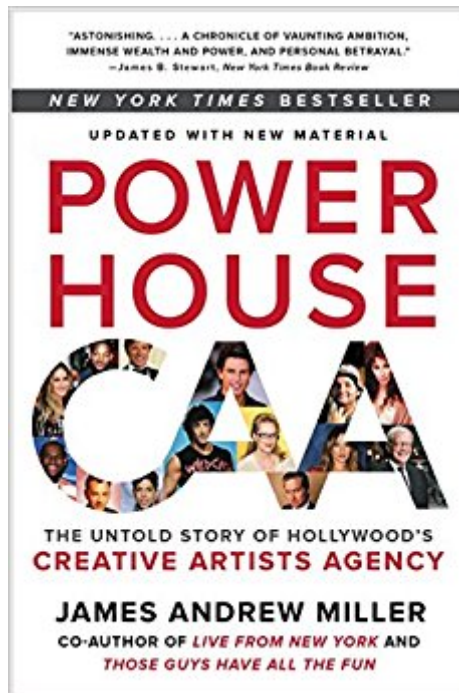




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Powerhouse: The Untold Story Of Hollywood's Creative Artists Agency



Synopsis

A New York Times bestseller, now updated with an afterword and exclusive new material From the #1 bestselling author behind acclaimed oral histories of Saturday Night Live and ESPN comes "the most hotly anticipated book [in decades]" (Variety): James Andrew Miller's irresistible insider chronicle of the modern entertainment industry, told through the epic story of Creative Artists Agency (CAA) — the ultimate power player that has represented the world's biggest stars and shaped the landscape of film, television, comedy, music, and sports. Started in 1975, when five bright and brash upstarts left creaky William Morris to form their own innovative talent agency, CAA would come to revolutionize Hollywood, representing everyone from Tom Cruise, Meryl Streep, Robert De Niro, and Steven Spielberg to Jennifer Lawrence, J.J. Abrams, Will Smith, and Brad Pitt. Over the next decades its tentacles would spread aggressively into sports, advertising, and digital media. Powerhouse is the fascinating, no-holds-barred saga of that ascent. Drawing on unprecedented and exclusive access to the men and women who built and battled with CAA — including co-founders Michael Ovitz and Ron Meyer and rivals like Ari Emanuel of William Morris Endeavor — as well as the stars themselves, Miller spins a unique and unforgettable tale of brilliance, ambition, betrayal, and outrageous success.

Book Information

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Customer Reviews

An Best Book of August 2016: When Powerhouse first crossed my desk I was mildly intrigued with the idea of getting an inside look at the Creative Arts Agency, which has come to represent some of the biggest names in Hollywood and beyond. Then I read fifty pages and was totally hooked.

I'm not even familiar with all the players – although of course names like Tom Cruise and Michael Ovitz jumped right out – but it didn't matter because their anecdotes about the people and personalities who re-wrote the rule book on how agents work with their celebrity clients are completely addicting. There are stories of overblown egos and overindulgence, brilliant strategy and crushing betrayal – this is a no-holds-barred account of five decades of Hollywood's movers and shakers told by the people who lived it. Whether you're an avid movie goer or only watched the Academy Awards when Tina Fey was hosting, *Powerhouse* is a front row seat to the building of an entertainment industry icon in all its garish glory. And it's nearly impossible to look away. --Seira Wilson, The Book Review --This text refers to the MP3 CD edition.

“*Powerhouse* delivers a chronicle of vaunting ambition, immense wealth and power, and personal betrayal all the more astonishing in a business ostensibly built on loyalty and trust. Even more impressive is Miller's ability to get nearly everyone involved not only to talk but also go on the record.” (New York Times Book Review) “Magisterial. ... One of the two most important books about the business of entertainment to come out in 2016. ... A must read for anyone who wants to work in Hollywood or just know how Hollywood works.” (The Hollywood Reporter) “It's dishy. It's like *People Magazine* meets *The Godfather*. It's like nothing else. I ate it up.” (New York Post) “Eminently readable and moves at a fast pace thanks to dozens of fascinating celebrity stories.” (Mashable) “The year's hottest Hollywood tell-all.” (New York Daily News) “Probably the most hotly anticipated book since Julia Phillips's tell-all *YOU'LL NEVER EAT LUNCH IN THIS TOWN AGAIN* dropped more than two decades ago.” (Variety) “[F]un to read both for the boldface names - including agency founders Michael Ovitz and Ron Meyer, and clients like Magic Johnson and Ali MacGraw - and for a glimpse into a largely unseen world of cultural influencers.” (The National Book Review)

