

Read Book Easy Riders, Raging
Bulls: How The Sex Drugs And
Rock 'N' Roll Generation Saved
**Easy Riders, Raging
Bulls: How The Sex
Drugs And Rock 'N'
Roll Generation
Saved Hollywood**

Read Book Easy Riders, Raging Bulls: How The Sex Drugs And Rock 'N' Roll Generation Saved Hollywood

The motion picture producer describes his early career as an actor, liaisons with actresses, rise to powerful studio executive, time in a mental institution, drug use, loss of status in Hollywood, and rise back to power.

Based on long-lost recordings, a set of

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revealing conversations between the film historian author and the iconic cultural provocateur unstintingly reflects on topics ranging from politics and literature to the shortcomings of his friends and the many films Welles wanted to make. 50,000 first printing.

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"I would number *Moving Places* among a handful of truly classic books about film." —James Naremore, author of *Acting in the Cinema*

In 1967, Peter Bart, then a young family man and rising reporter for the *New York Times*, decided to upend his

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life and enter the dizzying world of motion pictures. Infamous Players is the story of Bart's whirlwind journey at Paramount, his role in its triumphs and failures, and how a new kind of filmmaking emerged during that time. When Bart was lured to Paramount by

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his friend and fellow newcomer, the legendary Robert Evans, the studio was languishing, its slate riddled with movies that were out of touch with the dynamic sixties. By the time Bart left Paramount, in 1975, the studio had completed a remarkable run, with films

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such as The Godfather, Rosemary's Baby, Harold and Maude, Love Story, Chinatown, Paper Moon, and True Grit. But this new golden era at Paramount was also fraught with chaos and company turmoil. Drugs, sex, runaway budgets, management

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infighting, and even the Mafia found their way onto the back lot, making Paramount surely one of the most unpredictable, even bizarre, studios in the history of the movie industry. Bart reflects on Paramount's New Hollywood era with behind-the scenes

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details and insightful analysis; here too are his fascinating recollections of the icons from that time: Warren Beatty, Steve McQueen, Robert Redford, Clint Eastwood, Jack Nicholson, Marlon Brando, Al Pacino, Francis Ford Coppola, Roman Polanski, and Frank

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Sinatra, among others. For over four decades, first on the inside as a studio executive and later as the longtime editor in chief of Variety, Peter Bart has viewed Hollywood from an incomparable vantage point. The stories he tells and the lessons we learn

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from Infamous Players are essential for anyone who loves movies.

Chinatown and the Last Years of Hollywood

How Hollywood Taught Us to Stop Worrying and Love the Fifties
The Big Goodbye

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Rock 'N' Roll Generation Saved
A Life at the Movies
Hollywood

How the Sex 'n' Drugs 'n' Rock 'n' Roll
Generation Saved Hollywood
How the Sex-Drugs-And Rock 'N Roll
Generation Save
Examines the impact upon

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Hollywood of the generation of filmmakers from the 1960s to the 1980s

"A lively memoir . . . a first-hand work of cinema history . . . the testament of a pivotal figure in American moviemaking."

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—Martin Scorsese The list of films Irwin Winkler has produced in his more-than-fifty-year career is extraordinary: Rocky, Goodfellas, Raging Bull, De-Lovely, The Right Stuff, Creed, and The Irishman. His

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films have been nominated for fifty-two Academy Awards, including five movies for Best Picture, and have won twelve. In A Life in Movies, his charming and insightful memoir, Winkler tells the stories of his

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Hollywood career through his many films as a producer and then as a writer and director, charting the changes in Hollywood over the past decades. Winkler started in the famous William Morris mailroom and made his first

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film—starring Elvis—in the last days of the old studio system. Beginning in the late 1960s, and then for decades to come, he produced a string of provocative and influential films, making him one of the most

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critically lauded, prolific, and commercially successful producers of his era. This is an engrossing and candid book, a beguiling exploration of what it means to be a producer, including purchasing rights,

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developing scripts, casting actors, managing directors, editing film, and winning awards. Filled with tales of legendary and beloved films, as well as some not-so-legendary and forgotten ones, A Life in Movies takes

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readers behind the scenes

and into the history of

Hollywood. "Charming and

anecdote packed . . .

popcorn for movie nerds."

—Newsweek "A deftly written

recollection of an eventful

and happy life in a

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precarious and, frankly, insane business; a remarkably clear-eyed look behind the scenes of moviemaking." —Kevin Kline
'The most revelatory and entertaining Hollywood book since.Easy Riders, Raging

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Bulls'. Daily Telegraph

It's a typical summer Friday night and the smell of popcorn is in the air.

