

Down And Dirty Pictures: Miramax, Sundance, And The Rise Of Independent Film

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

This title provides an expose of the men who changed independent cinema for ever in the 1990s.

Focusing on writers and directors who made their debuts in the '90s, Mottram takes a close look at how these mavericks have impacted the cinematic landscape. He explores the current state of the Hollywood studios; what it can mean now to be "independent;" and the particular influence of uncompromising artists like Steven Soderbergh and Quentin Tarantino.

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

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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.

A Guided Tour Across a Decade of American Independent Cinema

Easy Riders Raging Bulls

How the Sex-Drugs-And Rock 'N Roll Generation Save

The War for Late Night

How Hollywood Learned to Stop Worrying and Love the Summer Movies, Media, and Beyond

Hollywood Filmmaking in the Studio Era

Psychiatrist Andrew Marlow, devoted to his profession and the painting hobby he loves, has a solitary but ordered life. When renowned painter Robert Oliver attacks a canvas in the National Gallery of Art and becomes his patient, Marlow finds that order destroyed. Desperate to understand the secret that torments the genius, he embarks on a journey that leads him into the lives of the women closest to Oliver and a tragedy at the heart of French Impressionism. Kostova's masterful new novel travels from American cities to the coast of Normandy, from the late 19th century to the late 20th, from young love to last love. The Swan Theives is a story of obsession, history's losses, and the power of art to preserve human hope.

Like Michael Powell's Peeping Tom, Steven Soderbergh's sex, lies and videotape presents us with a protagonist who can only connect with others through the lens of a camera. Graham is an enigmatic young man who returns to Baton Rouge from a long road trip, mildly irritating his old lawyer friend John and wholly intriguing John's housebound wife Ann. John is conducting a sneaky and entirely sexual affair with Ann's sister Cynthia. For her part, Ann has lost interest in sex, yet Graham's obscurely charming eccentricity stirs something inside her - until she learns that he is functionally impotent and can manage arousal only with the help of a video camera and an agreeably loose-lipped female. Nevertheless, it's the dragging into the open of Graham's dirty little secret that causes all of these characters to confront their own veiled deceptions and hypocrisies. sex, lies and videotape won the Palme d'Or at the 1989 Cannes Film Festival, affirming the arrival of a distinctive new talent and signalling the start of a movement among young independent American film-makers opposed to the values and formats of the Hollywood system. Soderbergh's script is an unerringly elegant, witty and literate study of contemporary

perversity.

"Roston interviews the filmmakers--including John Sayles, Quentin Tarantino, Kevin Smith, Darren Aronofsky, David O. Russell, and Allison Anders--who came of age during the reign of video rentals, and constructs a living, personal narrative of an era of cinema history which, though now gone, continues to shape film culture today"--Dust jacket flap.

In the predawn hours of a gloomy February day in 1994, two thieves entered the National Gallery in Oslo and made off with one of the world's most famous paintings, Edvard Munch's *Scream*. It was a brazen crime committed while the whole world was watching the opening ceremonies of the Winter Olympics in Lillehammer. Baffled and humiliated, the Norwegian police turned to the one man they believed could help: a half English, half American undercover cop named Charley Hill, the world's greatest art detective. *The Rescue Artist* is a rollicking narrative that carries readers deep inside the art underworld -- and introduces them to a large and colorful cast of titled aristocrats, intrepid investigators, and thick-necked thugs. But most compelling of all is Charley Hill himself, a complicated mix of brilliance, foolhardiness, and charm whose hunt for a purloined treasure would either cap an illustrious career or be the fiasco that would haunt him forever.

Assistance

Seeing Is Believing

Where Did I Go Right?

How the Mavericks Took Back Hollywood

Indie, Inc.

Independent Film at the Twilight of the American Dream

An Almost Epic Tale of Moguls, Movies, and a Company Called DreamWorks

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 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 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 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 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, 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 Uma

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

Roger Ebert wrote the first film review that director Martin Scorsese ever received - for 1967's *I Call First*, later renamed *Who's That Knocking at My Door* - creating a lasting bond that made him one of Scorsese's most appreciative and perceptive commentators. Scorsese by Ebert offers the first record of America's most respected film critic's en...

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.

