
Easy Riders Raging Bulls How The Sex Drugs And Rock N Roll Generation Saved Hollywood By Peter Biskind April 4 1999

Easy Riders, Raging Bulls

Seeing Is Believing

Six Maverick Directors and How They Conquered the Hollywood Studio System

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

Zeroville

The Sky Is Falling

Liberating Hollywood

Star

Down and Dirty Pictures

Gods and Monsters

Easy Riders, Raging Bulls

How Hollywood Taught Us to Stop Worrying and Love the Fifties

Stories from 50 years in Hollywood

Easy Riders Raging Bulls

How the Sex 'n' Drugs 'n' Rock 'n' Roll Generation Saved Hollywood

A Memoir

Women Directors and the Feminist Reform of 1970s American Cinema

The Big Goodbye

Sam Peckinpah, a Revolution in Hollywood, and the Making of a Legendary Film

Easy Rider

Easy Riders, Raging Bulls

How the Sex 'n' Drugs 'n' Rock 'n' Roll Generation Saved Hollywood

Five Movies and the Birth of the New Hollywood

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How the Sex-Drugs-And Rock 'N Roll Generation Saved Hollywood

Conversations Between Henry Jaglom and Orson Welles

The Wild Bunch

Easy Riders Raging Bulls

Make My Day

A True Story of Hollywood and Wall Street

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

Life of a Hollywood Rebel

The Kid Stays in the Picture

On Film Editing

You're Only as Good as Your Next One

Being Hal Ashby
Pictures at a Revolution
Indecent Exposure
How the Sex 'n' Drugs 'n' Rock 'n' Roll Generation Saved Hollywood

*Easy Riders
Raging Bulls
How The Sex
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DANIKA CAYDEN

Easy Riders, Raging Bulls
Rowman & Littlefield
Named a Best Book of the
Year by Financial Times
"Singular, stylish and
slightly intoxicating in its
scope." —Rolling Stone
Acclaimed media critic J.
Hoberman's masterful and
majestic exploration of
the Reagan years as seen
through the unforgettable
movies of the era The
third book in a brilliant
and ambitious trilogy,
celebrated cultural and
film critic J. Hoberman's
Make My Day is a major
new work of film and pop
culture history. In it he
chronicles the Reagan
years, from the waning
days of the Watergate
scandal when disaster
films like Earthquake
ruled the box office to the
nostalgia of feel-good
movies like Rocky and
Star Wars, and the
delirium of the 1984
presidential campaign and
beyond. Bookended by

the Bicentennial
celebrations and the Iran-
Contra affair, the period of
Reagan's ascendance
brought such movie
events as Jaws,
Apocalypse Now, Blade
Runner, Ghostbusters,
Blue Velvet, and Back to
the Future, as well as the
birth of MTV, the Strategic
Defense Initiative, and the
Second Cold War. An
exploration of the synergy
between American politics
and popular culture, Make
My Day is the concluding
volume of Hoberman's
Found Illusions trilogy; the
first volume, The Dream
Life, was described by
Slate's David Edelstein as
"one of the most vital
cultural histories I've ever
read"; Film Comment
called the second, An
Army of Phantoms,
"utterly compulsive
reading." Reagan, a
supporting player in
Hoberman's previous
volumes, here takes
center stage as the peer
of Indiana Jones and John
Rambo, the embodiment
of a Hollywood that, even
then, no longer existed.
Seeing Is Believing
Simon and Schuster
A rollicking autobiography
from the legendary

producer of Goodfellas,
Rocky, and Raging Bull,
and an insider's account
of making movies in
Hollywood over half a
century 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 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
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 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

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, 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 readers behind the scenes and into the history of Hollywood.

Six Maverick Directors and How They Conquered the Hollywood Studio System Simon and Schuster

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.