Throngs of fans jam into air-conditioned multiplexes to escape for two hours in the dark, blissfully lost in

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Hollywood's latest glittery confection complete with megawatt celebrities, awesome special effects, and enormous marketing budgets. The world is in love with the blockbuster movie, and these cinematic behemoths

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Hollywood

have risen to dominate the film industry, breaking box office records every weekend. With the passion and wit of a true movie buff and the insight of an internationally renowned critic, Tom Shone is the

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first to make sense of this phenomenon by taking readers through the decades that have shaped the modern blockbuster and forever transformed the face of Hollywood. The moment the shark fin broke the water in

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1975, a new monster was born. Fast, visceral, and devouring all in its path, the blockbuster had arrived. In just a few weeks Jaws earned more than \$100 million in ticket sales, an unprecedented feat that

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heralded a new era in film.

Soon, blockbuster auteurs such as Steven Spielberg, George Lucas, and James Cameron would revive the flagging fortunes of the studios and lure audiences back into theaters with the

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promise of thrills, plenty of action, and an escape from art house pretension. But somewhere along the line, the beast they awakened took on a life of its own, and by the 1990s production budgets had

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escalated as quickly as profits. Hollywood entered a topsy-turvy world ruled by marketing and merchandising mavens, in which flops like Godzilla made money and hits had to break records just to break even. The blockbuster

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changed from a major event that took place a few times a year into something that audiences have come to expect weekly, piling into the backs of one another in an annual demolition derby that has left even Hollywood

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aghast. Tom Shone has interviewed all the key participants -- from cinematic visionaries like Spielberg and Lucas and the executives who greenlight these spectacles down to the effects wizards who

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detonated the Death Star and blew up the White House -- in order to reveal the ways in which blockbusters have transformed how Hollywood makes movies and how we watch them. As entertaining as the films it chronicles,

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Blockbuster is a must-read for any fan who delights in the magic of the movies.

The Life and Wild Times of Warren Beatty

Politics, Society, and the Seventies Film in America

On Film Editing

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Moving Places

wie die Sex-&-Drugs-&-Rock'n
'Roll-Generation Hollywood
rettete

Conversations Between Henry
Jaglom and Orson Welles
Nominees and Winners, the
Worst Achievements in

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"The Hollywood memoir that tells all . . . Sex. Drugs. Greed. Why, it sounds just like a movie."—The New York Times

Every memoir claims to bare it all, but Julia Phillips's actually

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does. This is an addictive, gloves-off exposé from the producer of the classic films *The Sting*, *Taxi Driver*, and *Close Encounters of the Third Kind*—and the first woman ever to win an Academy Award for Best Picture—who

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made her name in Hollywood during the halcyon seventies and the yuppie-infested eighties and lived to tell the tale. Wickedly funny and surprisingly moving, You'll Never Eat Lunch in This Town Again takes you on a trip

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through the dream-manufacturing capital of the world and into the vortex of drug addiction and rehab on the arm of one who saw it all, did it all, and took her leave. Praise for You'll Never Eat Lunch in This

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Town Again "One of the most honest books ever written about one of the most dishonest towns ever created."—The Boston Globe "Gossip too hot for even the National Enquirer . . . Julia Phillips is not so much

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Hollywood's Boswell as its Dante."—Los Angeles Magazine

"A blistering look at La La Land."—USA Today "One of the nastiest, tastiest tell-alls in showbiz history."—People

The novel that inspired the film

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starring James Franco and Seth Rogen: "One of a kind . . . a funny, unnervingly surreal page turner" (Newsweek). Named one of the Best Books of the Year by the Washington Post Book World, Newsweek, and the Los

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Angeles Times Book Review

Zeroville centers on the story of Vikar, a young architecture student so enthralled with the movies that his friends call him "cinéautistic." With an intensely religious childhood behind him,

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and tattoos of Elizabeth Taylor and Montgomery Clift on his head, he arrives in Hollywood—where he's mistaken for a member of the Manson family and eventually scores a job as a film editor. Vikar

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discovers the frames of a secret film within the reels of every movie ever made, and sets about splicing them together—a task that takes on frightening theological dimensions. Electrifying and “darkly funny,”

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Zeroville dives into the renegade American cinema of the 1970s and '80s and emerges into an era for which we have no name (Publishers Weekly). "Funny, disturbing, daring . . . dreamlike and sometimes nightmarish."

