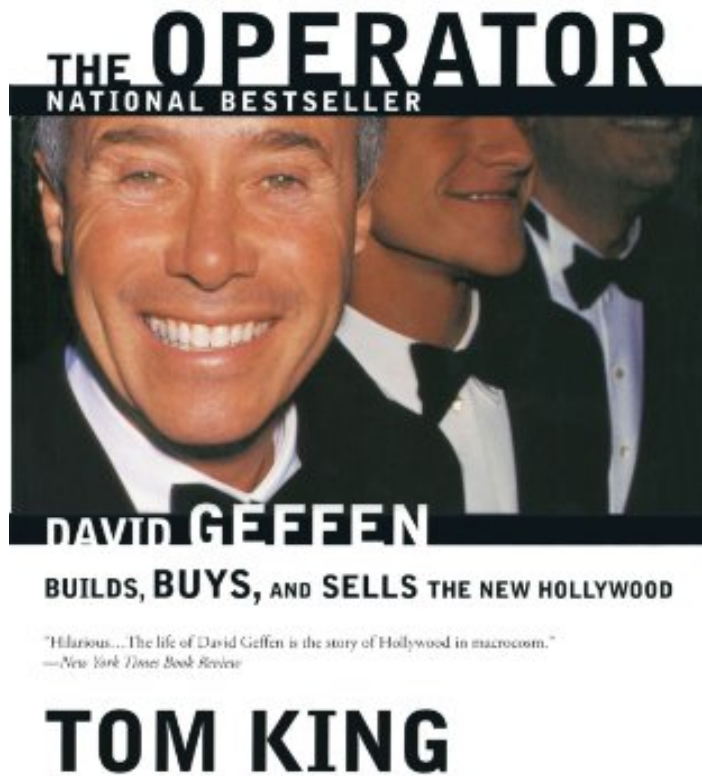


[Download free pdf] The Operator: David Geffen Builds, Buys, and Sells the New Hollywood

The Operator: David Geffen Builds, Buys, and Sells the New Hollywood

Thomas R. King

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Thomas R. King : The Operator: David Geffen Builds, Buys, and Sells the New Hollywood before purchasing it in order to gage whether or not it would be worth my time, and all praised The Operator: David Geffen Builds, Buys, and Sells the New Hollywood:

0 of 0 people found the following review helpful. This is the perfect title for this bookBy JB VickPretty good read . Definitely filled with insight from people who know the subject and are afraid to say anything negative about him.

However, the author makes up for it by inserting that train of thought himself and paints a clear picture. It ends around 1992 so we can expect a sequel! I hope they add more "how he did this" type of stories rather just saying "he did it".....Big drawback is you can't find it digital. Gotta buy the tree. But its worth the effort.4 of 5 people found the following review helpful. Lots of anecdotes, little depth.By Carl199You have to wonder how a reporter...from The Wall Street Journal, no less, can be so adept at cliché slinging and say so little about character and motivation in so many pages. If you read this book, you'll read it because you already know a little about Geffen and are curious as to how he got where he is. You'll find out about the "how", but you won't find out about the "why". You'll read about Geffen's clever and frequently dishonest deal making, but you won't know why he was compelled, or driven, to do what he did. Instead of providing some analysis of this type, the author seems more concerned in employing clichés such as "catapulted to...." or "rocketed to..." or "shot up the list...." etc. etc... on to the point of annoyance. This is a complex story that should not have been told so simply and, in fact, patronizingly. It gets three stars from me only because it does supply the details. But it annoyed me while I was getting them.3 of 7 people found the following review helpful. An unintelligent approach towards an intelligent mogulBy ZiggyThe book is a good read, mainly if you are a fan of gossip. The book by Tom King seems like his research was based on unintelligent gossips, more than a well-thought-out dive into the life of a very successful businessman. It's hard to analyze intelligent, successful people, just for the simple fact that they think so differently. Geffen is an exceptionally talented human being, with a very keen sense of business management. And like any super-smart person, in order to be very successful, one has to be ruthless sometimes. But, after reading the book, the reader is left with the feeling that Geffen is mostly ruthless and doesn't really have a good bone in his body. The portrayal into the life of a Hollywood superstar should have been more in-depth, more well-researched, and more intelligent. For people who don't know Geffen, I had expected to have a glimpse into the life of a magnate, who he is, and how he became what he is. But sadly, I didn't have a clue before, and I don't have one now. The book is not so bad to read, only as a biography....

