

"Superb...worth a semester of film school."
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**"*Making Tootsie* has a sense of making a movie
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Making Tootsie

**A FILM STUDY WITH
DUSTIN HOFFMAN
AND SYDNEY POLLACK**



SUSAN DWORKIN

Making Tootsie A Film Study With Dustin Hoffman And Sydney Pollack

Malte Hagener, Michael Töteberg



Making Tootsie A Film Study With Dustin Hoffman And Sydney Pollack:

Making Tootsie Susan Dworkin, 1983 *Making Tootsie* Susan Dworkin, 2012-08-28 In 1982 two superbly talented and driven men director Sydney Pollack and actor Dustin Hoffman collaborated to create what became an enduring classic a movie about a serious out of work actor who takes on the challenge of playing a woman in a TV soap opera and becomes a better man for it Hoffman had already dedicated four years to the comedy Pollack was hot off of *Absence of Malice* when he chose the project which had lost two earlier directors had no final guiding script at the start of production and was the butt of many Hollywood bad jokes As the only journalist Pollack and Columbia Pictures permitted on the set and in the editing room Susan Dworkin a playwright award winning documentary writer and *Ms* magazine contributing editor conducted in depth interviews not only with its director and star but also with the costume designer the film editors costars Teri Garr Bill Murray and Dabney Coleman and many others In *Making Tootsie* Dworkin captures their voices while describing how the movie became an award winning box office sensation and the classic motion picture that the American Film Institute rates as number two on its list of the 100 Funniest American Movies of All Time *Film Study* Frank Manchel, 1990-10 The four volumes of *Film Study* include a fresh approach to each of the basic categories in the original edition Volume one examines the film as film volume two focuses on the thematic approach to film volume three draws on the history of film and volume four contains extensive appendices listing film distributors sources and historical information as well as an index of authors titles and film personalities **Sydney Pollack** Janet L. Meyer, 2015-08-13 Jeremiah Johnson *The Way We Were* *Absence of Malice* *Out of Africa* *Tootsie* *The Firm* *Searching for Bobby Fischer* Sydney Pollack has produced directed or appeared in some of the biggest and most influential films of the last quarter century His emergence in Hollywood coincided with those of such other innovative directors as John Frankenheimer George Roy Hill and Sidney Lumet and with them he helped develop a contemplative style of filmmaking that was almost European in its approach but retained its commercial viability *Film by film* this work examines the directorial career of Sydney Pollack One finds that his style is marked by deliberate pacing ambiguous endings and metaphorical love stories Typically Pollack's films reflect social culture and political dilemmas that hold some fascination for him with multidimensional characters in place that generally break the stereotypical molds of the situations Pollack's directing efforts on television are also detailed as are his production and acting credits *Miss May Does Not Exist* Carrie Courogen, 2024-06-04 Finalist for the National Book Critics Circle Awards 2024 *Miss May Does Not Exist* by Carrie Courogen is the riveting biography of comedian director actor and writer Elaine May one of America's greatest comic geniuses May began her career as one half of the legendary comedy team known as Nichols and May the duo that revolutionized the comedy sketch After performing their Broadway smash *An Evening with Mike Nichols and Elaine May* Elaine set out on her own She toiled unsuccessfully on Broadway for a while but then headed to Hollywood where she became the director of *A New Leaf* *The Heartbreak Kid* *Mikey and Nicky* and the legendary *Ishtar* She was hired as a script