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Hollywood

—The New York Times Book Review “Magnificent.” —The Believer “[A] writer who has been compared to Vladimir Nabokov, Don DeLillo, and Thomas Pynchon.” —Bookmarks Magazine “Erickson is as unique

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and vital and pure a voice as American fiction has produced.”

—Jonathan Lethem

In this 20th anniversary edition, Kolker continues and expands his inquiry into the phenomenon of cinematic representation of

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culture by updating and revising the chapters on Kubrick, Scorsese, Altman and Spielberg. "Much more than a page-turner. It's the first essential work of cultural history of the new decade." —Charles Kaiser, The

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Guardian One of The Washington Post's 50 best nonfiction books of 2021 | A Publishers Weekly best book of 2021 The Pulitzer Prize-winning journalist and New York Times-bestselling author of the behind-the-scenes

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explorations of the classic American Westerns High Noon and The Searchers now reveals the history of the controversial 1969 Oscar-winning film that signaled a dramatic shift in American popular culture.

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Director John Schlesinger's Darling was nominated for five Academy Awards, and introduced the world to the transcendently talented Julie Christie. Suddenly the toast of Hollywood, Schlesinger used his

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newfound clout to film an expensive, Panavision adaptation of Far from the Madding Crowd. Expectations were huge, making the movie's complete critical and commercial failure even more devastating,

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and Schlesinger suddenly found himself persona non grata in the Hollywood circles he had hoped to conquer. Given his recent travails, Schlesinger's next project seemed doubly daring, bordering on foolish. James Leo

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Herlihy's novel *Midnight Cowboy*, about a Texas hustler trying to survive on the mean streets of 1960's New York, was dark and transgressive. Perhaps something about the book's unsparing portrait of cultural

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alienation resonated with him.

His decision to film it began one of the unlikelier convergences in cinematic history, centered around a city that seemed, at first glance, as unwelcoming as Herlihy's novel itself. Glenn

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Frankel's Shooting Midnight Cowboy tells the story of a modern classic that, by all accounts, should never have become one in the first place. The film's boundary-pushing subject matter—homosexuality,

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prostitution, sexual assault—earned it an X rating when it first appeared in cinemas in 1969. For Midnight Cowboy, Schlesinger—who had never made a film in the United States—enlisted Jerome Hellman,

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a producer coming off his own recent flop and smarting from a failed marriage, and Waldo Salt, a formerly blacklisted screenwriter with a tortured past. The decision to shoot on location in New York, at a time

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when the city was approaching its gritty nadir, backfired when a sanitation strike filled Manhattan with garbage fires and fears of dysentery. Much more than a history of Schlesinger's film, Shooting Midnight Cowboy is an

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arresting glimpse into the world from which it emerged: a troubled city that nurtured the talents and ambitions of the pioneering Polish cinematographer Adam Holender and legendary casting director

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Marion Dougherty, who discovered both Dustin Hoffman and Jon Voight and supported them for the roles of "Ratso" Rizzo and Joe Buck—leading to one of the most intensely moving joint performances ever to

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appear on screen. We follow Herlihy himself as he moves from the experimental confines of Black Mountain College to the theatres of Broadway, influenced by close relationships with Tennessee Williams and Anaïs

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Nin, and yet unable to find lasting literary success. By turns madcap and serious, and enriched by interviews with Hoffman, Voight, and others, Shooting Midnight Cowboy: Art, Sex, Loneliness, Liberation, and

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the Making of a Dark Classic is not only the definitive account of the film that unleashed a new wave of innovation in American cinema, but also the story of a country—and an industry—beginning to break free

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from decades of cultural and sexual repression.

EASY RIDERS, RAGING BULLS

The Kid Stays in the Picture

The Big Picture

The Golden Turkey Awards

Art, Sex, Loneliness, Liberation,

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Bulls: How The Sex Drugs And
Rock 'N' Roll Generation Saved
Hollywood
and the Making of a Dark Classic
A Novel

Blockbuster

From the New York Times

bestselling author of Fifth

Avenue, Five A.M. and Fosse

comes the revelatory account of

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the making of a modern American masterpiece

Chinatown is the Holy Grail of 1970s cinema. Its twist ending is the most notorious in American film and its closing line of dialogue the most

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haunting. Here for the first time is the incredible true story of its making. In Sam Wasson's telling, it becomes the defining story of the most colorful characters in the most colorful period of Hollywood history.

