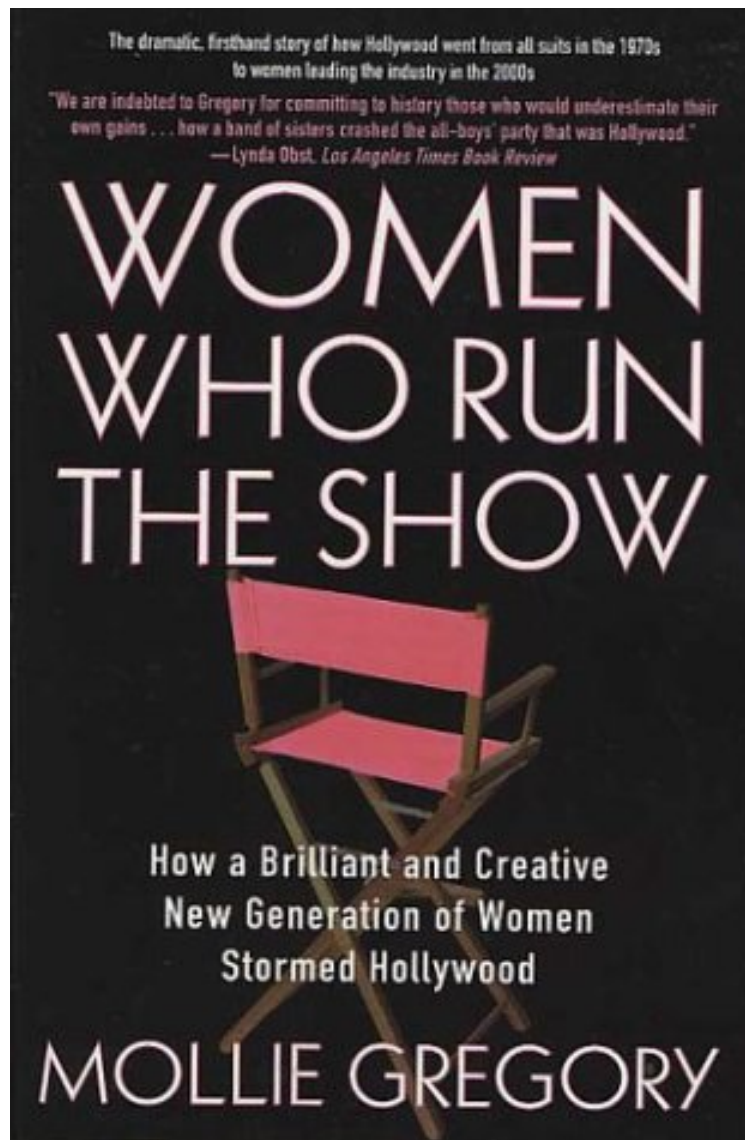


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Women Who Run the Show: How a Brilliant and Creative New Generation of Women Stormed Hollywood

Mollie Gregory

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Mollie Gregory : Women Who Run the Show: How a Brilliant and Creative New Generation of Women Stormed Hollywood before purchasing it in order to gauge whether or not it would be worth my time, and all praised Women Who Run the Show: How a Brilliant and Creative New Generation of Women Stormed Hollywood:

2 of 2 people found the following review helpful. Essential Reading of Important Hollywood History By Syd Dithers I was fortunate enough to have grown up in the 1970's and I've been able to recall nearly every project mentioned in this book, from the movies to the TV series and "movies of the week." To get a look behind the projects and see how they played a part in the history of women in Hollywood gave them a whole new meaning all these years later. Told in an open, casual style (the book literally feels like conversations with everyone involved), **WOMEN WHO RUN THE SHOW** is fun look back at Hollywood as well as an important document of how the ladies "stormed" the gates of tinseltown. This should be essential reading for every woman with an interest in show business--or anyone curious about the way Hollywood works. 0 of 0 people found the following review helpful. Women and the glass ceiling By Michele Wallerstein Weiss Mollie Gregory has done extensive research and really knows her subjects. This is a fascinating look at the women who paved the way for other women in the entertainment industry. These interesting women broke the rules of all those men before them. They broke the glass ceiling and opened all the doors. Great stories! Mind Your Business: A Hollywood Literary Agent's Guide To Your Writing Career 3 of 3 people found the following review helpful. A Great Read By Gary Belkin I am a geezer. I started in the "mailroom" of a theatrical agency almost 60 years ago and later spent more than 45 years as a television comedy writer in New York and Hollywood. One of the first things I noticed in the biz was that many secretaries (there were no Assistants then) were smarter and sharper than their bosses. And I knew why they weren't bosses: they were women, or as they were called then: "girls." For "Women Who Run the Show" Mollie Gregory interviewed over 100 "girls" and women who "overcame" and had successful careers as writers, producers, directors, stunt people, attorneys, etc., etc., etc. In this book they tell of "making it" despite perverse and pervasive gender bigotry. Brilliant comedy writer Treva Silverman (in 1974 she won an Emmy for Best Comedy Script for a script she wrote for the Mary Tyler Moore Show) recalls producers telling her agent "We feel uncomfortable around women" and "Don't even bother. No women." But the women in this book tell their stories without whining or male-bashing. In fact, they (including Silverman) enthusiastically mention the men who helped them along the way. Nothing dull about this book: It's full of fascinating TRUE short stories told by more than 100 interesting women who lived them.

Conventional wisdom has it that women can't work in Hollywood unless they're in front of the camera. And while it's true that female studio heads and major directors are in short supply, it's equally clear that some of the heaviest hitters in Tinseltown are women. Mollie Gregory has interviewed over 100 of these pioneers, whose stories make up a chronicle of the last three decades of the entertainment industry. No subject is off limits to these women who run the show: sexual harassment, the personal cost of success, the stranglehold the "boy's club" can have on major projects. Featured are frank, revealing conversations with, among others: Julia Phillips, producer of *The Sting* and *Taxi Driver*; Gale Anne Hurd, producer of *Terminator* and *Aliens*; Mimi Leder, director of *The Peacemaker*; Barbra Streisand, director and producer of *Yentl*; Laura Ziskin, producer of *Spiderman*.

Women were subsidiary characters, the second story line. Marcia Nasatir, producer At film school, all the boys were going to be directors and I was supposed to be Hedda Hopper. Diana Gould, screenwriter Women competed with each other...If the pie is small, who is going to get the pie. Anthea Sylbert, producer Everybody wanted to have one woman. Joan Hyler, agent If I'd been a guy...I could have accomplished a lot more. Loreen Arbus, producer No one told me that because I was a woman I couldn't do something. I just went out and fought for myself. Debra Hill, producer About the Author Mollie Gregory has been a writer and producer of documentary films and has written a number of books, including *Making Films Your Business*. She lives in Los Angeles, California.