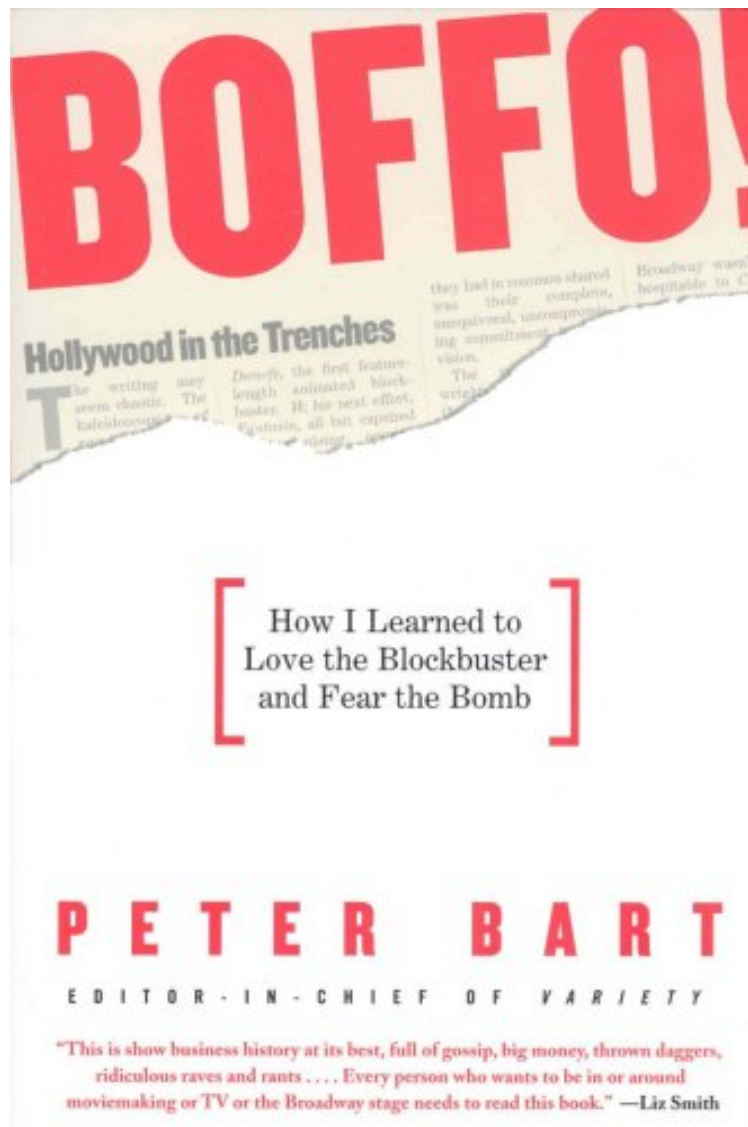


[Ebook free] BOFFO!: How I Learned to Love the Blockbuster and Fear the Bomb

BOFFO!: How I Learned to Love the Blockbuster and Fear the Bomb

Peter Bart

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Peter Bart : BOFFO!: How I Learned to Love the Blockbuster and Fear the Bomb before purchasing it in order to gauge whether or not it would be worth my time, and all praised BOFFO!: How I Learned to Love the Blockbuster and Fear the Bomb:

2 of 2 people found the following review helpful. Odd Mixture of Inside Info and Rehashed Material from Other BooksBy MediamanThis is a quirky book about the entertainment business that isn't devoted to one specific category--

it covers movies, Broadway, TV shows and pop culture personalities. That makes it somewhat interesting in concept. But in execution the book is a mess. Peter Bart has an odd writing style, filled with facts but little finesse. He takes ten or twelve pages to cover each subject, ranging from Easy Rider to I Love Lucy to Cats, but rarely provides any new insight into any of the topics covered. The most interesting chapters are those that involve his personal stories, but even those often fall flat due to the unusual writing style. For the Godfather chapter, he starts out explaining his first-hand work in trying to get the project off the ground when he worked as vice president of production at Paramount. But then instead of doing any actual interviews with those involved with the movie, he MAKES UP what he THINKS they would say today based on his 30 year old recollections of conversations he had back then! It is totally inappropriate from a journalistic standpoint and embarrassing for a man who is the editor of a major entertainment publication. His Oprah chapter is a complete waste of time and you have to wonder why he included it in the book--he simply found an old biography of the star, quoted liberally from it and then praises the talk show host for her openness in the James Frey false memoir fiasco. The problem is that Bart overlooks that Oprah flip-flopped after Frey's falsehoods were made public and he doesn't hold Winfrey responsible for any of the many negative things she has done, even glossing over lawsuits filed by former Oprah employees. The author also kisses up to anyone he has a working relationship with--the first chapter alone is filled with praise for Peter Gruber's production of Batman in 1989. But nowhere is it mentioned in the chapter that he and Gruber are partners on a TV show and the two wrote a book together! On the other hand, in the same chapter he slams co-producer Jon Peters, with whom Bart must not have had a relationship. He also embarrasses himself by looking down his nose at pop culture favorites, such as saying it took over three years for him to lower himself to see Mamma Mia. He comes across as an old guy who doesn't understand what makes something popular entertainment--and proves the point that people who head Hollywood studios (like he used to) are clueless when it comes to knowing what Americans want for entertainment or why. He has no real answers about what makes something a blockbuster. The book should have been filled with Bart's personal stories and inside interviews with the many industry big-wigs that he is associated with. Instead it is mostly rehashed factual information that is better written about in the books he liberally borrows from (at least the books are credited in the end).