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Here is Jack Nicholson at the height of his powers, as compelling a movie star as there has ever been, embarking on his great, doomed love affair with Anjelica Huston. Here is director Roman Polanski, both

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predator and prey, haunted by the savage death of his wife, returning to Los Angeles, the scene of the crime, where the seeds of his own self-destruction are quickly planted. Here is the fevered dealmaking

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of "The Kid" Robert Evans, the most consummate of producers. Here too is Robert Towne's fabled script, widely considered the greatest original screenplay ever written. Wasson for the first time peels off layers of

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myth to provide the true account of its creation. Looming over the story of this classic movie is the imminent eclipse of the '70s filmmaker-friendly studios as they gave way to the corporate Hollywood we know

Read Book Easy Riders, Raging Bulls: How The Sex Drugs And Rock 'N' Roll Generation Saved Hollywood today. In telling that larger story, The Big Goodbye will take its place alongside classics like Easy Riders, Raging Bulls and The Devil's Candy as one of the great movie-world books ever written. Praise for Sam

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Wasson: "Wasson is a canny chronicler of old Hollywood and its outsize personalities...More than that, he understands that style matters, and, like his subjects, he has a flair for it." - The New Yorker "Sam Wasson

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is a fabulous social historian because he finds meaning in situations and stories that would otherwise be forgotten if he didn't sleuth them out, lovingly." - Hilton Als

In this compulsively readable

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and constantly surprising book, Peter Biskind, the author of the film classics "Easy Riders, Raging Bulls" and "Down and Dirty Pictures," writes the most intimate, revealing, and balanced biography ever of

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Hollywood legend Warren Beatty.

Between 1967 and 1976 a number of extraordinary factors converged to produce an uncommonly adventurous era in the history of American film.

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The end of censorship, the decline of the studio system, economic changes in the industry, and demographic shifts among audiences, filmmakers, and critics created an unprecedented opportunity

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for a new type of Hollywood movie, one that Jonathan Kirshner identifies as the "seventies film." In Hollywood's Last Golden Age, Kirshner shows the ways in which key films from this period-including

Read Book Easy Riders, Raging Bulls: How The Sex Drugs And Rock 'N' Roll Generation Saved Chinatown, Five Easy Pieces, The Graduate, and Nashville, as well as underappreciated films such as The Friends of Eddie Coyle, Klute, and Night Moves- were important works of art in continuous dialogue with the

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political, social, personal, and philosophical issues of their times. These "seventies films" reflected the era's social and political upheavals: the civil rights movement, the domestic consequences of the Vietnam

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war, the sexual revolution, women's liberation, the end of the long postwar economic boom, the Shakespearean saga of the Nixon Administration and Watergate. Hollywood films, in this brief, exceptional moment,

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embraced a new aesthetic and a new approach to storytelling, creating self-consciously gritty, character-driven explorations of moral and narrative ambiguity. Although the rise of the blockbuster in the second half

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of the 1970s largely ended Hollywood's embrace of more challenging films, Kirshner argues that seventies filmmakers showed that it was possible to combine commercial entertainment with serious

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explorations of politics, society, and characters' interior lives.

“To call Sue Mengers a ‘character’ is an understatement, unless the word is written in all-caps, followed by an exclamation

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point and modified by an expletive. And based on Brian Kellow's assessment in his thoroughly researched Can I Go Now? even that description may be playing down her personality a bit." —Jen Chaney, The

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Washington Post • A NY Times Culture Bestseller • An Entertainment Weekly Best Pop Culture Book of 2015 • A Booklist Top Ten Arts Book of 2015 • A lively and colorful biography of Hollywood's first

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Hollywood

superagent—one of the most
outrageous showbiz characters
of the 1960s and 1970s whose
clients included Barbra
Streisand, Ryan O'Neal, Faye
Dunaway, Michael Caine, and
Candice Bergen Before Sue

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Mengers hit the scene in the mid-1960s, talent agents remained quietly in the background. But staying in the background was not possible for Mengers. Irrepressible and loaded with chutzpah, she

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became a driving force of Creative Management Associates (which later became ICM) handling the era's preeminent stars. A true original with a gift for making the biggest stars in Hollywood

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listen to hard truths about their careers and personal lives, Mengers became a force to be reckoned with. Her salesmanship never stopped. In 1979, she was on a plane that was commandeered by a

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hijacker, who wanted Charlton Heston to deliver a message on television. Mengers was incensed, wondering why the hijacker wanted Heston, when she could get him Barbra Streisand. Acclaimed

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biographer Brian Kellow spins an irresistible tale, exhaustively researched and filled with anecdotes about and interviews more than two hundred show-business luminaries. A riveting biography of a powerful woman

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that charts show business as it evolved from New York City in the 1950s through Hollywood in the early 1980s, Can I Go Now? will mesmerize anyone who loves cinema's most fruitful period.

