

Sex And Drugs And Rock N Roll Movie

Sex Money Kiss Gene Simmons 2005-10-01 "Let's face it, just because I stick out my tongue a lot and spit fire doesn't mean I have any qualifications to advise anyone on relationship, money or career issues. I don't. Yet I've lived with a beautiful woman for twenty years with never a cross word between us, in a relationship based on honesty and full disclosure. I've amassed a fortune--and "expert business people" work for me. And for three decades I've been in KISS--a band that has scaled the heights and broken every possible record, from album sales to touring to merchandising and licensing. What I have and have always had (thanks in full to my mother's wisdom) is an abiding faith in me. Call it a "life philosophy": a philosophy about money (mine!) and happiness (mine again). It works for me. It can work for you!

Movie Blockbusters Julian Stringer 2013-10-18 Big-budget, spectacular films designed to appeal to a mass audience: is this what - or all - blockbusters are? *Movie Blockbusters* brings together writings from key film scholars, including Douglas Gomery, Peter Kramer, Jon Lewis and Steve Neale, to address the work of notable blockbuster auteurs such as Steven Spielberg and James Cameron, discuss key movies such as *Star Wars* and *Titanic*, and consider the context in which blockbusters are produced and consumed, including what the rise of the blockbuster says about the Hollywood film industry, how blockbusters are marketed and exhibited, and who goes to see them. The book also considers the movie scene outside Hollywood, discussing blockbusters made in Bollywood, China, South Korea, New Zealand and Argentina

Party Animals Robert Hofler 2010-03-02 Allan Carr was Hollywood's premier party-thrower during the town's most hedonistic era -- the cocaine-addled, sexually indulgent 1970s. Hosting outrageous soirees with names like the Mick

Jagger/Cycle Sluts Party and masterminding such lavishly themed opening nights as the Tommy/New York City subway premiere, it was Carr, an obese, caftan-wearing producer -- the ultimate outsider -- who first brought movie stars and rock stars, gays and straights, Old and New Hollywood together. From the stunning success of Grease and La Cage aux Folles to the spectacular failure of the Village People's Can't Stop the Music, as a producer Carr's was a rollercoaster of a career punctuated by major hits and phenomenal flops -- none more disastrous than the Academy Awards show he produced featuring a tone-deaf Rob Lowe serenading Snow White, a fiasco that made Carr an outcast, and is still widely considered to be the worst Oscars ever. Tracing Carr's excess-laden rise and tragic fall -- and sparing no one along the way -- Party Animals provides a sizzling, candid, behind-the-scenes look at Hollywood's most infamous period.

Sex, Drugs, Ratt & Roll Stephen Percy 2014-04-15 A tell-all memoir from the lead singer of the 1980s hair-metal band Ratt reveals all the aspects of rock star excess, including the groupies, the trashed hotel rooms, and the drugs.

Down and Dirty Pictures Peter Biskind 2013-01-08 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

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

Camera and Action Elaine M. Bapis 2014-01-10 This study examines the changes in the American film industry, audiences, and feature films between 1965 and 1975. With transformations in production codes, adjustments in national narratives, a rise in independent filmmaking, and a new generation of directors and producers addressing controversial issues on the mainstream screen, film was a major influence on the social changes that defined these years. After a contextual history of film during this era, several key films are discussed, including *The Graduate*, *Alice’s Restaurant*, *Easy Rider*, *Midnight Cowboy*, *M*A*S*H*, *McCabe and Mrs. Miller*, *Little Big Man*, and *The Godfather* series. The author describes how these films represented a generation, constructed and deconstructed American culture, and made important contributions during ten years of great change in America. Instructors considering this book for use in a course may request an examination copy here.

Sex 'n' Drugs 'n' Rock 'n' Roll John N. Ingham 1988

Screening Generation X Christina Lee 2016-04-01 *Screening Generation X: The Politics and Popular Memory of Youth in Contemporary Cinema* examines popular representations of Generation X in American and British film. In arguing that the various constructions of youth are marked by major cultural shifts and societal inequalities, it analyzes the iconic 'Gen X' figures ranging from the slacker, the teenage time traveller, and third wave feminists, to the oeuvre of Molly Ringwald and Richard

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Linklater. This book explores the important cultural work performed by films that mediate the experiences of Generation X and critiques the ongoing marginalization of the youth who struggle to find their identity and a voice in increasingly unstable times. Specific analyses of such films as Pump Up the Volume, The Breakfast Club, Heathers, Donnie Darko and Waking Life are used to illustrate the research.

