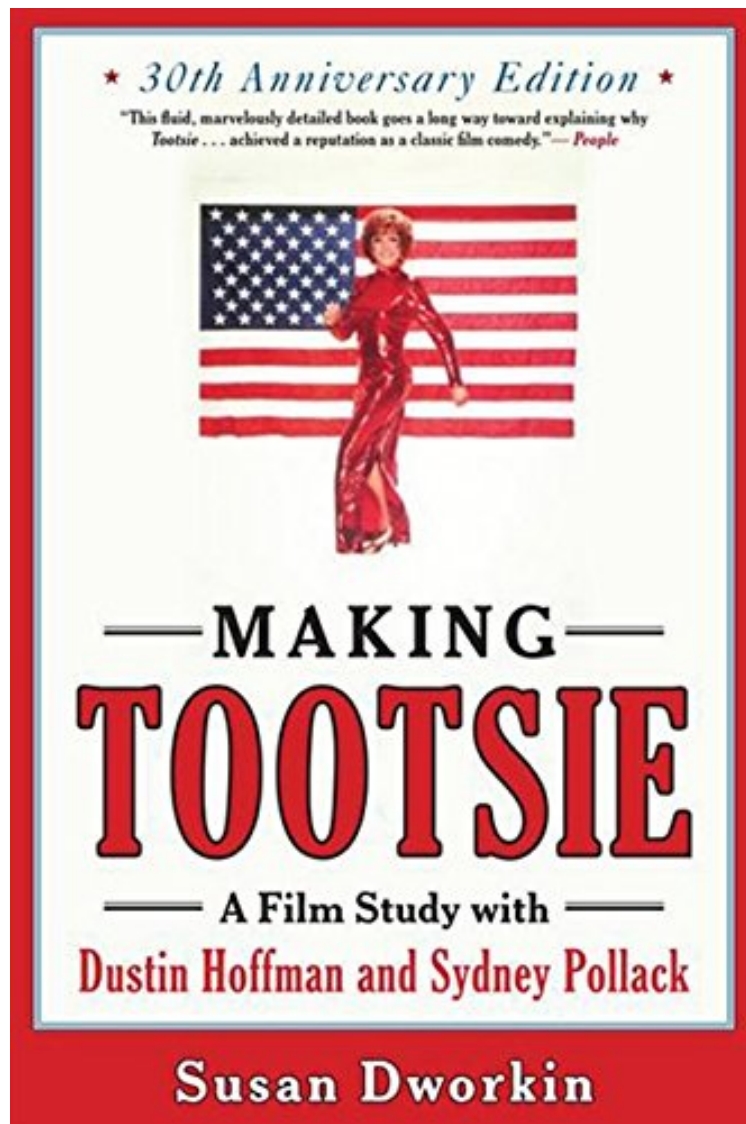


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Making Tootsie: Inside the Classic Film with Dustin Hoffman and Sydney Pollack (Shooting Script)

Susan Dworkin

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Susan Dworkin : Making Tootsie: Inside the Classic Film with Dustin Hoffman and Sydney Pollack (Shooting Script) before purchasing it in order to gage whether or not it would be worth my time, and all praised Making Tootsie: Inside the Classic Film with Dustin Hoffman and Sydney Pollack (Shooting Script):

0 of 0 people found the following review helpful. Insight into the creative process at workBy L. Ryder JerromeA

fascinating account of all the obstacles to be overcome in making this classic movie. There is a highly informative explanation about Hollywood financing that explains, in part, why movies rarely seem to turn a profit. For me, though, the most valuable part of this book is the account of the writing/creative process. Pollack talks about the armature of the film, which in other lingo might be called the thumbnail or the elevator pitch. He comes back to this essential statement of plot again and again, whenever there is a snag in creative development. Pollack also explains that when a scene is cut from the film, it still somehow, perhaps magically, leaves behind its essence to influence the story. A great lesson for all us creative types who so strongly resist the necessity of killing our darlings. A fast and worthwhile read. 1 of 1 people found the following review helpful. Great (although brief) book on the making of a classic. By R. A. Bishop III have seen Tootsie literally countless times. I consider it on the level of the greatest achievements in movie history, right up there with Casablanca, Sunset Blvd., etc. And I thought there would never be anything else for me to learn about Tootsie. But after finding out that Making Tootsie had gone back in print, I ordered, hoping that there may be something more out there. And while large sections recount the movie's line for line, there is still a lot to learn. If you are reading this review, it means you love the movie. And that means you will not regret getting this book. 0 of 0 people found the following review helpful. The scoop! By M. Traylor Just what I was hoping for! Thanks!!!

A perceptive and provocative work. Los Angeles Times A stunning job of research, observation and reporting. Larry Gelbart, co-writer of Tootsie and writer on TV's M*A*S*H* This fluid, marvelously detailed book goes a long way toward explaining why Tootsie has already achieved a reputation as a classic film comedy. People Making Tootsie is back, three decades after the creation of the blockbuster Hollywood motion picture that the American Film Institute rated as #2 on its list of the 100 Best Comedies of All Time (second only to Some Like It Hot). Playwright, author, and Ms. magazine contributing writer Susan Dworkin was granted unprecedented access to the film set, the cast, and the crew during the filming and through post-production of the 1982 classic, and her riveting, detailed chronicle offers a fascinating window into the art of movie making as well as painting indelible portraits of the two main men who made Tootsie happen: director Sidney Pollack and star Dustin Hoffman. No movie buff, film historian, student, or fan will want to miss Making Tootsie.

This fluid, marvelously detailed book goes a long way toward explaining why Tootsie has already achieved a reputation as a classic film comedy. Making Tootsie is more than a pleasing photo-filled souvenir of a popular hit. Books about the making of movies are plentiful; honest ones are rare. (People) A perceptive and provocative work. Dworkin cuts through the filmmaking process technical lingo and yet manages to maintain a respect for the dynamics that result in a successful film. (Los Angeles Times) I once said that wanted to be a screenwriter was like wanting to be a co-pilot. Ms. Dworkin captures that perfectly. Making Tootsie has a sense of making a movie that very few books have. (John Gregory Dunne) A must for all film buffs [includes] revealing interviews with Hoffman and Pollack as well as a fascinating section on make-up and costumes. (Patricia Bosworth) A stunning job of research, observation and reporting. (Larry Gelbart, co-writer of Tootsie and writer on the M*A*S*H* TV series) From the Back Cover 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. About the Author Acclaimed writer Susan Dworkin is the author of many books, including the memoir *The Nazi Officers Wife* with Edith Hahn Beer, the novel *Stolen Goods*, the novel-musical *The Book of Candy*, the self-help book *The Ms. Guide to a Woman's Health* with Dr. Cynthia W. Cooke, and the film studies *Making Tootsie* and *Double De Palma*. She wrote the Peabody Award-winning TV documentary *She's Nobody's Baby: American Women in the 20th Century* and was a longtime contributing editor to Ms. Magazine. She lives in New Jersey. Bess Myerson now devotes her time mainly to advocacy in the area of women's health research and treatment, consumerism, education, and peace in the Middle East. She is on the National Advisory Board of the State of Israel Bonds, a member of the Share Board and a trained facilitator working with ovarian cancer survivors, and one of the founders of the Museum of Jewish Heritage. She lives in New York City.