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Hollywood

Easy riders, raging bulls
Scenes from a Revolution

Don Simpson and the
Hollywood Culture of Excess
William Friedkin

Easy Riders, Raging Bulls
Miramax, Sundance, and the

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Hollywood

Rise of Independent Fil
How the Sex-Drugs-And Rock
'N Roll Generation Saved
Hollywood

**A Sunday Times (London),
Best Book of 2018 “A
thoughtful, entertaining,**

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and occasionally profound critical study of the texts that entertain, move and, sometimes, shape us.” –The Spectator (London) “A bold, witty, and brilliantly argued analysis of the role pop culture has played in

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the rise of American
extremism.” –Ruth Reichl

“You’ll never look at your
favorite movies and TV shows
the same way again. And you
shouldn’t.” –Steven

Soderbergh A bestselling
cultural journalist shows

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how pop culture prepared Americans to embrace extreme politics Almost everything has been invoked to account for Trump's victory and the rise of the alt-right, from job loss to racism to demography—everything, that

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is, except popular culture. In The Sky Is Falling bestselling cultural journalist Peter Biskind dives headlong into two decades of popular culture—from superhero franchises such as the Dark

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Knight, X-Men, and the Avengers and series like The Walking Dead and Game of Thrones to thrillers like Homeland and 24—and emerges to argue that these shows are saturated with the values that are currently

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animating our extreme politics. Where once centrist institutions and their agents—cops and docs, soldiers and scientists, as well as educators, politicians, and “experts” of every stripe—were

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glorified by mainstream Hollywood, the heroes of today's movies and TV, whether far right or far left, have overthrown this quaint ideological consensus. Many of our shows dramatize extreme

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circumstances—an apocalypse of one sort or another—that require extreme behavior to deal with, behavior such as revenge, torture, lying, and even the vigilante violence traditionally discouraged in mainstream entertainment. In

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this bold, provocative, and witty investigation, Biskind shows how extreme culture now calls the shots. It has become, in effect, the new mainstream.

Easy Riders Raging BullsHow the Sex-Drugs-And Rock 'N

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Roll Generation Save Simon and Schuster

Documents the cultural revolution behind the making of 1967's five Best Picture-nominated films, including Guess Who's Coming to Dinner, The Graduate, Doctor

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Doolittle, In the Heat of the Night, and Bonnie and Clyde, in an account that discusses how the movies reflected period beliefs about race, violence, and identity. 40,000 first printing.

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In this “dishy...superbly reported” (Entertainment Weekly) New York Times bestseller, Peter Biskind chronicles the rise of independent filmmakers who reinvented Hollywood—most notably Sundance founder

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Robert Redford and Harvey Weinstein, who with his brother, Bob, made Miramax Films an indie powerhouse. As he did in his acclaimed Easy Riders, Raging Bulls, Peter Biskind “takes on the movie industry of the 1990s

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and again gets the story”

(The New York Times).

Biskind charts in fascinating detail the meteoric rise of the controversial Harvey Weinstein, often described as the last mogul, who

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created an Oscar factory that became the envy of the studios, while leaving a trail of carnage in his wake. He follows Sundance as it grew from a regional film festival to the premier showcase of independent

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film, succeeding almost despite the mercurial Redford, whose visionary plans were nearly thwarted by his own quixotic personality. Likewise, the directors who emerged from the independent movement,

Read Book **Easy Riders, Raging Bulls: How The Sex Drugs And Rock 'N' Roll Generation Saved Hollywood**, such as **Quentin Tarantino, Steven Soderbergh, and David O. Russell**, are now among the best-known directors in Hollywood. Not to mention the actors who emerged with them, like **Matt Damon, Ben Affleck, Ethan Hawke, and**

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Uma Thurman. Candid, controversial, and “sensationally entertaining” (Los Angeles Times) Down and Dirty Pictures is a must-read for anyone interested in the film world.