Music in Films on the Middle Ages John Haines 2013-10-30 This book explores the role of music in the some five hundred feature-length films on the Middle Ages produced between the late 1890s and the present day. Haines focuses on the tension in these films between the surviving evidence for medieval music and the idiomatic tradition of cinematic music. The latter is taken broadly as any musical sound occurring in a film, from the clang of a bell off-screen to a minstrel singing his song. Medieval film music must be considered in the broader historical context of pre-cinematic medievalisms and of medievalist cinema's main development in the course of the twentieth century as an American appropriation of European culture. The book treats six pervasive moments that define the genre of medieval film: the church-tower bell, the trumpet fanfare or horn call, the music of banquets and courts, the singing minstrel, performances of Gregorian chant, and the music that accompanies horse-riding knights, with each chapter visiting representative films as case studies. These six signal musical moments, that create a fundamental visual-aural core central to making a film feel medieval to modern audiences, originate in medievalist works predating cinema by some three centuries.

Crossroads Mitchell K. Hall 2005 American popular culture changed dramatically during the Vietnam era. This book explores the popular culture that shaped the baby boomers and the transformation that generation wrought in movies, television, sports, and music. It looks at the ways in which these cultural elements reflected the upheaval and unrest in Vietnam era

America.

Easy Riders Raging Bulls Peter Biskind 2011-12-13 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

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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.

Torque 2006-04 Singapore's best homegrown car magazine, with an editorial dream team driving it. We fuel the need for speed!

Easy Riders, Raging Bulls Peter Biskind 2007

Roger Ebert's Movie Yearbook 2003 Roger Ebert 2002-12-02

Every single new Ebert review.

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].

Easy riders, raging bulls Peter Biskind 2004

The Film Cultures Reader Graeme Turner 2002 This companion reader to *Film as Social Practice* brings together key writings on contemporary cinema, exploring film as a social and cultural phenomenon.

The Last Great American Picture Show Alexander Horwath 2004 This publication is a major evaluation of the 1970s American cinema, including cult film directors such as Bogdanovich Altman and Peckinpah.

From Walt to Woodstock Douglas Brode 2014-05-02 With his

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thumbprint on the most ubiquitous films of childhood, Walt Disney is widely considered to be the most conventional of all major American moviemakers. The adjective "Disneyfied" has become shorthand for a creative work that has abandoned any controversial or substantial content to find commercial success. But does Disney deserve that reputation? Douglas Brode overturns the idea of Disney as a middlebrow filmmaker by detailing how Disney movies played a key role in transforming children of the Eisenhower era into the radical youth of the Age of Aquarius. Using close readings of Disney projects, Brode shows that Disney's films were frequently ahead of their time thematically. Long before the cultural tumult of the sixties, Disney films preached pacifism, introduced a generation to the notion of feminism, offered the screen's first drug-trip imagery, encouraged young people to become runaways, insisted on the need for integration, advanced the notion of a sexual revolution, created the concept of multiculturalism, called for a return to nature, nourished the cult of the righteous outlaw, justified violent radicalism in defense of individual rights, argued in favor of communal living, and encouraged antiauthoritarian attitudes. Brode argues that Disney, more than any other influence in popular culture, should be considered the primary creator of the sixties counterculture—a reality that couldn't be further from his "conventional" reputation.

Rock Star/Movie Star Landon Palmer 2020 From Elvis to Madonna, *Rock Star/Movie Star* explores why rock stars have been useful for movies, and why movies have been useful for rock stars. This in-depth history traverses how rock stars' screen performances have served motion picture and recording industries as well as offered new potentialities for movie stardom. Hollywood's Second Sex Aubrey Malone 2015-05-08 "Women stars in Hollywood were invariably in two categories," said director Otto Preminger. "One group was of women who were exploited by men, and the other, much smaller group was of

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women who survived by acting like men.” Beginning with silent film vamp Theda Bara and continuing with icons like Greta Garbo, Marilyn Monroe and Raquel Welch, this study of film industry misogyny describes how female stars were maltreated by a sexist studio system—until women like Katharine Hepburn and Bette Davis fought for parity. The careers of Doris Day, Brigitte Bardot, Carole Landis, Frances Farmer, Dorothy Dandridge, Inger Stevens and many others are examined, along with more recent actresses like Demi Moore and Sharon Stone. Women who worked behind the scenes, writing screenplays, producing and directing without due credit, are also covered.

