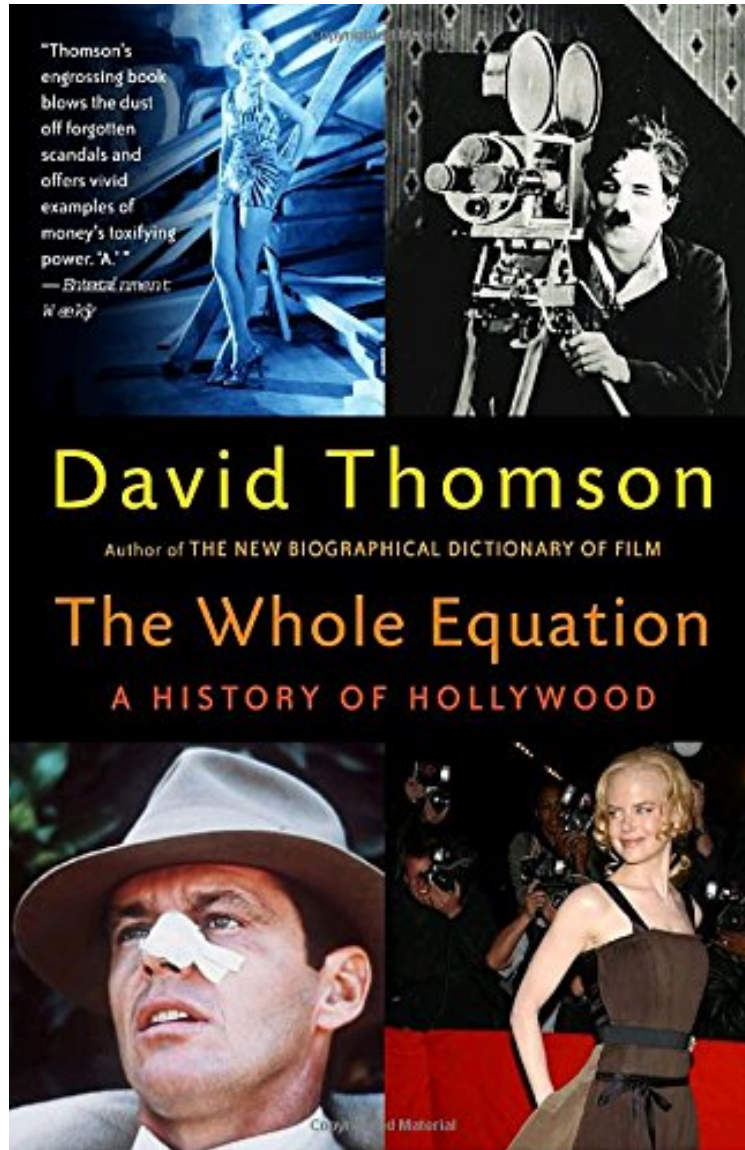


[Download free ebook] The Whole Equation: A History of Hollywood

The Whole Equation: A History of Hollywood

David Thomson

ebooks | Download PDF | *ePub | DOC | audiobook



DOWNLOAD



+

READ ONLINE

#1345759 in Books 2006-02-14 2006-02-14 Original language: English PDF # 1 7.99 x 1.07 x 5.19l, .83 #File Name: 0375701540420 pages | File size: 22.Mb

David Thomson : The Whole Equation: A History of Hollywood before purchasing it in order to gage whether or not it would be worth my time, and all praised The Whole Equation: A History of Hollywood:

2 of 2 people found the following review helpful. Fair about Psychiatry in Hollywood? By Roger Fraser Thomson's book is a great read despite (maybe because of) the idiosyncracies of the author. (We have to remember that Hollywood fashions fantasies and Thomson's wordy, often hard-to-follow ruminations throughout the book are themselves often the fantastical and unedited by-product of those fantasies he watches on the screen; and why should

that be off-putting? Thomson, after all, has earned the right by his incisive criticism of film in earlier books to ruminate all he likes, hasn't he?). But I think his strictures against psychiatry and its practitioners' rush to Hollywood to score a killing with the well-heeled (who are themselves condemned for being selfish and self-absorbed and narcissistic for their reliance on the craft) is silly, even delusional. After all, Thomson spends a lot of time in his history establishing how the place can drive sane people crazy...Therefore, it's not surprising that Thomson gets the date of the publication of Freud's *The Interpretation of Dreams* wrong; it was 1899, not 1895. By the way, the criticisms above on were unusually thoughtful and helpful. In particular, they helped me understand the meaning of the book's title, as well as the justice of blaming Thomson for being too fast and loose with blaming HUAC solely for the awful results of putting Hollywood dissenters in jail and the subsequent blacklist. As was well said, the studios and the judiciary have a lot of the blame to share also. 4 of 4 people found the following review helpful. Entertaining, Intellectual Look At The Movie Industry By Michael Lima The Whole Equation shouldn't work. It's written in a rambling style that is at times pompous, at times overly dismissive, and almost always self-indulgent. Additionally, Thomson tends to place much more importance on certain themes (like Nicole Kidman's performance in *The Hours*) than they deserve, thus bogging down the flow of the book. And yet, *The Whole Equation* does work. Once one gets accustomed to the style, it's very clear that Thomson has married an intellectual's knowledge of the medium with a film lover's experience to create a history that is both informative and challenging. Particularly important are Thomson's ruminations on societal issues that motion pictures have impacted; like the increase in divorce rates, the power of celebrity, and the ease with which violence is seen as a viable (if not the only) option for dealing with disagreement. These ruminations make it clear that the strange mix of pretension and greed that fuels a movie's creation may not produce results that are beneficial to society. In the end, I was glad that my frustration with the writing style didn't overwhelm my appreciation for the book's themes. This book certainly isn't for everyone. But, for those looking for a new perspective on this topic, *The Whole Equation* will prove to be a worthy guide to that strangely powerful form of modern expression known as the motion picture. 0 of 0 people found the following review helpful. The Title Says It All. By Rolex2Tophorseman1 An erudite, implicitly well-versed in what Hollywood is and what it has meant to and for society in America and abroad. This is NOT your usual vicarious Hollywood "expose" genre documentary. This is a serious examination of Hollywood influenced filmmaking at the upper-division level. It IS quite thought provoking at times and may leave the reader in contemplation in all future TV or theatrical movie films one sees. I liked it overall.

