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

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## FRENCH JOHNSON

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Zeroville Flatiron Books

For the fiftieth anniversary of the film, W.K. Stratton's definitive history of the making of The Wild Bunch, named one of the greatest Westerns of all time by the American Film Institute. Sam Peckinpah's film The Wild Bunch is the story of a gang of outlaws who are one big steal from retirement. When their attempted

train robbery goes awry, the gang flees to Mexico and falls in with a brutal general of the Mexican Revolution, who offers them the job of a lifetime. Conceived by a stuntman, directed by a blacklisted director, and shot in the sand and heat of the Mexican desert, the movie seemed doomed. Instead, it became an instant classic with a dark, violent take on the Western movie tradition. In The Wild Bunch, W.K. Stratton tells the fascinating history of the making of the movie and documents for the first time the extraordinary contribution of Mexican and Mexican-American actors and crew members to the movie's success. Shaped by infamous director Sam Peckinpah, and starring such visionary

actors as William Holden, Ernest Borgnine, Edmond O'Brien, and Robert Ryan, the movie was also the product of an industry and a nation in transition. By 1968, when the movie was filmed, the studio system that had perpetuated the myth of the valiant cowboy in movies like *The Searchers* had collapsed, and America was riled by Vietnam, race riots, and assassinations. *The Wild Bunch* spoke to America in its moment, when war and senseless violence seemed to define both domestic and international life. *The Wild Bunch* is an authoritative history of the making of a movie and the era behind it.

### **Miramax, Sundance, and the Rise of Independent Film**

Phoenix Books, Inc.

The novel that inspired the film 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 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, 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 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," *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." —*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 and vital and pure a voice as American fiction has produced." —Jonathan Lethem

*A Novel* Henry Holt and Company

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.

Make My Day Rutgers University Press

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.

### **Conversations Between Henry Jaglom and Orson Welles**

Abrams

A lively and colourful biography of Hollywood's first Superagent - and one of the most outrageous characters of the '60s and '70s - whose clients included Barbara Streisand, Faye Dunaway, Michael Caine and Anjelica Huston. Acclaimed biographer Brian Kellow spins an irresistible tale, exhaustively researched and filled with anecdotes from interviews with over 200 show-business luminaries. A riveting biography of a woman that charts showbiz as it evolved from New York through to Hollywood, this book will mesmerise anyone who loves cinema's most fruitful period.

*Easy Rider* Simon and Schuster

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.

[Easy Riders, Raging Bulls](#) Harper Collins

*Liberating Hollywood* examines the professional experiences and

creative output of women filmmakers during a unique moment 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 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 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 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 Hollywood to investigate the remarkable careers of these filmmakers during one of the most mythologized periods in American film history.

[Infamous Players](#) Penguin

Based on long-lost recordings, a set of 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.

[Life of a Hollywood Rebel](#) Bloomsbury Publishing

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*, *Klute*, 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. *How the Sex-Drugs-And Rock 'N Roll Generation Save Cornell University Press*  
*Easy Riders Raging Bulls* How the Sex-Drugs-And Rock 'N Roll Generation Save Simon and Schuster  
**Hollywood's Last Golden Age** Simon and Schuster

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.

#### **How Hollywood Taught Us to Stop Worrying and Love the Fifties** Signet Book

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

Liberating Hollywood The New Press

"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].

Spike, Mike, Slackers & Dykes CRC Press

In 1969, a low-budget 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 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 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 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 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 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 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

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 Salt became the unofficial headquarters for the New Hollywood; how Billy Friedkin tried to humiliate Paramount boss Barry Diller; and how screenwriter/director Paul 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 *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 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. 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 hundreds of interviews with the directors themselves, producers, stars, agents, writers, studio executives, spouses, and ex-spouses, this is the full, candid 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 and burn. By turns hilarious and shocking, *Easy Riders, Raging Bulls* is the ultimate behind-the-scenes account of Hollywood at work and play.

*Pictures at a Revolution* Bloomsbury Publishing

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.

**The Wild Bunch** University of Texas Press

"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 [Indecent Exposure](#) Hachette Books

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.

*The Life and Wild Times of Warren Beatty* Simon and Schuster  
The legendary figure who launched the careers of Spike Lee,

Michael Moore, and Richard Linklater offers a no-holds-barred look at the deals and details that propel an indie film from a dream to distribution.

**The Life of Sue Mengers, Hollywood's First Superagent**

Simon and Schuster

'The most revelatory and entertaining Hollywood book since Easy Riders, Raging Bulls.' Daily Telegraph

**Rebels on the Backlot** Simon and Schuster

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.