At a time when the studio is making a stunning comeback, film historian Thomas Schatz provides an indispensable account of Hollywood's traditional blend of

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business and art. This book lays to rest the persistent myth that businesspeople and producers stifle artistic talent and reveals instead the genius of a system of collaboration and conflict. Working from industry documents, Schatz traces the development of house styles, the rise and fall of careers, and the making-and unmaking-of movies, from *Frankenstein* to *Spellbound* to *Grand Hotel*. Richly illustrated and highly readable, *The Genius of the System* gives the definitive view of the workings of the Old Hollywood and the foundations of the New. Miramax and the Transformation of Hollywood in the 1990s

How Warren Beatty Seduced America

Quentin Tarantino

Spike, Mike, Slackers & Dykes

Rebels on the Backlot

Robert Redford

BRAVE

James Monaco discusses the elements necessary to understand how a film conveys its meaning, and, more importantly, how the audience can best discern all that a film is attempting to communicate.

Hip: The History is the story of how American pop culture has evolved throughout the twentieth century to its current position as world cultural touchstone. How did hip become such an obsession? From sex and music to fashion and commerce, John Leland tracks the arc of ideas as they move from subterranean Bohemia to Madison Avenue and back again.

Hip: The History examines how hip has helped shape -- and continues to influence -- America's view of itself, and provides an incisive account of hip's quest for authenticity. This P.S. edition features an extra 16 pages of insights into the book, including author interviews, recommended reading, and more.

NEW YORK TIMES BESTSELLER - A revealing memoir and empowering manifesto - As featured in Ronan Farrow's *CATCH AND KILL* and Jodi Kantor and Megan Twohey's *SHE SAID* "BRAVE works beautifully as a manifesto. It's a call to arms—not just against the specific men who mistreated McGowan and the men and women who enabled that mistreatment, but against an industry."—*The Boston Globe* *Rose McGowan was born in one cult and came of age in another, more visible cult: Hollywood. In a strange world where she was continually on display, stardom soon became a personal nightmare of constant exposure and sexualization. Rose escaped into the world of her mind, something she had done as a child, and into high-profile relationships. Every detail of her personal life became public, and the realities of an inherently sexist industry emerged with every script, role, public appearance, and magazine cover. The Hollywood machine packaged her as a sexualized bombshell, hijacking her image and identity and marketing them for profit. Hollywood expected Rose to be silent and cooperative and to stay the path. Instead, she rebelled and asserted her true identity and voice. She reemerged unscripted, courageous, victorious, angry, smart, fierce, unapologetic, controversial, and real as f*ck. BRAVE is her raw, honest, and poignant memoir/manifesto—a no-holds-barred, pull-no-punches account of the rise of a millennial icon, fearless activist, and unstoppable force for change who is determined to expose the truth about the entertainment industry, dismantle the concept of fame, shine a light on a multibillion-dollar business built on systemic misogyny, and empower people everywhere to wake up and be BRAVE. "My life, as you will read, has taken me from one cult to another. BRAVE is the story of how I fought my way out of these cults and reclaimed my*

life. I want to help you do the same." -Rose McGowan

"The definitive history of the studio" created by the larger-than-life team of Spielberg, Geffen, and Katzenberg (Los Angeles Times). For sixty years, since the birth of United Artists, the studio landscape was unchanged. Then came Hollywood's Circus Maximus—created by director Steven Spielberg, billionaire David Geffen, and Jeffrey Katzenberg, who gave the world The Lion King—an entertainment empire called DreamWorks. Now Nicole LaPorte, who covered the company for Variety, goes behind the hype to reveal for the first time the delicious truth of what happened. Readers will feel they are part of the creative calamities of moviemaking as LaPorte's fly-on-the-wall detail shows us Hollywood's bizarre rules of business. We see the clashes between the often-otherworldly Spielberg's troops and Katzenberg's warriors, the debacles and disasters, but also the Oscar-winning triumphs, including Saving Private Ryan. We watch as the studio burns through billions of dollars, its rich owners get richer, and everybody else suffers. LaPorte displays Geffen, seducing investors like Microsoft's Paul Allen, showing his steel against CAA's Michael Ovitz, and staging fireworks during negotiations with Paramount and Disney. Here is a blockbuster behind-the-scenes Hollywood story—up close, glamorous, and gritty.