Pictures at a Revolution

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Women Directors and the Feminist Reform of 1970s American Cinema
My Lunches with Orson
Shooting Midnight Cowboy
Hollywood's Last Golden Age
How Vampires, Zombies, Androids, and Superheroes

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Made America Great for Extremism

Easy Riders Raging Bulls

In this compulsively readable and constantly surprising book, Peter Biskind, the author of the film classics Easy Riders, Raging Bulls

Read Book Easy Riders, Raging Bulls: How The Sex Drugs And Rock 'N' Roll Generation Saved Hollywood and Down and Dirty Pictures, writes the most intimate, revealing, and balanced biography ever of Hollywood legend Warren Beatty. Famously a playboy, Beatty has also been one of the most ambitious and successful stars in

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Hollywood. Several Beatty films have passed the test of time, from Bonnie and Clyde to Shampoo, Heaven Can Wait, Reds (for which he won the best director Oscar), Bugsy, and Bulworth. Few filmgoers realize that along with

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Orson Welles, Beatty is the only person ever nominated for four Academy Awards for a single film -- and unlike Welles, Beatty did it twice. Biskind shows how Beatty used star power, commercial success, savvy, and charm to bend

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Hollywood moguls to his will.

Beatty's private life has been the subject of gossip for decades, and Star confirms his status as Hollywood's leading man in the bedroom, describing his affairs with Joan Collins, Natalie Wood, Leslie

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Caron and Madonna, among many others. Biskind explains how Beatty exercised unique control, often hiring screenwriters out of his own pocket, producing, directing, and acting in his own films. He was arguably one of the most

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successful and creative figures in Hollywood during the second half of the twentieth century, and in this fascinating biography, Warren Beatty comes to life -- complete with excesses and achievements -- as never before.

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When the head of Columbia Pictures, David Begelman, got caught forging Cliff Robertson's name on a \$10,000 check, it seemed, at first, like a simple case of embezzlement. It wasn't. The incident was the tip of the iceberg,

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the first hint of a scandal that shook Hollywood and rattled Wall Street. Soon powerful studio executives were engulfed in controversy; careers derailed; reputations died; and a ruthless, take-no-prisoners corporate power struggle for the

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world-famous Hollywood dream factory began. First published in 1982, this now classic story of greed and lies in Tinseltown appears here with a stunning final chapter on Begelman's post-Columbia career as he continued to

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dazzle and defraud . . . until his last hours in a Hollywood hotel room, where his story dramatically and poignantly would end.

Based on hundreds of interviews with directors such as Coppola, Scorsese, Hopper and Spielberg,

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as well as producers, stars, studio executives, writers, spouses, ex-spouses, and girlfriends, this is the story of the crazy world that the directors ruled.

Seeing is Believing is a provocative, shrewd, witty look at

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the Hollywood fifties movies we all love-or love to hate-and the thousand subtle ways they reflect the political tensions of the decade. Peter Biskind, former executive editor of Premiere, is one of our most astute cultural critics. Here he

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concentrates on the films everybody saw but nobody really looked at--classics like Giant, On the Waterfront, Rebel Without a Cause, and Invasion of the Body Snatchers--and shows us how movies that appear to be politically

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innocent in fact carry an ideological burden. As we see organization men and rugged individualists, housewives and career women, cops and doctors, teen angels and teenage werewolves fight it out across the screen from suburbia to

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the farthest reaches of the cosmos, we understand that we have been watching one long dispute about how to be a man, a woman, an American--the conflicts of the period in action. A work of brilliant analysis and meticulous

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conception, Seeing Is Believing offers fascinating insights into how to read films of any era.

A Cinema of Loneliness

New Hollywood Cinema

Easy Rider

You'll Never Eat Lunch in This

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Town Again

How the Sex, Drugs and Rock n
Roll Generation saved Hollywood
Star

Infamous Players

The 1990s saw a shock wave of
dynamic new directing talent that

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took the Hollywood studio system by storm. At the forefront of that movement were six innovative and daring directors whose films pushed the boundaries of moviemaking and announced to the world that something exciting was happening in

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Hollywood. Sharon Waxman, editor and chief of The Wrap.com and for Hollywood reporter for the New York Times spent the decade covering these young filmmakers, and in Rebels on the Backlot she weaves together the lives and careers

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of Quentin Tarantino, Pulp Fiction; Steven Soderbergh, Traffic; David Fincher, Fight Club; Paul Thomas Anderson, Boogie Nights; David O. Russell, Three Kings; and Spike Jonze, Being John Malkovich.
Hit and Run tells the improbable and

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often hilarious story of how two Hollywood film packagers went on a campaign to reinvent themselves as studio executives -- at Sony's expense. Veteran reporters Nancy Griffin and Kim Masters chronicle the rise of Jon Peters, a former

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Hollywood

hairdresser, seventh-grade dropout,
and juvenile delinquent, and his
soulless soul mate, Peter Guber --
and all the sex, drugs, and fistfights
along the way. It is the story of the
ultimate Hollywood con job and the
standard by which every subsequent

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business blunder has been measured.

