

Easy Riders Raging Bulls Peter Biskind

Richard Ravalli

Easy Riders, Raging Bulls Peter Biskind, 1998 Based on hundreds of interviews with directors, producers, stars, studio executives, writers, spouses, ex-spouses, and girlfriends, this book tells the full story of the crazy world of the Directors' Decade, one of the most exhilarating periods in filmmaking history. of photos.

Easy Riders, Raging Bulls Peter Biskind, 1998 Based on hundreds of interviews with directors such as Coppola, Scorsese, Hopper and Spielberg, 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. Originally published in 1998.

Easy Riders, Raging Bulls Peter Biskind, 1998

Easy Riders, Raging Bulls Peter Biskind, 2001

Easy Riders, Raging Bulls, 2003 This searing documentary, narrated by William H. Macy, traces the highs and 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'. [box cover note].

Gods and Monsters Peter Biskind, 2005 A collection that gives the low-down on Hollywood in the last 30 years, from the author of 'Easy Riders', 'Raging Bulls' and 'Down and Dirty Pictures'.

Easy Riders, Raging Bulls Peter Biskind, 2000

The Bipolar Express David Coleman, 2014-07-08 In the past few decades, awareness of bipolar disorder has significantly increased, but understanding of the condition remains vague for most of the general public. Though the term itself is relatively recent, the condition has affected individuals for centuries—and no more profoundly than in the arts. The historical connections among manic depression and such fields as literature, music, and painting have been previously documented. However, the impact of bipolar disorder on movie makers and its depiction on the screen has yet to be thoroughly examined. In *The Bipolar Express: Manic Depression and the Movies*, David Coleman provides an in-depth examination of the entwined natures of mood disorders and moviemaking. In this volume, Coleman looks at the writers, directors, and actors who have faced the mood swings and behavior that are hallmarks of this condition—from Greta Garbo and Orson Welles to Marilyn Monroe and Jonathan Winters. In addition to recognizing the cinematic contributions of manic depressive filmmakers, the

author also looks at movies that have portrayed bipolar disorder—with varying degrees of accuracy—including *Citizen Kane*, *Rebel without a Cause*, *Breakfast at Tiffany's*, *Hannah and Her Sisters*, *The Aviator*, and *Silver Linings Playbook*. From early silents of the twentieth century through critically acclaimed films of today, this book compares depictions of mood swings on screen with clinical examples of actual manic depression, carefully distinguishing real from stereotypical portrayals. This fascinating study is augmented by a concise filmography of more than 400 feature-length films from around the world with themes or characters relating to manic depressive illness. Though aimed at film fans and anyone interested in manic depression, mental illness, or related medical studies, this book will also prove valuable to medical and mental health professionals.

Coppola's Monster Film Steven Travers, 2016-06-21 In 1975, after his two *Godfather* epics, Francis Ford Coppola went to the Philippines to film *Apocalypse Now*. He scrapped much of the original script, a jingoistic narrative of U.S. Special Forces winning an unwinnable war. Harvey Keitel, originally cast in the lead role, was fired and replaced by Martin Sheen, who had a heart attack. An overweight Marlon Brando, paid a huge salary, did more philosophizing than acting. It rained almost every day and a hurricane wiped out the set. The Philippine government promised the use of helicopters but diverted them at the last minute to fight communist and Muslim separatists. Coppola filmed for four years with no ending in the script. The shoot threatened to be the biggest disaster in movie history. Providing a detailed snapshot of American cinema during the Vietnam War, this book tells the story of how *Apocalypse Now* became one of the great films of all time.

The Leading Man Burton W. Peretti, 2012-09-17 American presidents and Hollywood have interacted since the 1920s. This relationship has made our entertainment more political and our political leadership more aligned with the world of movies and movie stars. In *The Leading Man*, Burton W. Peretti explores the development of the cinematic presidential image. He sets the scene in chapter 1 to show us how the chief executive, beginning with George Washington, was positioned to assume the mantle of cultural leading man. As an early star figure in the young republic, the president served as a symbol of national survival and wish fulfillment. The president, as head of government and head of state, had the potential to portray a powerful and charismatic role. At the center of the story are the fourteen presidents of the cinematic era, from Herbert Hoover to Barack Obama. Since the 1920s, the president, like the lead actor in a movie, has been given the central place on the political stage under the intense glare of the spotlight. Like other American men, future presidents were taught by lead movie actors how to look and behave, what to say, and how to say it. Some, like John F. Kennedy and Richard M. Nixon, took particular care to learn from the grooming, gestures, movements, and vocal inflections of film actors and applied these lessons to their political careers. Ronald Reagan was a professional actor. Bill Clinton, a child of the post-World War II Baby Boom, may have been the biggest movie fan of all presidents. Others, including Lyndon Johnson, showed little interest in movies and their lessons for politicians. Presidents and other politicians have been criticized for cheapening their offices by

hiring image and advertising consultants and staging their public events. Peretti analyzes the evolution and the significance of this interaction to trace the convoluted history of the presidential cinematic image. He demonstrates how movies have been the main force in promoting appearance and drama over the substance of governing, and how Americans' lives today may be dominated by entertainment at the expense of their engagement as citizens.

