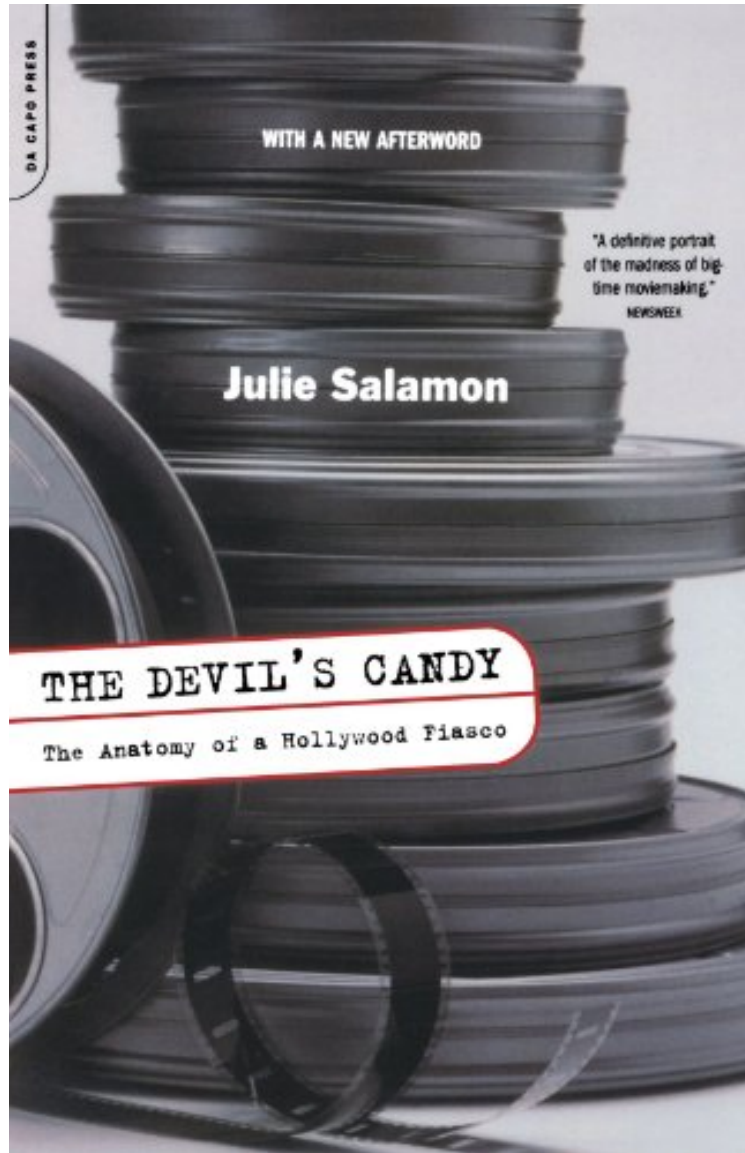


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## The Devil's Candy: The Anatomy Of A Hollywood Fiasco

*Julie Salamon*

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**Julie Salamon : The Devil's Candy: The Anatomy Of A Hollywood Fiasco** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Devil's Candy: The Anatomy Of A Hollywood Fiasco:

2 of 2 people found the following review helpful. Must-Read for Hollywood Behind-the-Scenes LoversBy Holli C. BuckI'll start by saying that I have never read Tom Wolfe's 'The Bonfire of the Vanities,' nor have I seen the movie.

But I am fascinated with what takes place behind the scenes in Hollywood. All I'd heard about the movie was that it wasn't like the book and it was a bomb. That fueled my curiosity, so I picked up this book. Julie Salamon's unfettered access is something I'd never see before (and I doubt any other director will grant it again). The amount of bureaucracy involved in making a film is utterly fascinating. Much more than I expected there to be. If you're interested in the movie-making process, pick this up. If you're interested in the behind-the-scenes of Hollywood politics, pick this up. It's an interesting read, wonderfully paced, and I recommend it. 1 of 1 people found the following review helpful. Enjoyed it immensely By Kindle Customer I saw a description of this book as a guilty pleasure and I find that accurate. It's not particularly nourishing but as an account of the weird and wacky world of modern studio filmmaking, it's just fascinating. Too long by 100 pages and that tries one's patience but still a worthwhile read. 0 of 0 people found the following review helpful. Wonderful Inside View of the Hollywood Film Making process By James Whatever your feelings about the movie and book *Bonfire of the Vanities* (I considered the movie unworthy of its "disaster" label though it failed to capture the tone or message of the book); regardless of what you think of De Palma films (I never watched one that didn't at least interest me on some technical level and many are my favorites); if you love movies this book will hold your interest all the way to the end. It gave me an appreciation for the exciting and exhausting challenge of film making.