With the same style and insight he brought to his previous studies of American cinema, acclaimed critic David Thomson masterfully evokes the history of America's love affair with the movies and the tangled history of Hollywood in *The Whole Equation*. Thomson takes us from D.W. Griffith, Charlie Chaplin, and the first movies of mass appeal to Louis B. Mayer, who understood what movies meant to America and reaped the profits. From Capra to Kidman and Hitchcock to Nicholson, Thomson examines the passion, vanity, calculation and gossip of Hollywood and the films it has given us. This one-volume history is a brilliant and illuminating overview of the wonder in the dark and the staggering impact Hollywood and its films has had on American culture.

.com Reading David Thomson's new book, *The Whole Equation: A History of Hollywood* is like listening to a favorite older uncle reminisce about his Hollywood career; it's full of interesting stories of yesteryear, lots of valuable insights, and probably good for you--even if some sections go faster than others. Thomson is an accomplished critic who has written for *The New York Times* and *Salon* (among others), and is also the author of several books on the subject of show biz, including *The New Biographical Dictionary of Film*. In *The Whole Equation* (a reference to F. Scott Fitzgerald's novel about Hollywood, *The Last Tycoon*), he attempts to cover "the history of American movies," and "the history of America in the time of movies." To do so, he brings in finance, film theory, and just plain gossip. (For those who haven't heard how Jean Harlow died, prepare to watch the facade of glamour crumble as never before.) It's an ambitious project to say the least, and the movie business is probably too complex a subject to sum up in 350-plus pages. Often a reader can start a chapter, purportedly on one topic, and find themselves completely off the grid--or at least buried under a lot of words--a few pages later. Like that favorite uncle, Thomson isn't necessarily quick to make his point, nor afraid of straying from his main subject. Nevertheless, many parts of the book are enjoyable and valuable--particularly for those who really want to learn about the history of American filmmaking, and wouldn't mind finding out what Brando got paid for *Last Tango in Paris* in the process. --Leah Weathersby From Publishers Weekly The "whole equation," a phrase borrowed from F. Scott Fitzgerald's unfinished Hollywood novel, *The Last Tycoon*, refers to the balancing of financial acumen, artistic aspiration and sociological savvy that movie moguls needed to keep Hollywood flourishing during the Depression. It's also what Thomson (*The New Biographical Dictionary of Film*) aims to achieve in his idiosyncratic chronicle of American filmmaking. He explores personalities (Louis B. Mayer, David O. Selznick) and specific films (von Stroheim's *Greed*, Spielberg's *Jaws*) to explain the 20th century's shifting sensibilities. Thomson addresses seminal effects from the last 100 years from the ramifications of sound and color to the chilling consequences of the McCarthy hearings to explain the culture of moviemaking. His

writing is lyrical, but his pronouncements hyperbolic. (His ire against psychiatry, manifested in a dislike of Method acting, is particularly pronounced; its influence on an acting style, claims Thomson, "could yet destroy a society.") Thomson is considerably frustrated with current films and what he sees as moviegoers' lowered expectations. His melancholy metaphor for survival in Hollywood is the 1974 film Chinatown, where "the lone seeker of truth is told to shut up at the end." This fascinating, sometimes frustrating love letter to Hollywood doesn't shirk from exposing the blemishes on Thomson's inamorata. 23 photos. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Bookmarks Magazine Thomson (The New Biographical Dictionary of Film **** Jan/Feb 2003) claims that the strange bedfellows art and money created American film, but that full understanding of this union "is too hard" to grasp. Critics agree: Thomson may have bitten off more than he can chew. His range is amazing, and so are his digressions. Known for his incisive, biting insight into film, Thomson doesn't disappoint here. His beautiful prose, impressive knowledge, and passion for film float the book. But distracting details, a perpetual crankiness, and highly subjective claims (about the advantages of the old studio system or the lack of art in silent films, for example) may stop a reader cold. For many, it may be better to pass on Whole Equation and go to the movies instead. Copyright 2004 Phillips Nelson Media, Inc.