0 of 3 people found the following review helpful. OK By Leo Dizon Rustia The book and bookcover had no damage or marks whatsoever and it was shipped before the tailend of the date range. THANKS!!! 1 of 1 people found the following review helpful. Mini "making of" documentaries By Kevin Lauderdale Think of each of these essays as half hour VH1 specials on "The Making of . . ." a series of unexpected and unlikely hits. It seems hard to believe that all of the films, TV shows, plays, and personalities here (CSI, All in the Family, The Godfather, Lord of the Rings, Oprah, Cats, and more) - things that are American media icons - were once turned down, cut back, and, once they were finally allowed to begin, had so many chips stacked against them (organized crime wasn't so sure they wanted anyone making THE GODFATHER), that it's a miracle any of them saw the light of day. Andrew Lloyd Webber was about to pull the plug on CATS a week before it opened. How each of these productions and people eventually made it to the top makes for fascinating reading.

The formula for Hollywood success has long baffled even its greatest visionaries. For every blockbuster there are countless flops. Directors, producers, and actors who achieve great success with one film often suffer abject humiliation on the next. After all, George Lucas may have created the Star Wars franchise, but he also created Howard the Duck. Now Peter Bart, the editor-in-chief of Variety, co-host of Sunday Morning Shootout, and the former studio executive whose hits include The Godfather and Rosemary's Baby, presents a fascinating look at the hits that sizzle and the flops that fizzle. In Boffo, Peter Bart reveals the backlot secrets behind the biggest hits and misses in both film and television: how movies with the biggest stars and budgets turned out to be bombs and how unknowns with no studio support overcame great adversity to make cinematic history. In so doing, Bart tells the history of pop culture itself. He looks at the mega successes of today, from The Lord of the Rings trilogy to the CSI phenomenon, the smashes of the past including Easy Rider, American Graffiti, and All in the Family, as well as the progenitor of all blockbusters, Birth of a Nation. Bart offers his signature straight-shooting analysis of the silk purses and the sows' ears of the entertainment world.

From Publishers Weekly Bart, editor-in-chief of Variety (PW's sister magazine) and former studio exec, smartly places 100 years of movies, plays, musicals and TV shows within their pop-culture context, while also illuminating their ongoing cultural effects. For example, when explaining the surprise Broadway megahit Cats, he also points to the concurrent blockbusters of ET and Michael Jackson's Thriller--both of which spread beyond their original art forms to become popular "phenomena." Around this time, he writes, "pop culture had been transmogrified into a multinational, multicultural, all-engulfing monster mega-industry." But it's his behind-the-scenes details that shine--one of the best chapters retells the near-miss negotiations involved in making The Godfather (as remembered by Puzo, Coppola and studio exec Robert Evans) While some of his observations are not new, the breadth of his knowledge and size of his Rolodex are undeniably impressive. The book is organized into 27 chapters roughly arranged in reverse chronology--starting with the likes of Batman (1989) and CSI (2000) and ending with The Birth of a Nation (1915)--and include a

seemingly random list of box-office hits. But then again, as Bart tells it, creating a blockbuster itself is random: "the underlying reality about blockbusters is this: With few exceptions, they weren't conceived of as blockbusters." Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Boffo, slang for terrific, is one of the many terms coined in the pages of entertainment business magazine Variety over the years. Bart, Variety's editor in chief, offers a history of the movie business through the lens of the 100-year-old periodical. From the making of *The Birth of a Nation* in 1915 to *The Lord of the Rings* trilogy in 2001 and everything in between, Bart examines the many factors that make a movie a success--or a dismal failure. *Snow White and the Seven Dwarfs*, now a revered classic, was a risky and expensive venture in 1937. *Batman* was an odd choice for the next big superhero franchise in 1989, and visionary Tim Burton was a risky pick to direct it, but the movie was a hit, as was the merchandise it spawned. Bart also examines television successes, including how MTV's *The Real World* launched the reality TV genre in 1992 and how *CSI* braved almost insurmountable behind-the-scenes troubles to become television's number-one drama. Engrossing reading for anyone interested in the business of Hollywood. Kristine Huntley Copyright American Library Association. All rights reserved "Fascinating . . . One of the most literate, highly readable media studies of recent years." -- *Library Journal* "Perfectly Hollywood." -- *Entertainment Weekly*