Reel Culture Mimi O'Connor 2019-08-01 Reel Culture is for the young person who is curious about film history and wants to be the one at the party who knows what Casablanca was about or who made the LBD (little black dress) hot in Breakfast at Tiffany's. From Willy Wonka and the Chocolate Factory to Raiders of the Lost Ark, Reel Culture explores the 50 most influential—yet often unknown to teens—films of the 20th century.

Hollywood Films of the Seventies Seth Cagin 1984

Culture, Identities and Technology in the Star Wars Films Carl Silvio 2007-01-10 Released in May 1977, the original Star Wars movie inaugurated the age of the movie blockbuster. It also redefined the use of cinematic special effects, creating a new textual universe that now stretches through three decades, two trilogies and generations of fascinated viewers. The body of critical analysis that has developed from this epic focuses primarily on the Star Wars universe as a contemporary myth. However, like any fiction, it must also be viewed--and consequently analyzed--as a product of the culture which created it. The essays in this book analyze the Star Wars trilogies as a culturally and historically specific phenomenon. Moving away from the traditional myth-based criticism of the films, the essayists employ a cultural studies model to examine how this phenomenon intersects with social formations such as economics,

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technology, race and gender. Critical approaches are varied and include political and economic analysis informed by feminism, contemporary race theory, Marxism, new media studies and post-humanism. Among the topics covered are the connections between the trilogies and our own cultural landscape; the problematic issues of race and gender; and the thematic implications of Lucas' presentation of technology. Instructors considering this book for use in a course may request an examination copy [here](#).

Waldorf Education Eugene Schwartz 2000-06-19

Animation from Pencils to Pixels Tony White 2012-09-10 Just add talent! Award-winning animator Tony White brings you the ultimate book for digital animation. Here you will find the classic knowledge of many legendary techniques revealed, paired with information relevant to today's capable, state-of-the-art technologies. White leaves nothing out. What contemporary digital animators most need to know can be found between this book's covers - from conceptions to creation and through the many stages of the production pipeline to distribution. This book is intended to serve as your one-stop how-to animation guide. Whether you're new to animation or a very experienced digital animator, here you'll find fundamentals, key classical techniques, and professional advice that will strengthen your work and well-roundedness as an animator. Speaking from experience, White presents time-honored secrets of professional animators with a warm, masterly, and knowledgeable approach that has evolved from over 30 years as an award-winning animator/director. The book's enclosed downloadable resources presents classic moments from animation's history through White's personal homage to traditional drawn animation, "Endangered Species." Using movie clips and still images from the film, White shares the 'making of' journal of the film, detailing each step, with scene-by-scene descriptions, technique by technique. Look for the repetitive stress disorder guide on the downloadable resources,

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called, "Mega-hurts." Watch the many movie clips for insights into the versatility that a traditional, pencil-drawn approach to animation can offer.

New Hollywood - Der Amerikanische Film nach 1968 (The American Film after 1968) Renate Hehr 2003 The surprising successes of Bonnie and Clyde, The Graduate, and Easy Rider in the late 60's marked a turning point in the history of American cinema. A period of artistic renewal began, of a kind that had never been possible before in America

Lost Illusions David A. Cook 2002-03-15 This volume examines the development of film and the film industry during the 1970s and the political and economic background that influenced it.

Film - An International Bibliography Malte Hagener 2016-12-16 Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

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

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twists and turns in film music's path.

The Great Movies III Roger Ebert 2010-10-15 Roger Ebert has been writing film reviews for the Chicago Sun-Times for over four decades now and his biweekly essays on great movies have been appearing there since 1996. As Ebert noted in the introduction to the first collection of those pieces, "They are not the greatest films of all time, because all lists of great movies are a foolish attempt to codify works which must stand alone. But it's fair to say: If you want to take a tour of the landmarks of the first century of cinema, start here. Enter *The Great Movies III*, Ebert's third collection of essays on the crème de la crème of the silver screen, each one a model of critical appreciation and a blend of love and analysis that will send readers back to the films with a fresh set of eyes and renewed enthusiasm—or maybe even lead to a first-time viewing. From *The Godfather: Part II* to *Groundhog Day*, from *The Last Picture Show* to *Last Tango in Paris*, the hundred pieces gathered here display a welcome balance between the familiar and the esoteric, spanning Hollywood blockbusters and hidden gems, independent works and foreign language films alike. Each essay draws on Ebert's vast knowledge of the cinema, its fascinating history, and its breadth of techniques, introducing newcomers to some of the most exceptional movies ever made, while revealing new insights to connoisseurs as well. Named the most powerful pundit in America by *Forbes* magazine, and a winner of the Pulitzer Prize, Roger Ebert is inarguably the most prominent and influential authority on the cinema today. *The Great Movies III* is sure to please his many fans and further enhance his reputation as America's most respected—and trusted—film critic.