This book covers the period from the time that some of the CAA founders worked at William Morris, how CAA was created, how it functioned in its long heyday, and how it changed when the Young Turks took over after Ovitz left. If you've never seen the inside of the book or read any excerpts, it is not a narrative by the author; instead, it is a compilation of narratives by the founders of CAA, some of the agents, some actors, the Young Turks, and people on the periphery. If you

don't know at least who these people are, this book may be very confusing to read. It does provide an interesting insight into the mindset of agents, how they function, what the job entails, and the "it's-good-to-be-King" philosophy of the major power brokers in Hollywood. Yes, they eat their young for breakfast in that town! Since the narratives are provided by the individuals themselves, I found that there was a lot of back-patting, and "he was so nice", "everybody loved him" etc. etc. etc. That was not genuine and clouded some of the book for me. Come on...this is Hollywood. If you're an agent, and a successful one, you would throw your mother off of a cliff or sell your firstborn to get the best client and/or deal. Having most of the people praise Ovitz when, in reality, he was to the right of Ghengis Khan, was feeble. But I suppose that most of the people in the book are still active in Hollywood so you never burn your bridges - especially in Tinseltown where the powers-that-be NEVER forget ANYTHING. Comments on the Kindle edition: BAD, BAD, BAD.....in what world do booksellers think they can just copy/paste a hardcover into a Kindle version?? It doesn't work. The formatting was terrible in many places; there were "bookmarks" already in the book - what's that about? and....there are photos but 99% of the photos are on one page and captions are either on the page before the photo or after the photo. So if you want to know who's-who in the photo to have to keep going back a page or forward to next page. Ugh!!! I find this is an issue with other Kindle versions of books and it astounds me that we can land a man on the moon but someone can't spend the time to format a hardcover book into a reader-version.

It's packed full of insider points of view. So it's very interesting in that respect. However, that positive comes at the cost of a rather odd style - the author has assembled quotes from those involved so that if a particular issue is covered one gets the POV of maybe 2-3-4 people involved in the event. And I assume these are pretty much verbatim quotes. Which is good if one is interested in hearing how the subjects talk, idioms, syntax, how they make a point - which is very useful -- but it's not literature, it's not a single voice narrative. So I found it a little emotionally rootless. It's more of a reporting style. There are so many contributors. Though the author would orient the reader to the players and their hierarchy I kept forgetting who had done what and said what which was important in reading the subtext of their commentary. I was familiar with a number of the names so had a vague notion of what was going on at the time, but I really could get lost if I left the book a few days or weeks and tried to come back to it. But all this said, it's a treasure trove of eye openers for anyone who has or aspires to have a big shot agent looking out for their career. It's about how the sausage is made.

If you like the "business" end of show business, this is the book for you. Miller is an excellent writer and Powerhouse is full of great stories, giving you a peek into the entertainment world and -- for me -- many reasons I'm glad not to be a part of it. The creation, evolution, and growth pains of CAA are told through its many voices, the owners, the workers, and the clientele. Miller's style is very different and may be jarring to some readers. I would advise getting used to it, as you are in for a fun ride here. All the complaints here on relate to his essentially quoting verbatim his interviews with the book's characters. It's really a massive interview, so one needs to settle down into that literary formula. You'll hear about Hollywood's glad-handing and backstabbing. I found myself laughing out loud at parts (an agent guarantees his client makes a flight to Paris by calling in a bomb threat to delay take-off. Stuff like that you can't make up). Buy and enjoy!

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