Hit and Run delivers rock-solid business reporting liberally laced with inside gossip and outrageous scandal -- plus a new afterword bringing us up to date on the latest fallout from the Guber-Peters

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What is "New Hollywood"? The "art" cinema of the Hollywood "Renaissance" or the corporate controlled blockbuster? The introverted world of Travis Bickle or the action heroics of Indiana Jones,

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Buzz Lightyear, and Maximus the Gladiator? Innovative departures from the "classical" Hollywood style or superficial glitz, special effects, and borrowings from MTV? Wholesale change or important continuities with Hollywood's past?

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The answer suggested by Geoff King in *New Hollywood Cinema* is all of these and more. He examines New Hollywood from three main perspectives: film style, industry, and the social-historical context. Each is considered in its own right,

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sometimes resulting in different ways of defining New Hollywood.

But one of the book's central arguments is that a combination of these approaches is needed if we are to understand the latest incarnations of the cinema that continues to

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dominate the global market. King looks at the Hollywood

"Renaissance" from the late 1960s to the late 1970s, industrial factors shaping the construction of the corporate blockbuster, the role of auteur directors, genre and stardom

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in New Hollywood, narrative and spectacle in the contemporary blockbuster, and the relationship between production for the big and small screens. Case studies considered include Taxi Driver, Godzilla, and Gladiator, tracing the

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roots of New Hollywood from the 1950s to the start of the twenty-first century.

Liberating Hollywood examines the professional experiences and creative output of women filmmakers during a unique moment

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in history when the social justice movements that defined the 1960s and 1970s challenged the enduring culture of sexism and racism in the U.S. film industry. Throughout the 1970s feminist reform efforts resulted in a noticeable rise in the

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number of women directors, yet at the same time the institutionalized sexism of Hollywood continued to create obstacles to closing the gender gap. Maya Montañez Smukler reveals that during this era there were an estimated sixteen women

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making independent and studio
films: Penny Allen, Karen Arthur,
Anne Bancroft, Joan Darling, Lee
Grant, Barbara Loden, Elaine May,
Barbara Peeters, Joan Rivers,
Stephanie Rothman, Beverly
Sebastian, Joan Micklin Silver, Joan

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Tewkesbury, Jane Wagner, Nancy Walker, and Claudia Weill. Drawing on interviews conducted by the author, *Liberating Hollywood* is the first study of women directors within the intersection of second wave feminism, civil rights legislation, and

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Hollywood to investigate the remarkable careers of these filmmakers during one of the most mythologized periods in American film history.

Zeroville

Can I Go Now?

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Hollywood

The Sky Is Falling

Films of Aberration, Obsession and
Reality

Stories from 50 years in Hollywood
Indecent Exposure

50 Years Looking for America

On Film Editing explains,

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in simple terms, the principles of film editing, using examples and anecdotes. Written in an informal "how-to-do-it" style, renowned director Edward Dmytyrk shares his

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expertise and experience in film editing in an anecdotal and philosophical way. In On Film Editing, Dmytryk contends that many technicians and

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professionals on the film crew-- from the cameraman and his assistants to the producer and director-- must understand film editing to produce a truly polished work. In this

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book he explains in layman's terms the principles of film editing, using examples and anecdotes from almost five decades in the film industry.

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The complete script and a vivid selection of stills together with interviews and articles dealing with the film and its stars - Peter Fonda, Dennis Hopper, and Jack

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Nicholson.

Using the life and career of Don Simpson as a point of departure, High Concept takes readers on a riveting journey inside the Hollywood of the 1980s

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and 90s. For over two decades Simpson was Hollywood's reigning bad boy, yet through the same period he and his partner, Jerry Bruckheimer were the most successful

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independent producers in the Hollywood history. The revelations in High Concept are astounding! Through intensive research Fleming has created a dramatic tale of the rise

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of the key players and how the Don Simpson way became the Hollywood way. Through an interwoven narrative of the decadence and greed, hypocrisy and hysteria, profligacy and moral

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emptiness of the key power brokers, Fleming returns to the core concept of excess and how it continues to drive Hollywood.