doctor on countless films like *Heaven Can Wait*, *Reds*, *Tootsie* and *The Birdcage*. In 2019 she returned to Broadway where she won the Tony Award for Best Leading Actress in *The Waverly Gallery*. Besides her considerable talent, May is well known for her reclusiveness. On one of the albums she made with Mike Nichols, her bio is "this Miss May does not exist." Until now, Carrie Courogen has uncovered the Elaine May who does exist. Conducting countless interviews, she has filled in the blanks May has forcibly kept blank for years, creating a fascinating portrait of the way women were mistreated and held back in Hollywood. *Miss May Does Not Exist* is a remarkable love story about a prickly genius who was never easy to work with, not always easy to love, and frequently often punished for those things despite revolutionizing the way we think about comedy, acting, and what a film or play can be. *Script Partners: How to Succeed at Co-Writing for Film & TV* Matt Stevens, Claudia Johnson, 2016-03-31. Some of the greatest movies and television series have been written by script partners. *Script Partners* Second Edition brings together the experience, knowledge, and winning techniques of Hollywood's most productive partnerships, including Lucy Alibar, Benh Zeitlin, *Beasts of the Southern Wild*, Craig Borten, Melisa Wallack, *Dallas Buyers Club*, and Andrew Reich, *Ted*, *Cohen Friends*. Established and aspiring screenwriters will learn how to pick the right partner and the right project, co-create character and story structure, co-draft and revise a script, collaborate in film school and in the film industry, and manage both the creative and business sides of partnerships. *Heroes of the New Hollywood* Dan Lalande, 2024-11-19. In instant classics spanning the 1970s, audiences watched Dustin Hoffman, Gene Hackman, Jack Nicholson, Al Pacino, Robert Duvall, and Robert De Niro come of artistic age. Together, this dynamic group advanced the craft of screen acting and redefined what it meant to be a man in the age of post-60s disillusionment, burgeoning feminism, and the narcissistic machoism of disco culture. The book, featuring 35 photographs, is a critical and historical look at the films' performances and career arcs of six of the biggest male stars of the 1970s. Studying them in the context of the times, it also touches on several of their contemporaries, including Marlon Brando, Laurence Olivier, George C. Scott, Charlton Heston, Paul Newman, Steve McQueen, Robert Redford, Warren Beatty, James Caan, Donald Sutherland, Charles Bronson, Clint Eastwood, Burt Reynolds, Richard Dreyfuss, and Bruce Lee. **Casting Might-Have-Beens** Eila Mell, 2015-01-24. Some acting careers are made by one great role, and some fall into obscurity when one is declined. Would Al Pacino be the star he is today if Robert Redford had accepted the role of Michael Corleone in *The Godfather*? Imagine Tom Hanks rejecting Uma Thurman, saying that she acted like someone in a high school play when she auditioned to play opposite him in *The Bonfire of the Vanities*. Picture Danny Thomas as *The Godfather* or Marilyn Monroe as *Cleopatra*. This reference work lists hundreds of such stories: actors who didn't get cast or who turned down certain parts. Each entry, organized alphabetically by film title, gives the character and actor cast, a list of other actors considered for that role, and the details of the casting decision. Information is drawn from extensive research and interviews. From *About Last Night*, which John Belushi turned down, at his brother's urging, to *Zulu*, in which Michael Caine was not cast because he didn't look Cockney enough, this book lets you imagine how

different your favorite films could have been *Imagining the Method* Justin Owen Rawlins, 2024-01-16 A revisionist history of Method acting that connects the popular reception of methodness to entrenched understandings of screen performance still dominating American film discourse today Only one performance style has dominated the lexicon of the casual moviegoer Method acting The first reception based analysis of film acting *Imagining the Method* investigates how popular understandings of the so called Method what its author Justin Rawlins calls methodness created an exclusive brand for white male actors while associating such actors with rebellion and marginalization Drawing on extensive archival research the book maps the forces giving shape to methodness and policing its boundaries *Imagining the Method* traces the primordial conditions under which the Method was conceived It explores John Garfield s tenuous relationship with methodness due to his identity It considers the links between John Wayne s reliance on anti Method stardom and Marlon Brando and James Dean s ascribed embodiment of Method features It dissects contemporary emphases on transformation and considers the implications of methodness in the encoding of AI performers Altogether Justin Rawlins offers a revisionist history of the Method that shines a light on the cultural politics of methodness and the still dominant assumptions about race gender and screen actors and acting that inform how we talk about performance and performers **Sydney Pollack** Rubén