When Brian De Palma agreed to allow Julie Salamon unlimited access to the film production of Tom Wolfe's best-selling book *The Bonfire of the Vanities*, both director and journalist must have felt like they were on to something big. How could it lose? But instead Salamon got a front-row seat at the Hollywood disaster of the decade. She shadowed the film from its early stages through the last of the eviscerating reviews, and met everyone from the actors to the technicians to the studio executives. They'd all signed on for a blockbuster, but there was a sense of impending doom from the starheart-of-gold characters replaced Wolfe's satiric creations; affable Tom Hanks was cast as the patrician heel; Melanie Griffith appeared mid-shoot with new, bigger breasts. This riveting insider's portrait provides a timeless account of an industry where art, talent, ego, and money combine and clash on a monumental scale.

From Publishers Weekly Salamon chronicles the making of the film version of *The Bonfire of the Vanities*, one of Hollywood's all-time biggest flops. Photos. Copyright 1992 Reed Business Information, Inc. From Library Journal Salamon, film critic for *The Wall Street Journal*, was given seemingly unlimited and early entree to the production of Brian De Palma's film version of Tom Wolfe's novel *The Bonfire of the Vanities*. This is apparently the first time a writer has been allowed such unfettered access to the creation of a film since Lillian Ross wrote *Picture* (LJ 10/1/52) based on the filming of *The Red Badge of Courage* (1951). Wisely, Salamon's narrative includes not only De Palma and the leading actors, but lesser-known contributors such as the costume designer, production assistants, and location scouts. She is adept at interweaving all viewpoints and activities into the whole. Although the film was a colossal failure, for reasons which Salamon makes very clear, the book is an eminently readable success. - Roy Liebman, California State Univ. Lib., Los Angeles Copyright 1991 Reed Business Information, Inc. From Kirkus sEngaging, in-depth study of how Tom Wolfe's *The Bonfire of the Vanities* was transferred from megahit book to megaflop movie; by the film critic of *The Wall Street Journal*, novelist of *White Lies* (1987). With an okay from Brian de Palma, *Bonfire's* director, Salamon jumped on board early, when only Tom Hanks had been hired to play Sherman McCoy. She charts the movie's birth pains, financing, script revisions, casting, location-scouting in the Bronx and Manhattan, the New York shoot and the Los Angeles shoot, second unit work for backgrounds not directed by de Palma, editing, sound mixing, scoring, previews around L.A. and in Boston, reediting, advertising, premiere, and reviews. Salamon keeps a steady interest both in the artisans and the mechanics of their art without ever quite finding a voice of her own (say, like Pauline Kael's) or revealing how her presence on the scene may have affected anything. "The devil's candy" is a phrase from Peter Guber, the movie's original producer, which means both the actress to be cast as Sherman's mistress and the orgasm of instant success, as in *E.T.* or *Batman*. The book's embattled center is de Palma, who is rescued from his ghoulish image in suspense films, and would be the book's tragic hero were the abortive film a tragedy instead of a creative misfire from the first script and first compromise onward. Even so, this movie struck its makers as "the definitive vehicle of dreams...the stretch limo of hopes and ambition." Stephen Spielberg's take on what happened is right on target: "Brian is stepping into shoes that can be worn by other film makers. When he does that he's caught up in the machinery of the studio system." Like watching a World Trade Center tower topple onto Wall Street. (Eight-page bw photo insert--not seen.) -- Copyright 1991, Kirkus Associates, LP. All rights reserved.