In 1969, a low-budget

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biker movie, Easy Rider, shocked Hollywood with its stunning success. An unabashed celebration of sex, drugs, and rock 'n' roll (onscreen and off), Easy Rider heralded a

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heady decade in which a rebellious wave of talented young filmmakers invigorated the movie industry. In Easy Riders, Raging Bulls, Peter Biskind takes us on the

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wild ride that was Hollywood in the '70s, an era that produced such modern classics as The Godfather, Chinatown, Shampoo, Nashville, Taxi Driver, and Jaws. Easy

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Riders, Raging Bulls vividly chronicles the exuberance and excess of the times: the startling success of Easy Rider and the equally alarming circumstances under which

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it was made, with drugs, booze, and violent rivalry between costars Dennis Hopper and Peter Fonda dominating the set; how a small production company named BBS became the

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guiding spirit of the youth rebellion in Hollywood and how, along the way, some of its executives helped smuggle Huey Newton out of the country; how director Hal

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Ashby was busted for drugs and thrown in jail in Toronto; why Martin Scorsese attended the Academy Awards with an FBI escort when Taxi Driver was nominated; how George

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Lucas, gripped by anxiety, compulsively cut off his own hair while writing Star Wars, how a modest house on Nicholas Beach occupied by actresses Margot Kidder and Jennifer

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Salt became the unofficial headquarters for the New Hollywood; how Billy Friedkin tried to humiliate Paramount boss Barry Diller; and how screenwriter/director Paul

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Schrader played Russian roulette in his hot tub. It was a time when an "anything goes" experimentation prevailed both on the screen and off. After the success of

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Easy Rider, young film-school graduates suddenly found themselves in demand, and directors such as Francis Coppola, Peter Bogdanovich, George Lucas, and Martin Scorsese became

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powerful figures. Even the new generation of film stars -- Nicholson, De Niro, Hoffman, Pacino, and Dunaway -- seemed a breed apart from the traditional Hollywood actors.

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Ironically, the renaissance would come to an end with Jaws and Star Wars, hugely successful films that would create a blockbuster mentality and crush innovation. Based on

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hundreds of interviews with the directors themselves, producers, stars, agents, writers, studio executives, spouses, and ex-spouses, this is the full, candid

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story of Hollywood's last golden age. Never before have so many celebrities talked so frankly about one another and about the drugs, sex, and money that made so many of them crash

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and burn. By turns hilarious and shocking, Easy Riders, Raging Bulls is the ultimate behind-the-scenes account of Hollywood at work and play.

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Five Movies and the Birth
of the New Hollywood

How Warren Beatty Seduced
America

A Tale of Movies, the Mob,
(and Sex)

A True Story of Hollywood

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and Wall Street

A Life in Movies

An Introduction

The Fight for the Future
of Movies

"This searing documentary, narrated by
William H. Macy, traces the highs and

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lows, the scandals and celebrations, the tragedies and triumphs that shaped this phenomenal period in cinema history.

Adapted from Peter Biskind's literary phenomenon, the book that blew the lid off both Hollywood and the lives of the infamous, celebrated 'movie brats'."

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[box cover note].

Academy Award-winning director William Friedkin, long recognized for his technical brilliance, has had a career marked by extremes of success and failure. Among his successes are 'The French Connection' and 'The

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Exorcist'. This book traces the evolution of his cinematic style.

In 1969 a man walked upon the moon, the Woodstock music festival was held in upstate New York, Richard Nixon was sworn in as the president of the United States, the Beatles made their

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Hollywood
last public appearance, as did, after a fashion, Judy Garland, Dwight D. Eisenhower, Boris Karloff, Joseph P. Kennedy, and Jack Kerouac, all of whom passed away that year. Something else passed away that year as well. In early July, just days before

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the moon landing, a low-budget exploitation movie, Easy Rider, was released. It's astonishing and wholly unexpected success almost single-handedly destroyed the Hollywood studio system which had been controlling the entertainment industry

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for half a century. Its success would ultimately change the way movies would be made, and who made them, as well as how those movies looked and sounded, and which audiences those movies would be made for. Additionally, the film's innovative

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techniques; including extensive location shooting, unexplained editing juxtapositions, improvised dialogue, and innovative use of popular music, would change the vocabulary and language of cinema forever. Easy Rider: 50 Years of Looking for

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America will tell the story of Easy Rider on the fiftieth anniversary of its explosive release. Through published interviews, previously undiscovered archival materials, and new reflections by the participants, the whole story of Hollywood's first true counterculture

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movie will be revealed for the first time ever.

A chronicle of the massive transformation in Hollywood since the turn of the century and the huge changes yet to come, drawing on interviews with key players, as well as

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documents from the 2014 Sony hack
Six Maverick Directors and How They
Conquered the Hollywood Studio
System

The Life of Sue Mengers, Hollywood's
First Superagent
Hit and Run

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High Concept

Down and Dirty Pictures

How Hollywood Learned to Stop

Worrying and Love the Summer

Rebels on the Backlot