American Independent Cinema

A Filmmakers' Oral History of a Vanished Era

When Leno Went Early and Television Went Crazy

A True Story of Art, Thieves, and the Hunt for a Missing Masterpiece

How Vampires, Zombies, Androids and Superheroes Made America Great for Extremism Blockbuster

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

The explosive new book from the author of Easy Riders, Raging Bulls

'You'll never look at your favourite movies and TV shows the same way again. And you shouldn't' Steven Soderbergh 'Insanely readable' Slavoj Zizek 'Your book was ... like a bag of pot, with me saying, 'I'm not gonna smoke.' But I was insatiable' Quentin Tarantino on Easy Riders, Raging Bulls In The Sky is Falling! bestselling cultural critic Peter Biskind takes us on a dizzying ride across two decades of pop culture to show how the TV and movies we love - from Game of Thrones and 24 to Homeland and Iron Man - have taught us to love political extremism. Welcome to a darkly pessimistic, apocalyptic world where winter has come, the dead are walking, and ultra violence, revenge and torture are all in a day's work. Welcome to the new normal.

Adobe Photoshop for Mac and Windows, featuring graphics and graphics design, photo editing, and digital techniques.

30 Directors on Their Epiphanies in the Dark Gods and Monsters

The Independent Film Producers Survival Guide: A Business and Legal Sourcebook I Lost It at the Video Store

Miramax, Sundance and the Rise of Independent Film

Hip: The History

The Sundance Kids

A critical analysis of the rise of independent filmmakers examines the growth of Robert Redford's Sundance Film Festival, the rise to power of the Weinstein brothers and their company Miramax, and the successful careers of Steven Soderbergh, Quentin Tarantino, and other independent filmmakers whose work has transformed Hollywood and the film industry. 125,000 first printing.

Not since Martin Scorsese in the mid-1970s has a young American filmmaker made such an instant impact on international cinema as Quentin Tarantino, whose PULP FICTION won the Cannes Film Festival's Grand Prix Award. A manic talker, Tarantino obsesses about American pop culture and his favorite movies and movie makers.

The pioneering anthropologist Sherry B. Ortner explores the culture and practices of independent filmmaking in the U.S., arguing that during the past three decades, independent cinema has provided vital cultural critique.

Down and Dirty Pictures Miramax, Sundance, and the Rise of Independent Film Simon and Schuster

The Men Who Would Be King

The Film That Changed My Life

Interviews

The Sky is Falling

Star

Scorsese by Ebert

The Swan Thieves

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

THE STORY: For these young assistants, life is an endless series of humiliations a hands of their hellacious boss, a powerful uber-magnate. In rare moments of calm the phone calls stop rolling, Nick and Nora and their traumatized co-worke 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 prop indie film from a dream to distribution.

Based on long-lost recordings, a set of revealing conversations between the film author and the iconic cultural provocateur unstintingly reflects on topics ranging politics and literature to the shortcomings of his friends and the many films Wel wanted to make. 50,000 first printing.

Thirty Years of Writing on Film and Culture

A Novel

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The Rescue Artist

The Biography

sex, lies and videotape

A Paul Farmer Reader

The Genius of the System

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.

Seeing is Believing is a provocative, shrewd, witty look at 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 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 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 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 conception, Seeing Is Believing offers fascinating insights into how to read films of any era.

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.

A critical analysis of the rise of independent filmmakers examines the growth of Robert Redford's Sundance Film Festival, the rise to power of the Weinstein brothers and their company Miramax, and the successful careers of Steven Soderbergh, Quentin Tarantino, and other independent filmmakers whose work has transformed Hollywood and the film industry. Reprint. 100,000 first printing.

How Hollywood Taught Us to Stop Worrying and Love the Fifties

Indie, Indiewood and Beyond

Photoshop Down & Dirty Tricks for Designers

How to Read a Film

Hit and Run

Down and Dirty Pictures

Miramax, Sundance, and the Rise of Independent Film

In this comprehensive guidebook, three experienced entertainment lawyers tell you everything you need to know to produce and market an independent film from the development process to deal making, financing, setting up the production, hiring

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directors and actors, securing location rights, acquiring music, calculating profits, digital moving making, distribution, and marketing your movie.