Ordieres, 2015-01-22 Las películas de Sydney Pollack tratan de las relaciones humanas Su estilo en apariencia clasicista no fue producto de la copia sino de la reflexión Se dio cuenta de que nada ni siquiera la cámara debía estorbar a sus amantes a través de los cuales podía contar cualquier historia Su voz como narrador surgió poco a poco y en su búsqueda como les ocurre a los héroes míticos se encontró con desafíos pero también con ayuda Primero de un maestro Sanford Meisner que en su escuela de actores la Neighborhood Playhouse le enseñó que una teoría de la interpretación una manera de entender el arte después de un protector Burt Lancaster quien recondujo su carrera profesional y finalmente de un aliado Robert Redford con el que construyó un personaje romántico y legendario y descubrió los grandes temas de su filmografía El viaje tuvo su recompensa Una obra coherente personal y llena de amores frustrados con la que aquel chico que en 1952 abandonó una pequeña comunidad de Indiana con la idea de probar fortuna como actor se ganó el derecho a que se le contase entre los directores que durante los años sesenta transformaron el cine americano **Movie Anecdotes** Peter Hay, 1991-12-12

Hollywood Walter Winchell quipped is where they shoot too many movies and not enough actors Always looking for an angle always scheming always the scene of clashing egos the movie industry is where they place you under contract instead of observation and if you don't have anything nice to say write it down In 1940 I had my choice between Hitler and Hollywood French director René Clair recalled and I preferred Hollywood just a little In *Movie Anecdotes* Peter Hay treats us to a delightful ride through the world that has captivated audiences for almost a century with stories that are often hilarious sometimes tragic and always entertaining He takes us from the rough and tumble early days when one studio paid Pancho Villa 25 000 to launch his attacks only in daylight after a film crew had set up to the studio era when Joan Crawford refused

to cross the street on the MGM lot except in a chauffeured limousine to the shenanigans of today's global industry. Here are stories about all the legends: Charlie Chaplin, Greta Garbo, John Barrymore, Mae West, Lucille Ball, Marilyn Monroe, Errol Flynn, Humphrey Bogart, Bette Davis, Judy Garland, Sophia Loren, John Wayne, and of course Ronald Reagan. There are the great directors from D.W. Griffith, Hitchcock, and Eisenstein to Kurosawa, Bergman, Visconti, Huston, Ford, and Woody Allen. And Hay has selected tales of the writers, the wits, and the grand moguls, including perhaps the largest collection of Goldwynisms, both genuine and apocryphal. Along with the laughter, this volume recreates the conflicts that have torn the movie world from battles over money and contracts to discrimination, divorces, and scandals. Colorful, incredible, bitter, funny, the stories about moviemaking are as fantastic as the pictures themselves. Now they have been gathered together in an irresistible bouquet that is certain to delight every movie buff and provide fascinating insights for serious students of film. **True to Life**

Pre-intermediate Personal Study Workbook Ruth Gairns, Stuart Redman, 1995-04-27. True to Life is a five-level course designed specifically for adult learners. *The Encyclopedia of Sexism in American Films* Salvador Jiménez Murguía, Erica Joan Dymond, Kristina Fennelly, 2019-11-29. The treatment and mistreatment of women throughout history continues to be a necessary topic of discussion in order for progress to be made and equality to be achieved. While current articles and books expose troubling truths of the gender divide, modern cinema continues to provide problematic depictions of such behavior, with a few heartening exceptions. *The Encyclopedia of Sexism in American Films* closely examines the many pervasive forms of sexism in contemporary productions, from clueless comedies to superhero blockbusters. In more than 130 entries, this volume explores a number of cinematic grievances, including the objectification of women's bodies, the limited character types available for female performers, the lack of sexual diversity on the screen, the limited range of desirable traits for female performers, the use of gratuitous sex, the narrow focus on heteronormative depictions of courtship and romance. The films discussed here include *As Good as It Gets* (1999), *Beauty and the Beast* (2017), *The Devil Wears Prada* (2006), *Do the Right Thing* (1989), *Easy A* (2010), *The Forty Year Old Virgin* (2005), *Hidden Figures* (2016), *Lost in Translation* (2003), *Mulholland Drive* (2001), *Showgirls* (1995), *The Silence of the Lambs* (1991), *Star Wars* (1977), *Thelma & Louise* (1991), *Tootsie* (1982), *The Witches of Eastwick* (1987), and *9 to 5* (1980). By digging deeply into more insidious forms of sexual gender discrimination, this book illuminates one more aspect of women's lives that deserves to be understood. Offering insights and analysis from more than fifty contributors, *The Encyclopedia of Sexism in American Films* will appeal to scholars of cinema, gender studies, women's studies, and cultural history. *What Happens Next* Marc Norman, 2008-10-07. Screenwriters have always been viewed as Hollywood's stepchildren. Silent film comedy pioneer Mack Sennett forbade his screenwriters from writing anything down for fear they'd get inflated ideas about themselves as creative artists. The great midcentury director John Ford was known to answer studio executives' complaints that he was behind schedule by tearing a handful of random pages from his script and tossing them over his shoulder. And Ken Russell was so contemptuous of Paddy Chayefsky's screenplay for *Altered States* that Chayefsky