Hollywood Left and Right Steven J. Ross,2011-09-06 In *Hollywood Left and Right*, Steven J. Ross tells a story that has escaped public attention: the emergence of Hollywood as a vital center of political life and the important role that movie stars have played in shaping the course of American politics. Ever since the film industry relocated to Hollywood early in the twentieth century, it has had an outsized influence on American politics. Through compelling larger-than-life figures in American cinema--Charlie Chaplin, Louis B. Mayer, Edward G. Robinson, George Murphy, Ronald Reagan, Harry Belafonte, Jane Fonda, Charlton Heston, Warren Beatty, and Arnold Schwarzenegger--*Hollywood Left and Right* reveals how the film industry's engagement in politics has been longer, deeper, and more varied than most people would imagine. As shown in alternating chapters, the Left and the Right each gained ascendancy in Tinseltown at different times. From Chaplin, whose movies almost always displayed his leftist convictions, to Schwarzenegger's nearly seamless transition from action blockbusters to the California governor's mansion, Steven J. Ross traces the intersection of Hollywood and political activism from the early twentieth century to the present. *Hollywood Left and Right* challenges the commonly held belief that Hollywood has always been a bastion of liberalism. The real story, as Ross shows in this passionate and entertaining work, is far more complicated. First, Hollywood has a longer history of conservatism than liberalism. Second, and most surprising, while the Hollywood Left was usually more vocal and visible, the Right had a greater impact on American political life, capturing a senate seat (Murphy), a governorship (Schwarzenegger), and the ultimate achievement, the Presidency (Reagan).

The Limits of Auteurism Nicholas Godfrey,2018-05-10 The New Hollywood era of the late 1960s and early 1970s has become one of the most romanticized periods in motion picture history, celebrated for its stylistic boldness, thematic complexity, and the unshackling of directorial ambition. *The Limits of Auteurism* aims to challenge many of these assumptions. Beginning with the commercial success of *Easy Rider* in 1969, and ending two years later with the critical and commercial failure of that film's twin progeny, *The Last Movie* and *The Hired Hand*, Nicholas Godfrey surveys a key moment that defined the subsequent aesthetic parameters of American commercial art cinema. The book explores the role that contemporary critics played in determining how the movies of this period were understood and how, in turn, strategies of distribution influenced critical responses and dictated the conditions of entry into the rapidly codifying New Hollywood canon. Focusing on a small number of industrially significant films, this new history advances our understanding of this important moment of transition from Classical to contemporary modes of production.

The Hollywood Renaissance Yannis Tzioumakis,Peter Krämer,2018-06-28 In December 1967, Time magazine put Bonnie

and Clyde on its cover and proudly declared that Hollywood cinema was undergoing a 'renaissance'. For the next few years, a wide range of formally and thematically challenging films were produced at the very centre of the American film industry, often (but by no means always) combining success at the box office with huge critical acclaim, both then and later. This collection brings together acknowledged experts on American cinema to examine thirteen key films from the years 1966 to 1974, starting with *Who's Afraid of Virginia Woolf?*, a major studio release which was in effect exempted from Hollywood's Production Code and thus helped to liberate American filmmaking from (self-)censorship. Long-standing taboos to do with sex, violence, race relations, drugs, politics, religion and much else could now be broken, often in conjunction with extensive stylistic experimentation. Whereas most previous scholarship has examined these developments through the prism of auteurism, with its tight focus on film directors and their oeuvres, the contributors to this collection also carefully examine production histories and processes. In doing so they pay particular attention to the economic underpinnings and collaborative nature of filmmaking, the influence of European art cinema as well as of exploitation, experimental and underground films, and the connections between cinema and other media (notably publishing, music and theatre). Several chapters show how the innovations of the Hollywood Renaissance relate to further changes in American cinema from the mid-1970s onwards.

Bonnie and Clyde Lester D. Friedman, 2019-07-25 *Bonnie and Clyde* (Arthur Penn, 1967) scandalised mainstream popular opinion. Part of an emerging youth and protest movement, its graphic and balletic violence was highly subversive in the context of the war in Vietnam. It spoke directly to younger audiences, who were already pitted against their more conservative elders and easily identified with the characters played by Warren Beatty (who also produced the film) and Faye Dunaway. *Bonnie and Clyde* was the prototype of 1970s 'New Hollywood': anti-authority, candid about sex, morally neutral. As well as changing Hollywood film style, *Bonnie and Clyde* changed critical attitudes. Older critics loathed the film at first. But younger critics, led by the then little-known Pauline Kael, fought a rearguard action and won the day. Recognising *Bonnie and Clyde's* distinctive position in the evolution of American culture and cinema history, Lester D. Friedman explores the film's cultural framework, examines the contributions of its creators and presents a detailed visual and thematic analysis.