[Henry James Goes to the Movies](#) Susan M. Griffin 2014-10-17 Why has a nineteenth-century author with an elitist reputation proved so popular with directors as varied as William Wyler, François Truffaut, and James Ivory? A partial answer lies in the way many of Henry James's recurring themes still haunt us: the

workings of power, the position of women in society, the complexities of sexuality and desire. Susan Griffin has assembled fifteen of the world's foremost authorities on Henry James to examine both the impact of James on film and the impact of film on James. Anthony Mazella traces the various adaptations of *The Turn of the Screw*, from novel to play to opera to film. Peggy McCormack examines the ways the personal lives of Peter Bogdanovich and then-girlfriend Cybill Shepherd influenced critical reaction to *Daisy Miller* (1974). Leland Person points out the consequences of casting Christopher Reeve -- then better known as Superman -- in *The Bostonians* (1984) during the conservative political context of the first Reagan presidency. Nancy Bentley defends Jane Campion's anachronistic reading of *Portrait of a Lady* (1996) as being more "authentic" than the more common period costume dramas. Dale Bauer observes James's influence on such films as *Next Stop, Wonderland* (1998) and *Notting Hill* (1999). Marc Bousquet explores the ways *Wings of the Dove* (1997) addresses the economic and cultural situations of Gen-X viewers. Other fascinating essays as well as a complete filmography and bibliography of work on James and film round out the collection.

It's Only a Movie! Raymond J. Haberski Jr. 2014-10-17 Once derided as senseless entertainment, movies have gradually assumed a place among the arts. Raymond Haberski's provocative and insightful book traces the trajectory of this evolution throughout the twentieth century, from nickelodeon amusements to the age of the financial blockbuster. Haberski begins by looking at the barriers to film's acceptance as an art form, including the Chicago Motion Picture Commission hearings of 1918--1920, one of the most revealing confrontations over the use of censorship in the motion picture industry. He then examines how movies overcame the stigma attached to popular entertainment through such watershed events as the creation of the Museum of Modern Art's Film Library in the 1920s. The

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arguments between Pauline Kael and Andrew Sarris's heralded a golden age of criticism, and Haberski focuses on the roles of Kael, Sarris, James Agee, Roger Ebert, and others, in the creation of "cinophilia." Described by Susan Sontag as "born of the conviction that cinema was an art unlike any other," this love of cinema centered on coffee houses, universities, art theaters, film festivals, and, of course, foreign films. The lively debates over the place of movies in American culture began to wane in the 1970s. Haberski places the blame on the loss of cultural authority and on the increasing irrelevance of the meaning of art. He concludes with a persuasive call for the re-emergence of a middle ground between art and entertainment, "something more complex, ambiguous, and vexing -- something worth thought."

Lost Anarchy 2012: A YEAR IN REVIEW Mojo El Diablo

Repertory Movie Theaters of New York City Ben Davis 2017-02-28

New York's repertory movie houses specialized in presenting films ignored by mainstream and art house audiences. Curating vintage and undistributed movies from various countries, they educated the public about the art of film at a time when the cinema had begun to be respected as an art form. Operating on shoestring budgets in funky settings, each repertory house had its own personality, reflecting the preferences of the (often eccentric) proprietor. While a few theaters existed in other cities, New York offered the greatest number and variety. Focusing on the active years from 1960 through 1994, this book documents the repertory movement in the context of economics and film culture.

The Asian Influence on Hollywood Action Films Barna

William Donovan 2014-09-17 Filmmakers of the Pacific Rim have been delivering punches and flying kicks to the Hollywood movie industry for years. This book explores the ways in which the storytelling and cinematic techniques of Asian popular culture have migrated from grainy, low-budget martial arts movies to box-office blockbusters such as *The Magnificent Seven*, *Star*

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Wars, The Matrix and Transformers. While special effects gained prominence, the raw and gritty power of live combat emerged as an audience favorite, spawning Asian stars Bruce Lee and Jackie Chan and martial arts-trained stars Chuck Norris and Steven Seagal. As well as capturing the sheer onscreen adrenaline rush that characterizes the films discussed, this work explores the impact of violent cinematic entertainment and why it is often misunderstood. Instructors considering this book for use in a course may request an examination copy [here](#).