insisted on having his name removed from the credits Of course popular impressions aside screenwriters have been central to moviemaking since the first motion picture audiences got past the sheer novelty of seeing pictures that moved at all Soon they wanted to know What happens next In this truly fresh perspective on the movies veteran Oscar winning screenwriter Marc Norman gives us the first comprehensive history of the men and women who have answered that question from Anita Loos the highest paid screenwriter of her day to Robert Towne Quentin Tarantino Charlie Kaufman and other paradigm busting talents reimagining movies for the new century The whole rich story is here Herman Mankiewicz and the telegram he sent from Hollywood to his friend Ben Hecht in New York Millions are to be grabbed out here and your only competition is idiots The unlikely sojourns of F Scott Fitzgerald and William Faulkner as Hollywood screenwriters The imposition of the Production Code in the early 1930s and the ingenious attempts of screenwriters to outwit the censors How the script for Casablanca a disaster from start to finish based on what James Agee judged to be one of the world s worst plays took shape in a chaotic frenzy of writing and rewriting and how one of the most famous denouements in motion picture history wasn t scripted until a week after the last scheduled day of shooting because they had to end the movie somehow Norman explores the dark days of the Hollywood blacklist that devastated and divided Hollywood s screenwriting community He charts the rise of the writer director in the early 1970s with names like Coppola Lucas and Allen and the disaster of Michael Cimino s Heaven s Gate that led the studios to retake control He offers priceless portraits of the young William Hurt Steven Spielberg and Steven Soderbergh And he describes the scare of 2005 when new technologies seemed to dry up the audience for movies and the industry along with its screenwriters faced the necessity of reinventing itself as it had done before in the face of sound recording color widescreen television and other technological revolutions Impeccably researched erudite and filled with unforgettable stories of the too often overlooked maligned and abused men and women who devised the ideas that others brought to life in action and words on screen this is a unique and engrossing history of the quintessential art form of our time

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

100 Years of American Film Frank Eugene Beaver, 1999 Entries discuss leading American directors performers and other individuals noteworthy films technical developments and artistic trends

The Political Companion to American Film Gary Crowds, 1994 The Political Companion to American Film is an encyclopedic collection of critical essays offering provocative social and political commentary on the work of filmmakers from Woody Allen to Darryl Zanuck and other film personalities from Charles Chaplin to John Wayne film genres from crime Movies to World War II Animated Propaganda Cartoons racial and ethnic portrayals from African Americans to Native Americans social issues from Big Businessmen to the Small Town theoretical and critical issues from the Auteur Theory to Postwar American Film

Criticism economic and industrial issues from Conglomerates to the Studio System and much more The Political Companion to American Film features the writing of some of America s leading film critics and authors many of whom are specialists who have literally written the book on their subjects and has been edited by Gary Crowdus Editor in Chief of Cineaste America s leading magazine on the art and politics of the cinema The expertise and critical insights of these contributors are conveyed in a colorful comprehensible and jargon free prose style and many of the essays include recommended bibliographies The Political Companion to American Film will enrich the cinematic experience for the average moviegoer as well as the film scholar

Ms. Magazine Gloria Steinem,Robin Morgan,Joanne Edgar,Patricia Theresa Carbine,Nina Finkelstein,Letty Cottin Pogrebin,1984

International Dictionary of Films and Filmmakers Tom Pendergast,Sara Pendergast,2000 Contains over two thousand entries arranged alphabetically within four volumes that provide information about significant films actors and actresses directors and writers and production artists in North American British and West European cinematic history Includes photographs and indexes

Recipe for Disaster Amy Marie Hay,2005

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