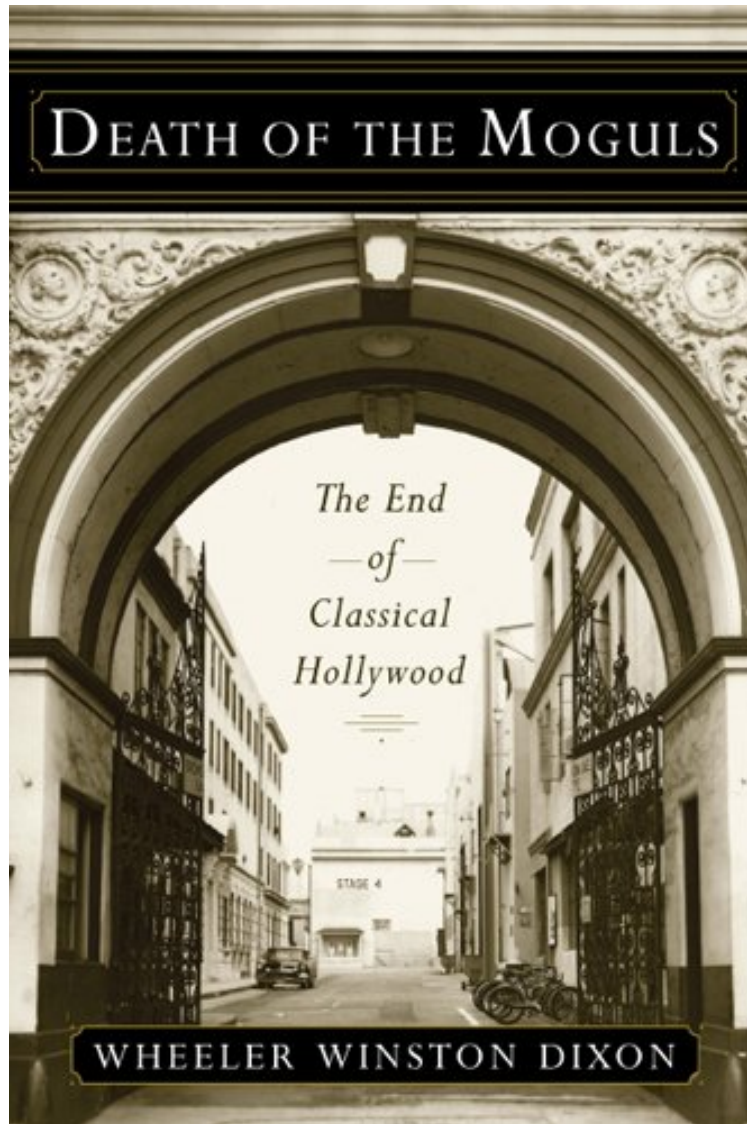


Death of the Moguls: The End of Classical Hollywood (Techniques of the Moving Image)

Wheeler Winston Dixon

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Wheeler Winston Dixon : Death of the Moguls: The End of Classical Hollywood (Techniques of the Moving Image) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Death of the Moguls: The End of Classical Hollywood (Techniques of the Moving Image):

0 of 0 people found the following review helpful. Somebody spent a lot of time researching this book By JB Vick If you ever wanted to know what Paramount was doing in the spring of 1938, or 1941 or 1952 or the evening of Sept 4th

1964...you can find it in here....this book is exhaustive. It literally gives you a shooting schedule for 40 years from Hollywood. It does have some good information though. If you want to understand how the studio model worked and why it failed this is your read. Otherwise it's a great history book but designed for people in the business. This is not a tell-all or gossip book. 1 of 2 people found the following review helpful. A Summary of Other Studio History Books, But With Errors By Mark A. Mayerson I found the following errors in this book. On page 20 Dixon writes that Humphrey Bogart left Warner Bros. in 1947, after more than 20 years at the studio. Bogart did not make any films until 1928. His first for Warner Bros. was a short in 1930 and he appeared in two Warner features in 1932. He didn't become a contract player at the studio until 1936. He writes on page 138 that Charlie Chaplin's passport was revoked in 1952, but Chaplin was never a U.S. citizen. That was one of the things that his enemies loved to bring up. Chaplin was travelling on a British passport and it was his permit to re-enter the U.S. that was revoked. He writes on page 163 that Fox was using the Westinghouse sound-on-disc system, but it had its own Movietone system that was sound-on-film. He writes on page 121 that Max and Dave Fleischer were employees of Famous Studios after Paramount took over ownership of their studio, but they never were. He never mentions the Popeye series that was the most successful of the Fleischer cartoons. He says that the Superman cartoons were made after Paramount took over the studio, but 9 out of 17 cartoons were made while the Fleischers still controlled the studio. On page 173, he writes, When Irving Thalberg left Universal in 1923, Carl Laemmle appointed his son, Carl Jr., as interim and eventually permanent chief of production. Junior was 15 in 1923 and didn't take over as head of production until 1928. On page 195, he has the premier of *Don Juan* in 1929 when it was in 1926. On page 203, he writes that Cagney left Warner Bros. in 1950 and that Bogart, Robinson, Flynn, Davis and other topflight performers soon followed. However, he says on page 20 that Bogart left Warner Bros. in 1947. From 1943-1953, Edward G. Robinson only made two films for Warner Bros: *Key Largo* (1948) and *It's a Great Feeling* (1949). Robinson was out of the studio before Cagney.

Death of the Moguls is a detailed assessment of the last days of the rulers of film. Wheeler Winston Dixon examines the careers of such moguls as Harry Cohn at Columbia, Louis B. Mayer at MGM, Jack L. Warner at Warner Brothers, Adolph Zukor at Paramount, and Herbert J. Yates at Republic in the dying days of their once-mighty empires. He asserts that the sheer force of personality and business acumen displayed by these moguls made the studios successful; their deaths or departures hastened the studios' collapse. Almost none had a plan for leadership succession; they simply couldn't imagine a world in which they didn't reign supreme. Covering 20th Century-Fox, Selznick International Pictures, Metro-Goldwyn-Mayer, Paramount Pictures, RKO Radio Pictures, Warner Brothers, Universal Pictures, Republic Pictures, Monogram Pictures and Columbia Pictures, Dixon briefly introduces the studios and their respective bosses in the late 1940s, just before the collapse, then chronicles the last productions from the studios and their eventual demise in the late 1950s and early 1960s. He details such game-changing factors as the de Havilland decision, which made actors free agents; the Consent Decree, which forced the studios to get rid of their theaters; how the moguls dealt with their collapsing empires in the television era; and the end of the conventional studio assembly line, where producers had rosters of directors, writers, and actors under their command. Complemented by rare, behind-the-scenes stills, *Death of the Moguls* is a compelling narrative of the end of the studio system at each of the Hollywood majors as television, the de Havilland decision, and the Consent Decree forced studios to slash payrolls, make the shift to color, 3D, and CinemaScope in desperate last-ditch efforts to save their kingdoms. The aftermath for some was the final switch to television production and, in some cases, the distribution of independent film.

"In this accessible and engaging history of the moguls who made the studios successful through sheer force of personality, Dixon does a terrific job of getting inside the heads of the bosses who built their studios into major entertainment factories."