Spanning several generations--from newcomers to Oscar Award-winning veterans--this volume features a discussion of the movies that shaped the careers of these filmmakers and, in turn, cinema history. Here directors, including Peter Bogdanovich, Kimberly Peirce, Arthur Hiller, and John Waters, explore the film they saw at an especially formative moment, how it influenced their own work--or, in some cases, led them to tell stories through movies themselves--and the effects it had on their thoughts about cinema. Revealing stories include how after watching *Rebel Without a Cause*, John Woo started combing his hair like James Dean and even began talking like him; *Apocalypse Now* inspired Danny Boyle to take risks and make larger-than-life films; and a line in *The Wizard of Oz* --Who could ever have thought a good little girl like you could destroy all my beautiful wickedness?--has become almost a personal mantra or prayer for John Waters.

Indie, Inc. surveys Miramax's evolution from independent producer-distributor to studio subsidiary, chronicling how one company transformed not just the independent film world but the film and media industries more broadly. Miramax's activities had an impact on everything from film festival practices to marketing strategies, talent development to awards campaigning. Case studies of key films, including *The Piano*, *Kids*, *Scream*, *The English Patient*, and *Life is Beautiful*, reveal how Miramax went beyond influencing Hollywood business practices and motion picture aesthetics to shaping popular and critical discourses about cinema during the 1990s ... [and] looks at the range of Miramax-released genre films, foreign-language films, and English-language imports released over the course of the decade.

Beginning in the William Morris mail room in 1955, Bernie Brillstein wanted only three things: “ to walk into a restaurant and have people know who I am...to be the guy who gets the phone calls and doesn ’ t have to make them...to represent the one performer people must have. ” Throughout his long career at the top of the entertainment industry – – as TV and movie producer, agent and brilliant personal manager – – Brillstein has accomplished it all. *Where Did I Go Right?* is Brillstein ’ s street-smart, funny, and thoroughly human story of a life in show business. With his trademark wit and candor, he speaks out for the first time about his feud with Mike Ovitz, and how it felt to pass the leadership of his company to his partner, Brad Grey, and “ no longer be the king. ” He describes his close relationship with John Belushi and what it was like being alone with Belushi ’ s body as it lay “ stretched out across two cramped seats in a tiny jet, wrapped up in a body bag ” on the way to his funeral. He shares stories about Jim Hensen and Gilda Radner, about Lorne Michaels and the early days of *Saturday Night Live*. He takes us behind the scenes at such hits as *The Blues Brothers*, *Ghostbusters*, and *The Muppet Show*. Brillstein also reveals his secrets about how to survive and prosper in Hollywood, the real meaning of “ the art of the deal, ” the difference between “ hot ” and “ good, ” and why instinct is so crucial to the future of the entertainment industry. “ Becoming successful is the most fun of all. I ’ m not talking about being successful or staying successful. I mean the getting there, the instant you arrive, and for the first time you think, ‘ Where did I go right? ’ ” After eight years, Phoenix Books is re-releasing this bestseller, with an updated epilogue from Bernie Brillstein entitled, “ Still going right. ”

Not Hollywood

Five Movies and the Birth of the New Hollywood
Pictures at a Revolution

Miramax, Sundance, and the Rise of Independent Film

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My Lunches with Orson

Partner to the Poor

Six Maverick Directors and How They Conquered the Hollywood Studio System
Draws on the actor, director, and producer's personal documents to offer insight into his complex life behind his famous roles, discussing the death of his son, his relationship with Sydney Pollack, and his establishment of the Sundance Film Festival.

Bill Carter, executive producer of CNN's docuseries *The Story of Late Night* and host of the *Behind the Desk: Story of Late Night* podcast, details the chaotic transition of *The Tonight Show* from host Jay Leno to Conan O'Brien—and back again. In 2010, NBC's CEO Jeff Zucker, had it all worked out when he moved Jay Leno from behind the desk at *The Tonight Show*, and handed the reins over to Conan O'Brien. But his decision was a spectacular failure. Ratings plummeted, affiliates were enraged—and when Zucker tried to put everything back the way it was, that plan backfired as well. No one is more uniquely suited to document the story of a late-night travesty than veteran media reporter and bestselling author, Bill Carter. In candid detail, he charts the vortex that sucked in not just Leno and O'Brien—but also Letterman, Stewart, Fallon, Kimmel, and Ferguson—as frantic agents and network executives tried to manage a tectonic shift in television's most beloved institution.