The Jaws Book I.Q. Hunter, Matthew Melia, 2020-09-17 After 45 years, Steven Spielberg's *Jaws* remains the definitive summer blockbuster, a cultural phenomenon with a fierce and dedicated fan base. *The Jaws Book: New Perspectives on the Classic Summer Blockbuster* is an exciting illustrated collection of new critical essays that offers the first detailed and comprehensive overview of the film's significant place in cinema history. Bringing together established and young scholars, the book includes contributions from leading international writers on popular cinema including Murray Pomerance, Peter Krämer, Sheldon Hall, Nigel Morris and Linda Ruth Williams, and covers such diverse topics as the film's release, reception and canonicity; its representation of masculinity and children; the use of landscape and the ocean; its status as a western; sequels and fan-edits; and its galvanizing impact on the horror film, action movie and contemporary Hollywood itself.

Women and New Hollywood Aaron Hunter, Martha Shearer, 2023-05-12 Women and New Hollywood revises our understanding of 1970s American film by examining the contributions that women made not only as directors, but also as screenwriters, editors, actors, producers, and critics. Considering both women working within and beyond the Hollywood film industry, this collection showcases the rich and varied cinematic products of women's creative labor.

Something Happened Edward D. Berkowitz, 2005-12-27 In both the literal and metaphorical senses, it seemed as if 1970s America was running out of gas. The decade not only witnessed long lines at gas stations but a citizenry that had grown weary and disillusioned. High unemployment, runaway inflation, and the energy crisis, caused in part by U.S. dependence on Arab oil, characterized an increasingly bleak economic situation. As Edward D. Berkowitz demonstrates, the end of the postwar economic boom, Watergate, and defeat in Vietnam led to an unraveling of the national consensus. During the decade, ideas about the United States, how it should be governed, and how its economy should be managed changed dramatically. Berkowitz argues that the postwar faith in sweeping social programs and a global U.S. mission was replaced by a more skeptical attitude about government's ability to positively affect society. From Woody Allen to Watergate, from the decline of the steel industry to the rise of Bill Gates, and from Saturday Night Fever to the Sunday morning fervor of evangelical preachers, Berkowitz captures the history, tone, and spirit of the seventies. He explores the decade's major political events and movements, including the rise and fall of détente, congressional reform, changes in healthcare policies, and the hostage crisis in Iran. The seventies also gave birth to several social movements and the rights revolution, in which women, gays and lesbians, and people with disabilities all successfully fought for greater legal and social recognition. At the same time, reaction to these social movements as well as the issue of abortion introduced a new facet into American political life—the rise of powerful, politically conservative religious organizations and activists. Berkowitz also considers important shifts in American popular culture, recounting the creative renaissance in American film as well as the birth of the Hollywood blockbuster. He discusses how television programs such as *All in the Family* and *Charlie's Angels* offered Americans both a reflection of and an escape from the problems gripping the country.

Film Music: A History James Wierzbicki, 2009-01-21 *Film Music: A History* explains the development of film music by considering large-scale aesthetic trends and structural developments alongside socioeconomic, technological, cultural, and philosophical circumstances. The book's four large parts are given over to Music and the Silent Film (1894--1927), Music and the Early Sound Film (1895--1933), Music in the Classical-Style Hollywood Film (1933--1960), and Film Music in the Post-Classic Period (1958--2008). Whereas most treatments of the subject are simply chronicles of great film scores and their composers, this book offers a genuine history of film music in terms of societal changes and technological and economic developments within the film industry. Instead of celebrating film-music masterpieces, it deals—logically and thoroughly—with the complex 'machine' whose smooth running allowed those occasional masterpieces to happen and whose

periodic adjustments prompted the large-scale twists and turns in film music's path.

Lucas Richard Ravalli, 2024-05-14 George Lucas is an innovative and talented director, producer, and screenwriter whose prolific career spans decades. While he is best known as the creative mind behind the Star Wars franchise, Lucas first gained renown with his 1973 film *American Graffiti*, which received five Academy Award nominations, including Best Director and Best Picture. When *Star Wars* (1977) was released, the groundbreaking motion picture won six Academy Awards, became the highest grossing film at the time, and started a cultural revolution that continues to inspire generations of fans. Three decades and countless successes later, Lucas announced semiretirement in 2012 and sold his highly successful production company, Lucasfilm, to Disney. His achievements have earned him the Academy's Irving G. Thalberg Award, the American Film Institute's Life Achievement Award, induction into the Science Fiction Hall of Fame and the California Hall of Fame, and a National Medal of Arts presented by President Barack Obama. *Lucas: His Hollywood Legacy* is the first collection to bring a sustained scholarly perspective to the iconic filmmaker and his legacy beyond the *Star Wars* films. Edited by Richard Ravalli, this volume analyzes Lucas's overall contribution and importance to the film industry, diving deep into his use and development of modern special effects technologies, the history of his Skywalker Ranch production facilities, and more. With clearly written and enlightening critiques by experts consulting rare collections and archival materials, this book is an original and robust project that sets the standard for historical and cultural studies of Lucas.

Imagine Nation Peter Braunstein, Michael William Doyle, 2013-07-04 Amidst the recent flourishing of Sixties scholarship, *Imagine Nation* is the first collection to focus solely on the counterculture. Its fourteen provocative essays seek to unearth the complexity and rediscover the society-changing power of significant movements and figures.

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