A crazy American epic NewsweekComplex, contentious, and blessed with the perfect-pitch ability to find the next big talent, David Geffen has shaped American popular culture and transformed the way Hollywood does business. His dazzling career has included the roles of power agent, record-industry mogul, Broadway producer, and billionaire Hollywood studio founderbut from the beginning his accomplishments have been shadowed by the ruthlessness with which he has pursued fame, money, and power. With The Operator, Tom Kingwho interviewed Geffen for the book and had unimpeded access to his circle of intimatespresents a mesmerizing chronicle of Geffens meteoric rise from the mailroom at William Morris, as well as a captivating tour of thirty sizzling years of Hollywood history. Drawing on the recollections of celebrities such as Tom Cruise, Yoko Ono, Warren Beatty, Courtney Love, Paul Simon, and even Cher (whom Geffen nearly married), The Operator transports readers to a world that is as ruthless as it is dazzling, revealing a great American story about success and the bargains made for it. A detailed portrait of Hollywoods premier manipulatorThe Operator is as much a composite portrait of the New Hollywood as it is of the fifty-seven-year-old partner in DreamWorks SKG. San Francisco ChronicleIlluminating...[The Operator] shows how raging ambition and chutzpah are as much valued as talentor more so in determining success. Philadelphia Inquirer

.com DreamWorks cofounder David Geffen, as portrayed by Wall Street Journal reporter Tom King, is in various ways a saint, a visionary, and an absolute maniac. In his saintly mode, Geffen both raises and gives record-breaking sums of money to AIDS foundations, advises and supports the President and progressive causes, and races to visit old friends stricken with grief or illness (even the washed-up agent Sue Mengers, whose friendship could do him no earthly good). As a visionary in the music, movie, and Broadway theater industries, Geffen orchestrates the sale of his record companies, which made him a billionaire, and brings you Laura Nyro; Cats; Crosby, Stills, Nash, and Young; Tom Cruise; the Eagles; Nirvana; Bob Dylan; John Lennon; Guns N' Roses; Saving Private Ryan; and Joni Mitchell (who immortalized his deepest yearnings in her tune "Free Man in Paris"). But the most impressive and detailed portion of King's landmark biography is Geffen's performance as an entertainment entrepreneur, and in this capacity he is apparently a visionary and a maniac at the same time. Not only does he discover all manner of talents and works of art and hire the best hit-sniffers in the business, he also masters the fine Hollywood art of the Machiavellian tantrum. Geffen allegedly softens up his prey in a business deal by offering up disarming gossip about his own life--his traumatic courtship of Cher, or Marlo Thomas, perhaps, or the male prostitute he is said to have boasted about being in bed with the night John Lennon was shot. At some point, minutes or decades into an apparent friendship, Geffen is shown betraying anyone, even best friends and mentors, in his relentless quest for winning a deal. King's book provides a ringside seat; it's fascinating to watch Tinseltown's titans slug it out in championship bouts, maneuvering, lying, reuniting, and seizing power like crazed Renaissance princes. In one memorable encounter, Geffen protests that Sid Sheinberg of MCA is displeasing his DreamWorks colleague, Steven Spielberg. "David, stop screaming," says Sheinberg. "I'm not screaming!" Geffen screams. "David, you know what would make me happy?" says Spielberg. "Stop screaming." It turns out that Geffen doesn't even know the details of the deal in question. But nobody knows how to strike a deal--with mind and maniacal heart--like David Geffen. --Tim AppeloFrom Library JournalIt's easy to

see why David Geffen hates this book. King, who has written about the entertainment business for the Wall Street Journal for nearly ten years, portrays Geffen as a mixed-up, tantrum-prone, greed-driven, Machiavellian huckster. King clearly got a good deal of access to friends and past associates as well as Geffen himself before the mogul decided to withdraw authorization from the project. And Geffen apparently has plenty of enemies willing to tell tales of infantile and brutish behavior. King carefully orders these to reveal the chronology of Geffen's rise and subsequent manipulations; and plentiful personal anecdotes will satisfy readers looking for cocktail-party small talk. It may all even be true; but truth is not the only measure of biography. King's journalistic training is his biggest problem. His unnuanced, just-the-facts style does not sustain interest through more than 500 pages of narrative, and his insistence on resolving inconsistencies and explaining behavior with formulaic psychology results in a cardboard cutout of his subject. Most surprisingly from a WSJ reporter, Geffen's skills as a deal-maker are left relatively unexplored beyond retellings of who were the players and who got what out of the deal. There will be demand for the book, and King's early access means it will be the most fully researched source on Geffen for years to come, but most libraries can make do with a single copy of this workmanlike effort.--Eric Bryant, "Library Journal" Copyright 2000 Reed Business Information, Inc. From *The Operator* Geffen told Cher about the sexual encounters he had had with men and how he was struggling with his sexual identity. He hastily added that his relationships with men had been about sex and nothing more. He was afraid of the opposite sex, he told her, but said that he believed a relationship with a woman would offer him the best chance to find true love. Cher had been surrounded by gay men her entire professional life, and Geffen's confessions left her unfazed. "What is it that you do?" Cher finally asked Geffen. "I am the chairman of Elektra/Asylum Records," he told her. "Oh, well, you don't look like it," she said. "You look just like a little schlepper." Geffen was charming, offsetting his usual braggadocio with vulnerability. The two stayed up well into the night, exchanging the stories of their lives. Geffen told her he had become a millionaire more than five years earlier. He told her that he thought he had accomplished everything he wanted to achieve, but that somehow the fame and the money was unfulfilling. "I'm not alone anymore," Cher thought to herself. She had never known anyone in her life who made her feel so comfortable. During his therapy session the next day, Geffen made a startling admission to Dr. Grotjahn. "I think I'm in love with Cher," he said. From the Hardcover edition.