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Whom God Wishes to Destroy: Francis Coppola and the New Hollywood

Jon Lewis

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#3652524 in Books Duke University Press 1995-06-06 Original language: English PDF # 1 9.58 x .85 x 6.241, 1.23 #File Name: 0822316021194 pages | File size: 34.Mb

Jon Lewis : Whom God Wishes to Destroy: Francis Coppola and the New Hollywood before purchasing it in order to gage whether or not it would be worth my time, and all praised Whom God Wishes to Destroy: Francis Coppola and the New Hollywood:

0 of 0 people found the following review helpful. My Sister likes itBy Kate D.Bought it for my sister. She has a friend

who is mentioned in it, so she wanted to read it. She thought it was very good and enjoyed reading it. 1 of 3 people found the following review helpful. Bigger Pictures By Syd Dithers There's a much bigger story about Francis Coppola that's hinted at in this book. This look at Coppola chooses to focus on the 1980's, far past his early years and only glancing at his zenith in the 1970's with THE GODFATHER films and APOCALYPSE NOW. An interesting choice, but the book oddly tries to defend Coppola's films during that period, films--to be honest--that have largely been forgotten. I have never seen ONE FROM THE HEART but read all the hype and ink about it when it was released. It was a disaster. And, to me, the entire production reeked of ego: why would you spend a fortune rebuilding Las Vegas on a soundstage just to have one simple credit that no one will pay any attention to? FILMED AT ZOETROPE STUDIOS? If the movie doesn't work--and apparently, it didn't--then why indulge in such ungodly excesses? The book then discusses the fiasco that was THE COTTON CLUB. It sounded like pure chaos. And Coppola gets involved in the production...and spends incredible sums of cash on as much as possible. As the book reaches THE GODFATHER, PART III, it feels rushed and confusing. Early on, the author defends Coppola's unsuccessful 80's films but says nothing to make me reconsider my initial disappointment with them. "Maybe if the studio had marketed the film better" is not a solid, game-changing defense. I think there's a great Hollywood story in Francis Coppola...but it's probably not what a fan would want to hear. And it's not for an author enamored with Coppola to tell. 0 of 0 people found the following review helpful. Hollywood is hidden, Lewis Finds it By John B. Ludwick I read this book as part of research I was doing on movies and culture. Most of the books were dry as a desert mummy and required a lot of fortitude and tenacity to read. This book, however, was composed well. Before I knew it, I had read the first three chapters. It's well-researched, thrilling to read, insightful, and probably has the best portrayal of what it takes to put together a multi-million-dollar movie - a process that remains largely hidden from the public at large. Films are too influential in our culture; it's a healthy dose of realism to know that a writer who wrote about truth, honesty and love had his/her script picked up by people who didn't possess any of those things. It's hard to hold honor over several mil - but it makes for great storytelling!

In March 1980 Francis Coppola purchased the dilapidated Hollywood General Studios facility with the hope and dream of creating a radically new kind of studio, one that would revolutionize filmmaking, challenge the established studio machinery, and, most importantly, allow him to make movies as he wished. With this event at the center of *Whom God Wishes to Destroy*, Jon Lewis offers a behind-the-scenes view of Coppola's struggle that of the industry's best-known auteur against the changing realities of the New Hollywood of the 1980s. Presenting a Hollywood history steeped in the trade news, rumor, and gossip that propel the industry, Lewis unfolds a lesson about power, ownership, and the role of the auteur in the American cinema. From before the success of *The Godfather* to the eventual triumph of *Apocalypse Now*, through the critical upheaval of the 1980s with movies like *Rumble Fish*, *Hammitt*, *Peggy Sue Got Married*, to the 1990s and the making of *Bram Stoker's Dracula* and Kenneth Branagh's *Frankenstein*, Francis Coppola's career becomes the lens through which Lewis examines the nature of making movies and doing business in Hollywood today.

Lewis demonstrates a marvelous ability to combine, with both rigor and innovation, a productive attentiveness to the stylistic aspects of filmic works themselves and a sharp capacity to situate those works within the economics and politics of an industry. His book offers the necessary detail on Coppola's films and career while also using the case of Coppola as a model to say larger, more far-reaching things about today's Hollywood and the place, or non-place, of the creative figure within it. Dana Polan, author of *In a Lonely Place*