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

Easy Riders Raging Bulls How the Sex-Drugs-And Rock 'N Roll Generation Save Simon and Schuster
Zeroville Harper Collins

On Film Editing explains, in simple terms, the principles of film editing, using examples and anecdotes. Written in an informal "how-to-do-it" style, renowned director Edward Dmytryk shares his expertise and experience in film editing in an anecdotal and philosophical way. In *On Film Editing*, Dmytryk contends that many technicians and 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 book he explains in layman's terms the principles of film editing, using examples and anecdotes from almost five decades in the film industry.

The Sky Is Falling

Simon and Schuster
"A Star is Bored is an absolute knockout. Riotously funny and wickedly tender." — Taylor Jenkins Reid, New York Times bestselling author of *Daisy Jones and the Six* "Wildly funny and irreverent... Lane's writing lifts the novel far above its gossamer Hollywood setting, suffusing [the novel] with a complex sensitivity." - The New York Times Book Review A

hilariously heartfelt novel influenced in part by the author's time assisting Carrie Fisher. People Magazine Best Book of Summer 2020 - Named a Must-Read Summer book by Town & Country - Named One of the 14 Best Books of Summer 2020 by Harper's Bazaar - One of Library Journal's 2020 "Titles to Watch" - One of the 30 Best Beach Reads According to Parade Magazine She needs an assistant. He needs a hero. Charlie Besson is tense and sweating as he prepares for a wild job interview. His car is idling, like his life, outside the Hollywood mansion of Kathi Kannon, star of stage and screen and People magazine's Worst Dressed list. She's an actress in need of assistance, and he's adrift and in need of a lifeline. Kathi is an icon, bestselling author, and award-winning movie star, most known for her role as Priestess Talara in a blockbuster sci-fi film. She's also known in another role: Outrageous Hollywood royalty. Admittedly so. Famously so. Chaotically so, as Charlie quickly discovers. Charlie gets the job, and his three-year odyssey is filled with late-night shopping sprees, last-

minute trips to see the aurora borealis, and an initiation to that most sacred of Hollywood tribes: the personal assistant. But Kathi becomes much more than a boss, and as their friendship grows Charlie must make a choice. Will he always be on the sidelines of life, assisting the great forces that be, or can he step into his own life's leading role? Laugh-out-loud funny, and searingly poignant, Byron Lane's *A Star is Bored* is a novel that, like the star at its center, is enchanting and joyous, heartbreaking and hopeful.

Liberating Hollywood

Cornell University Press

In this compulsively readable 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 Hollywood legend Warren Beatty.

Star CRC Press

Here is Hollywood over the last three decades - the superfreaks, lowlifes, charlatans, and the occasional geniuses who have left their bite marks on American culture, as refracted through the trajectory of Peter

Biskind's career. Biskind began as a radical journalist and film critic. Now he can legitimately describe himself - as he does in the autobiographical introduction to this book - as a 'recovering celebrity journalist'. At the heart of the book are the likes of Martin Scorsese, Robert Redford, Terrence Malick, Sue Mengers, and über-producer Don Simpson, all of whom Biskind portrays in great Dickensian detail, charting how they have had a simultaneously strangulating and liberating effect on the industry.

Down and Dirty Pictures

Simon and Schuster

"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 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 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 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 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 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* [Gods and Monsters](#) University Press of Kentucky 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

Bloomsbury Publishing
From the New York Times bestselling author of Fifth Avenue, Five A.M. and Fosse comes the revelatory account of 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 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. 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 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 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 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 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 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 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
[How Hollywood Taught Us to Stop Worrying and Love the Fifties](#) Phoenix Books, Inc.
'The most revelatory and entertaining Hollywood book since Easy Riders,

Raging Bulls.' Daily Telegraph

Stories from 50 years in Hollywood

Bloomsbury Publishing USA
Between 1967 and 1976 a number of extraordinary factors converged to produce an uncommonly adventurous era in the history of American film. 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 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 Chinatown, Five Easy Pieces, The Graduate, and Nashville, as well as underappreciated films such as The Friends of Eddie Coyle, Kluge, and Night Moves-were important works of art in continuous dialogue with the 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 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, 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 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 explorations of politics, society, and characters' interior lives.

