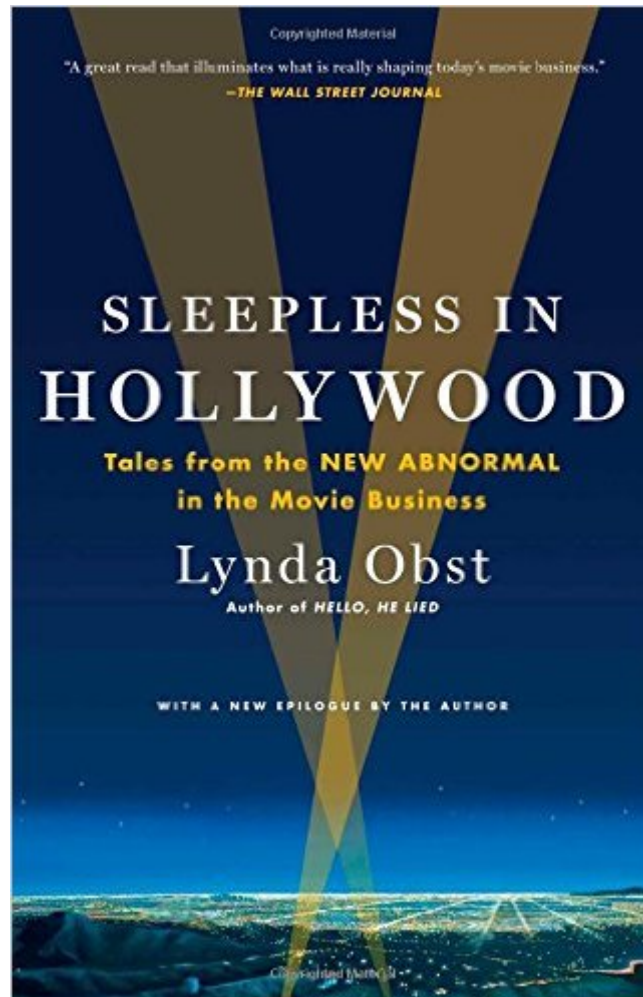


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Sleepless In Hollywood: Tales From The New Abnormal In The Movie Business



Synopsis

The veteran producer and author of the bestseller *Hello, He Lied* takes a witty and critical look at the new Hollywood and why the movie business is floundering. In a new introduction, she describes the tumultuous seasons that followed and predicts the crises still to come. Over the past decade, producer Lynda Obst gradually realized she was working in a Hollywood that was undergoing a drastic transformation. The industry where everything had once been familiar to her was suddenly disturbingly strange. Combining her own industry experience and interviews with the brightest minds in the business, Obst explains what has stalled the vast movie-making machine. The calamitous DVD collapse helped usher in what she calls the New Abnormal (because Hollywood was never normal to begin with), and studios are now heavily dependent on foreign markets for profit, a situation which directly impacts the kind of entertainment we get to see. Can comedy survive if they don't get our jokes in Seoul or allow them in China? Why are studios making fewer movies than ever—and why are they bigger, more expensive, and nearly always sequels or recycled ideas? Obst writes with affection, regret, humor and hope, and her behind-the-scenes vantage point allows her to explore what has changed in Hollywood like no one else has. This candid, insightful account explains what has happened to the movie business, and explores whether it'll ever return to making the movies we love—the classics that make us laugh or cry, or that we just can't stop talking about.

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Customer Reviews

Lynda Obst has pretty impressive credentials, from starting out as in development with Geffen going

on to produce some very notable films from the 1980s up to fairly recently. She now serves as the Executive Producer on "Hot in Cleveland" and that show's sensibilities about Hollywood give some knowing nods as to how Obst feels about the entertainment industry. With "Sleepless in Hollywood" she provides a concise synopsis of what's going wrong in Hollywood, a change she saw unfolding over the past decade, and how those changes are fundamentally altering the entertainment business. As online and streaming video have gained a greater share of the market, along with piracy and file sharing, the DVD market has collapsed just as it did with CDs for the music industry. As the studios lost this stable and predictable revenue stream it created huge problems for them. As a result studios opted to be more cautious, skewing towards known quantities: remakes, sequels, prequels, rehashing television shows as movies, reboots, origin stories, and the like. And since a significant portion of revenue now comes from overseas ticket sales films had to be dumbed down and the humor made more broad so as to appeal to a broader swath of viewers in different societies. Smart, witty, urbane comedies are out, relegated to the realm of independent outlets, the big studios started making fewer films, and the pressure was on to make sure every film was a hit through relentless marketing, tie-ins, and product placement. The result is we don't get great original movies like we used to years ago and the industry is starting to slowly commit suicide on an endless repetitive cycle or rehashing old ideas.

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