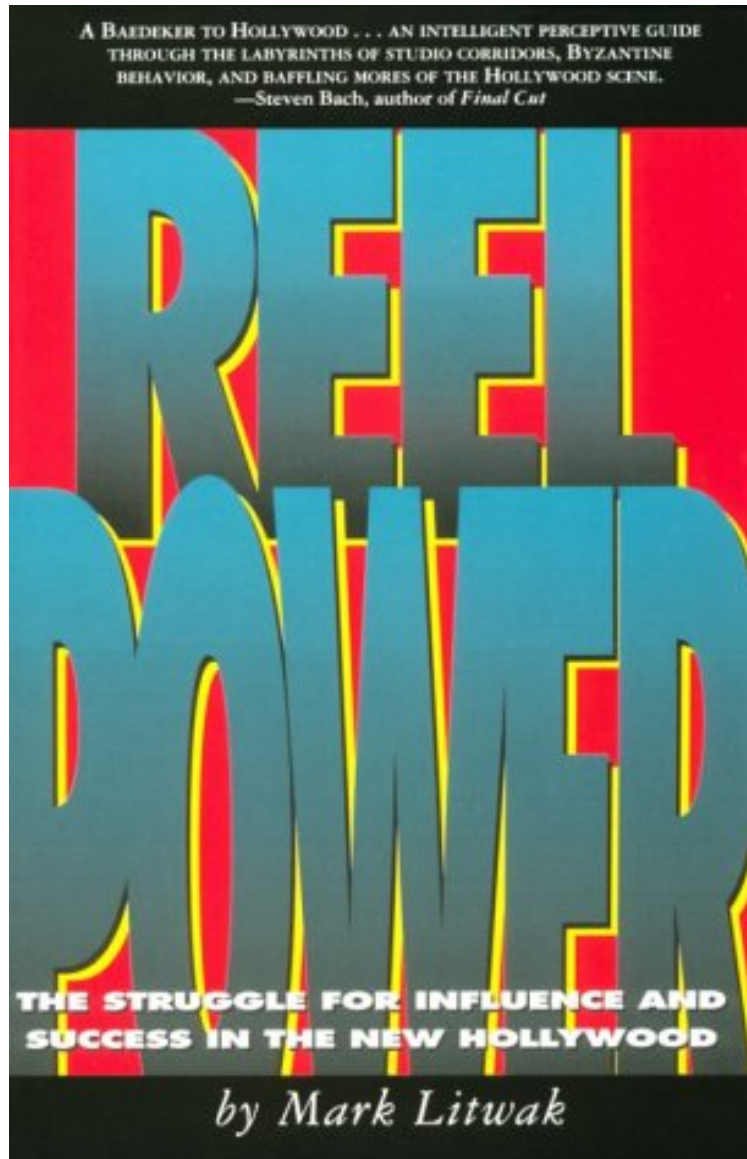


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# Reel Power: The Struggle for Influence and Success in the New Hollywood

Mark Litwak

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**Mark Litwak : Reel Power: The Struggle for Influence and Success in the New Hollywood** before purchasing it in order to gage whether or not it would be worth my time, and all praised Reel Power: The Struggle for Influence and Success in the New Hollywood:

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helped me better understand my desire to influence certain channels. I didn't think it would do much but I was happy with how it helped me better understand the subject matter!0 of 0 people found the following review helpful. A classicBy Bubbles Smuthersbuttl was very influenced by this one. I consider it a showbiz classic.7 of 7 people found the following review helpful. Extremely helpful, cynical overview of New HollywoodBy Lara DieckmannGeorge Lucas said, "From my point of view, the film industry died in 1965." After reading Mark Litwak's comprehensive overview of the New Hollywood system, I have to agree. Litwak painstakingly outlines the changes that have occurred following the break up of the studio system, both in terms of the rise of agents and agencies as power brokers and in terms of the emphasis placed on star packaging. REEL POWER gets much of its power from extensive interviews with those on the front lines of filmmaking as well as the powerful elite. Litwak does an excellent job of weaving quotes and anecdotes throughout his explanation of the system, a system which seems to run on fear and ego. One of the strongest elements of this text is its clear and savvy organization. Litwak breaks down his analysis by the trends that characterize New Hollywood -- the rise of CAA, the role of deal-making and the new power brokers -- and the major roles in the business -- writers, directors, actors, producers. He spends some time discussing other, less well-known aspects of the business, including independent filmmaking, marketing, distribution and exhibition. One of the purposes of REEL POWER is to debunk some of the lingering myths about Hollywood, particularly the notion of overnight success and the casting couch. Overall, this is a comprehensive, thoroughly-researched, well-written cautionary tale about the excesses of an industry that churns out flops as regularly as it dismisses substantive talent in favor of the flavor of the moment.

A comprehensive look at how today's Hollywood works -- who has the power and how deals are made. Drawing on interviews with more than 200 Hollywood insiders -- writers, directors, performers, agents, producers and journalists -- Litwak leads us through the maze of Hollywood politics. Well written and filled with case histories of specific films, Reel Power ears down myths and reveals the inner workings of the Hollywood film business.

From Publishers WeeklyAs a lawyer and former associate of Ralph Nader, Litwak developed his investigative skills, and he makes exemplary use of them in this report on modern movie-making. The author talked to people in all branches of the business, and the result is an objective, clear-sighted account of an industry that stresses making deals over making films. In Hollywood, Litwak learned, agents virtually dictate pictures to be made and who will be in them. A box-office draw (e.g., Sylvester Stallone) can "rewrite" a good script and create a flop ( Rhinestone, even with a co-star as popular as Dolly Parton. Actors, producers, directors are harassed by money people who insist on commercial properties. There are numerous situations cited in the text that strike one as crosses between satire and tragedy. Readers may wonder how a good movie ever gets on the screen. Photos not seen by PW. Copyright 1986 Reed Business Information, Inc.From Library JournalLawyer and ex-Nader Raider Litwak, now heading an independent production company in Los Angeles, has written an interesting and reasonably thorough dissection of life and work in the "new" Hollywood. The book is based on interviews with "more than 200" film and TV industry people, and Litwak, without attempting a real historical overview, has largely collated their views to reach his conclusions. This is not a scandal-revealing gossipy work; rather it serves as a useful primer in how and why and by whom today's films get made (or don't get made.) It is a rational discussion of a seemingly irrational, make-believe world. David Barthomew, NYPLCopyright 1986 Reed Business Information, Inc.