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‘The Power of Film’ by UCLA Professor Howard Suber Receives High Praise from Hollywood Insiders

(Note to Editors: For more information about Howard Suber or his book, “The Power of Film,” or to schedule an interview and/or review the book, please contact Toni Lawrence at (951) 681-6060 or pofmedia@earthlink.net.)

Geoffrey Gilmore, director of the Sundance Film Festival, describes Howard Suber as “one of the foremost teachers of film in the world” and director Francis Ford Coppola describes Suber’s new book, “The Power of Film,” as “a remarkable work” and “surprisingly contrary to ‘what everyone knows’ ” about filmmaking.

Howard Suber has taught for more than 40 years at UCLA’s School of Theater, Film and Television and has inspired and educated several generations of American and foreign filmmakers and writers.

In “The Power of Film,” which will be published in September 2006 by Michael Wiese Productions, Suber examines the patterns and principles that make films popular and memorable. It is a definitive analysis of film storytelling, written both for those who want to create films and for those who just want to understand them better.

“The Power of Film” is being celebrated by Hollywood insiders on both the business and creative sides of filmmaking.

Director/screenwriter Alexander Payne (“Sideways,” “About Schmidt”), a former student of Suber’s, calls “The Power of Film” a fascinating and thought-provoking work.

“For years students in Howard Suber’s legendary classes at UCLA begged him to write a book,” Payne said. “Now that he has delivered it, filmmakers, scholars and anyone else with a serious interest in film can rejoice.”

Sundance's Gilmore said, "This book does not try to categorize audiences or to provide simplistic 'rules' for screenwriting and filmmaking. In fact, true to his always skeptical spirit, Suber debunks a good portion of the so-called rules."

In one passage that challenges the "rule" that Hollywood films should have happy endings, Suber lists more than 40 memorable and popular films, such as "On the Waterfront," "Schindler's List," "The Godfather" and "The Silence of the Lambs," that do not conform to that belief.

Happy endings, he writes, are ones are happy for the audience but not necessarily for the characters.

"The hero may have lost the world," Suber explains, "but he has gained his soul. In so doing, he has transcended what the world calls 'victory'."

Robin Russin, co-author of "Screenplay: Writing the Picture," said, "If UCLA is the Camelot of screenwriting schools — which I believe it is — Professor Howard Suber is its Merlin. For more than four decades, students have entered his classroom to see the secrets of screen magic revealed — not only how movies work, but why they affect us so deeply, and how we can apply those secrets to our own concoctions.

"Here it is at last, a witty A-to-Z of the raw ingredients out of which the magic of film is spun. From now on this book will sit on the screenwriter's desk, next to the dictionary and the thesaurus."

For more background about the author and the book, visit www.thepoweroffilm.com.

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