Woodstock Scholarship Jeffrey N. Gatten 2016-11-11 Since August 1969, the Woodstock Music and Art Fair looms large when recounting the history and impact of the baby boom generation and the societal upheavals of the Sixties. Scholars study the sociological, political, musical, and artistic impact of the event and use it as a cultural touchstone when exploring alternative perspectives or seeking clarity. This interdisciplinary annotated bibliography records the details of over 400 English-language resources on the Festival, including books, chapters, articles, websites, transcriptions and videos. Divided into six main subsections—Culture & Society, History, Biography, Music, Film, Arts & Literature—for ease of consultation Woodstock Scholarship sheds light on all facets of a key happening in our collective history. Throughout the 1960s, popular music became increasingly reflective and suggestive of the rising political and social consciousness of the youth culture. Examples can be seen in the development of the protest song genre within the folk music boom of the early Sixties and the marriage of lifestyle to music first reflected by The Beatles with fashion, followed by psychedelic music with the emerging drug culture. Woodstock was where these themes coalesced, thus becoming the defining and last great moment of the 1960s. However, Woodstock also represented an abundant amount of experiences and ideas and moments. Thus, when exploring the complicated accounts and numerous facets of America during the turbulent Sixties one

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discovers scholarship on the key subjects, such as the Vietnam War or the Civil Rights Movement, often considering and debating the importance, relevance, and epic nature of Woodstock. Multiple narratives emerge: a radical engagement of the hippie movement, an overt commercial exploitation of youth culture, a political statement. Woodstock scholarship does not stand alone as field of study, but it is at the cross-road of a number of disciplines—music history, cultural studies, sociology, arts and literature, media studies, politics and economics. Providing full bibliographical details and concise, informative annotation for each entry, Woodstock Scholarship is an essential tool for students, scholars, teachers, and librarians in all these areas, as well as for anyone seeking a deeper understanding of both the Woodstock Music and Art Fair phenomenon and of the confluence of music, commerce and politics.

Maverick Movies Daniel Herbert 2023-11-21 A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. *Maverick Movies* tells the improbable story of New Line Cinema, a company that cut a remarkable path through the American film industry and movie culture. Founded in 1967 as an art film distributor, New Line made a small fortune running John Waters's *Pink Flamingos* at midnight screenings in the 1970s and found reliable returns with the *Nightmare on Elm Street* franchise in the 1980s. By 2001, the company competed with the major Hollywood studios and reached global box office success with the *Lord of the Rings* franchise. Blurring boundaries between high and low culture, between independent film and Hollywood, and between the margins and the mainstream, New Line Cinema epitomizes Hollywood's shift in focus from the mass audience fostered by the classic studios to the multitude of niche audiences sought today.

A Critical History of Soul Train on Television Christopher P. Lehman 2008-04-16 As a wildly popular local dance show, *Soul*

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Train provided a venue for Chicago's soul singers and political activists and gave African American teenagers their first significant chance to see and identify with their peers on television. The subsequent national series garnered even more popularity, establishing producer and host Don Cornelius as one of the most successful pioneers of African American television production. This work discusses Cornelius's role in the evolution of his groundbreaking series from a small, all-black 1970s television show to a lucrative brand name applying not only to the program, but also to awards and various merchandise in the present day. The first two chapters focus on Cornelius's years in Chicago and the initial launching of Soul Train in 1970. The next two chapters explore how the nationally televised, California-based version of the show rose steadily in both popularity and cultural influence among primarily African American viewers, and how Cornelius himself became a rising celebrity during that time. The final chapters illustrate Cornelius's efforts in branching out beyond the dance show through various music-related business ventures, including the Soul Train Music Awards. The work includes interviews with several former cast members and guests, along with a complete chronology of the series and Cornelius's other professional ventures.

101 Most Influential Coming of Age Movies Ryan

Uytdewilligen 2016-04-01 A lifelong movie buff puts his knowledge and passion on paper to show you the best films of his favorite movie genre, Coming of Age. The author highlights some of the finest acting, the most poignant moments, and the funniest gags in movies about growing up, reflecting each decade of American culture since the beginning of film-making, while illustrating the ageless turbulence and confusion of adolescence.

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