"Dr. Paul Farmer is one of the most extraordinary people I've ever known. *Partner to the Poor* recounts his relentless efforts to eradicate disease, humanize health care, alleviate poverty, and increase opportunity and empowerment in the developing world. It will inspire us all to do our parts."--William J. Clinton "If the world is curious about Paul Farmer, there is a reason for that. No one has done more than he has in bringing modern medicine to the poor across the globe and no one has exceeded him in making us appreciate the diverse barriers that prevent proper medicine from reaching the underdogs of the world. In this wonderful collection of essays, putting together Paul Farmer's writings over more than two decades, we can see how his far-reaching ideas have developed and radically enhanced the understanding of the challenges faced by healthcare in the uneven world in which we live. This is an altogether outstanding book."--Amartya Sen, Nobel Laureate, Economics "To delve into these pages is to join one of the world's great explorers on an epic life journey--to grapple with culture, poverty, disease, health care, ethics, and ultimately our common humanity in the Age of AIDS. Paul Farmer is a pioneer, guide, and inspiration at a time of unprecedented contrasts: between wealth and poverty, power and powerlessness, health and disease, compassion and neglect. His medical expertise, anthropological vision, and unflinching decency have helped to recharge our world with moral purpose."--Jeffrey D. Sachs, Columbia University "Wow! Perfect for teaching. This is more than vintage Farmer. Editor Haun Saussy knows Farmer's work inside out and has assembled and organized 25 classic articles that project the heart of Farmer's brilliant, radical, inspiring, eminently practical and (dare I say) genuinely subversive work."--Philippe

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Bourgeois, author of *Righteous Dopefiend* "If they gave Nobel Prizes for raising moral awareness, Paul Farmer would have won his a long time ago. For several decades now, his work has posed a challenge to anyone who dares say that radically improving the health of the world's poor can't be done. This splendid compilation of the best of his work allows us to follow a restless, creative, compassionate mind in action, in and out of prisons and barrios and mud huts and hospital wards, from Haiti to Rwanda to Moscow, never taking 'no' for an answer."--Adam Hochschild, author of *Bury the Chains* "Paul Farmer is a deep scholar of Haitian society, a formidable medical anthropologist, an implacable theorist of structural violence and health as a human right, and an ethicist for whom the place of social justice in medicine and in the world is an existential need. This book is the platform of interconnected intellectual, academic, and practical engagements upon which the amazing, world-transforming life of Farmer stands."--Arthur Kleinman, author of *What Really Matters: Living a Moral Life amidst Uncertainty and Danger* "This collection shows the impressive catalytic effects of original scholarship when combined with action, activism, and a commitment to social justice in health. Paul Farmer and his PIH colleagues have twice changed World Health Organization policies; they continue to have a lasting impact on the global health movement and on the lives of the poor."--Peter Brown, Emory University

The American independent sector has attracted much attention in recent years, an upsurge of academic work on the subject being accompanied by wider public debate. But many questions remain about how exactly independence should be defined and how its relationship might be understood with other parts of the cinematic landscape, most notably the Hollywood studios. Edited and written by leading authors in the field, *American Independent Cinema: indie, indiewood and beyond* offers an examination of the field through four sections that range in focus from broad definitions to close focus on particular manifestations of independence. A wide variety of examples are included but within a framework that offers insights into how these are related to one another. More specifically this collection offers: an account of recent developments as well as reviewing, reassessing and revising a number of central positions, approaches and arguments relating to various parts of the independent and/or indie sector. Individual case studies that range from the distinctive qualities of the work of established 'quality' filmmakers such as Wes Anderson, Steven Soderbergh and Rebecca Miller to studies of horror genre production at the more 'disreputable' end of the independent spectrum. Examples of the limits of independence available in some cases within Hollywood, including studies of the work of Stanley Kubrick and Hal Ashby. Case studies of under-researched areas in the margins of American independent cinema, including the Disney nature films and Christian evangelical filmmaking. A number of wider overview chapters that examine contemporary American independent cinema from a number of perspectives. Together, the chapters in the collection offer a unique contribution to the study of independent

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film in the United States. Contributors: Warren Buckland, Philip Drake, Mark Gallagher, Geoff King, Peter Krämer, Novotny Lawrence, James MacDowell, Claire Molloy, Michael Z. Newman, Alisa Perren, James Russell, Thomas Schatz, Michele Schreiber, Janet Staiger, Yannis Tzioumakis, Sarah Wharton
Conversations Between Henry Jaglom and Orson Welles