Easy Riders Raging Bulls
 Bloomsbury Publishing
 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 documents from the 2014 Sony hack

How the Sex 'n' Drugs 'n' Rock 'n' Roll Generation

Saved Hollywood Penguin
 Examines the impact upon Hollywood of the generation of filmmakers from the 1960s to the 1980s

A Memoir Henry Holt and Company
 In 1967, Peter Bart, then a young family man and rising reporter for the New York Times, decided to upend his 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 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 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 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 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 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 from *Infamous Players* are essential for anyone who loves movies.

Women Directors and the Feminist Reform of 1970s American Cinema Harper Collins
 Hit and Run tells the improbable and 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 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 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 legacy.

The Big Goodbye

Macmillan

"An under-read and engaging show-biz memoir." -The New Yorker "If I had a talent for anything, it was a talent for knowing who was talented." Mike Medavoy is a Hollywood rarity: a studio executive who, though never far from controversy, has remained well loved and respected through four decades of moviemaking. What further sets him apart is his role in bringing to the screen some of the most

acclaimed Oscar-winning films of our time: Apocalypse Now, One Flew Over the Cuckoo's Nest, Amadeus, The Silence of the Lambs, Philadelphia, and Sleepless in Seattle are just some of the projects he green-lighted at United Artists, Orion, TriStar, his own Phoenix Pictures.

"The ultimate lose-lose situation for a studio executive: to wind up with a commercial bomb and a bad movie." Of course, there are the box office disasters, and the films, as Medavoy says, "for which I should be shot." They, too, have a place in his fascinating memoir -- a pull-no-punches account of financial and political maneuvering, and of working with the industry's brightest star power, including Steven Spielberg, Martin Scorsese, Francis Ford Coppola, Kevin Costner, Robert De Niro, Jodie Foster, Sharon Stone, Michael Douglas, Meg Ryan, and countless others. "Putting together the elements of a film is a succession of best guesses." Medavoy speaks out on how movie studio buyouts have stymied the creative process and brought an end to the "hands-off" golden age of filmmaking.

An eyewitness to Hollywood history in the making, he gives a powerful and poignant view of the past and future of a world he knows intimately.

Sam Peckinpah, a Revolution in Hollywood, and the Making of a Legendary Film Signet Book

Hal Ashby set the standard for subsequent independent filmmakers by crafting unique, thoughtful, and challenging films that continue to influence new generations of directors. Initially finding success as an editor, Ashby won an Academy Award for editing *In the Heat of the Night* (1967), and he translated his skills as an editor into a career as one of the quintessential directors of 1970s. Perhaps best remembered for the enduring cult classic *Harold and Maude* (1971), Ashby quickly became known for melding quirky comedy and intense drama with performances from A-list actors such as Jack Nicholson in *The Last Detail* (1973), Warren Beatty and Goldie Hawn in *Shampoo* (1975), Jon Voight and Jane Fonda in *Coming Home* (1978), and Peter Sellers and Shirley MacLaine in *Being There*

(1979). Ashby's personal life was difficult. He endured his parents' divorce, his father's suicide, and his own failed marriage all before the age of nineteen, and his notorious drug abuse contributed to the decline of his career near the end of his life. Ashby always operated outside Hollywood's conventions, and though his output was tragically limited, the quality of his films continues to inspire modern directors as varied and talented as Judd Apatow and Wes Anderson, both of whom acknowledge Ashby as a primary influence. In *Being Hal Ashby: Life of a Hollywood Rebel*, the first full-length biography of the maverick filmmaker, author Nick Dawson masterfully tells the turbulent story of Ashby's life and career. *Easy Rider* Rutgers University Press

In this compulsively readable 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 Hollywood legend Warren Beatty. Famously a playboy, Beatty has also been one of the most ambitious and successful stars in 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 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 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 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 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.