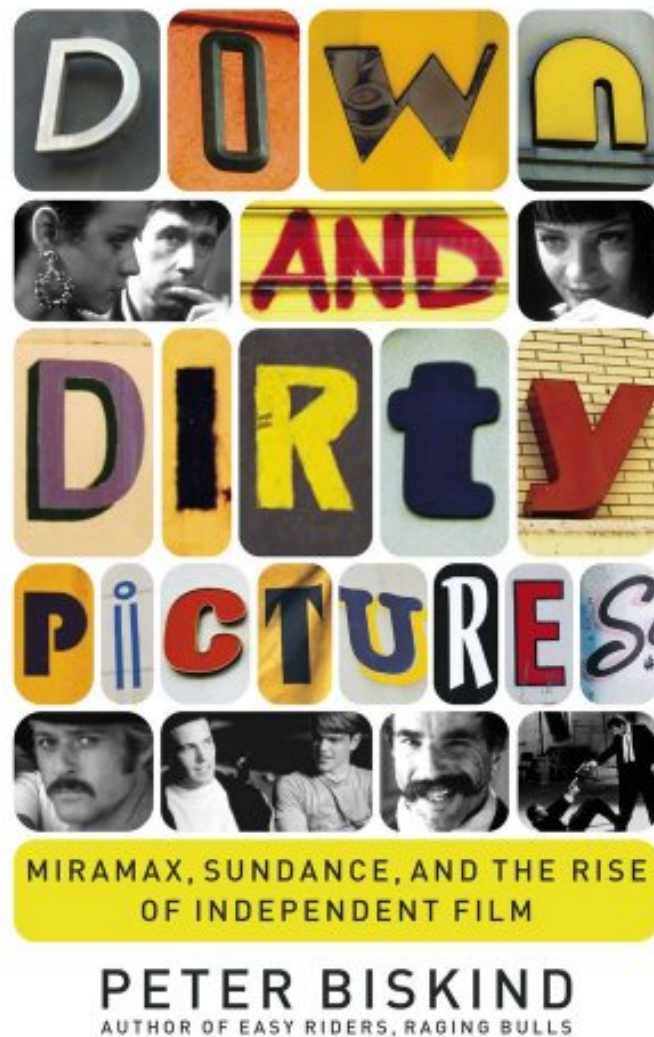


[Free] Down and Dirty Pictures: Miramax, Sundance, and the Rise of Independent Fil

Down and Dirty Pictures: Miramax, Sundance, and the Rise of Independent Fil

Peter Biskind

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Peter Biskind : Down and Dirty Pictures: Miramax, Sundance, and the Rise of Independent Fil before purchasing it in order to gage whether or not it would be worth my time, and all praised Down and Dirty Pictures: Miramax, Sundance, and the Rise of Independent Fil:

0 of 0 people found the following review helpful. Must read for film bizBy naser mohammedHaving trained at Focus, and now producing on my own, I think this book is by far great at showcasing great case studies and also detailed

accounts or history lessons on the world of indie filmmaking. I think every producer should read this book but more importantly every filmmaker. 0 of 0 people found the following review helpful. "DOWN AND DIRTY" and it was. Loved it. By DONALD D ROBERSON Shows amazing behind the scenes stories of how movies get made, and distributed, who wields the power and how. The personalities behind the movie making business, and the amazing story of Harvey Weinstein and his brother and how they created one of the most powerful studios. Its all I hoped it would be and more. Hard to put the book down. 0 of 0 people found the following review helpful. Always fascinating. By NBI've always enjoyed Peter Biskind's writing - he takes you up close and personal into the film industry. It's similar to looking through a window - but you don't feel like a peeping tom. I think one needs to read Easy Riders, Raging Bulls first as Down and Dirty Pictures continues to take you through the hallways of the Industry. Peter takes no prisoners - tells it like it is and if you don't like that - then find something else to read.

It wasn't so long ago that the Sundance Film Festival was an inconsequential event somewhere in Utah, and Miramax was a tiny distributor of music documentaries and soft-core trash. Today, of course, Sundance is the most important film festival this side of Cannes, and Miramax has become an industry giant, part of the huge Disney empire. Likewise, the directors who emerged from the independent movement, such as Quentin Tarantino, Steven Soderbergh, and David O. Russell -- who once had to max out their credit cards to realize their visions on the screen -- 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. Down and Dirty Pictures chronicles the rise of independent filmmakers and of the twin engines -- Sundance and Miramax -- that have powered them. As he did in his acclaimed Easy Riders, Raging Bulls, Peter Biskind profiles the people who took the independent movement from obscurity to the Oscars, most notably Sundance founder Robert Redford and Harvey Weinstein, who with his brother, Bob, made Miramax an indie powerhouse. Biskind 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. He 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. As in Easy Riders, Biskind's incisive account is loaded with vibrant anecdotes and outrageous stories, all of it blended into a fast-moving narrative. Redford, the Weinsteins, and the directors, producers, and actors Biskind profiles are the people who reinvented Hollywood, making independent films mainstream. But success invariably means compromise, and it remains to be seen whether the indie spirit can survive its corporate embrace. Candid, mesmerizing, and penetrating, Down and Dirty Pictures is a must-read for anyone interested in the film world and where it's headed.

.com You've heard the rumors. The film industry is filled with ruthless executives who think nothing of brow-beating their employees, of using creative accounting to cheat filmmakers, and re-cutting a director's vision into a soulless crowd-pleaser. Well, it turns out those rumors are often true--at least according to Peter Biskind's highly entertaining Down and Dirty Pictures: Miramax, Sundance, and the Rise of Independent Film. Packed with industry anecdotes and history, the book chronicles the growth and eventual mainstreaming of independent films and offers the back-story to seminal works including sex, lies, and videotape and Pulp Fiction among others. Biskind, author of Easy Riders, Raging Bulls: How the Sex-Drugs-and-Rock 'N' Roll Generation Saved Hollywood, divides most of his time between Sundance Film Festival founder Robert Redford and Miramax co-chairman Harvey Weinstein. Biskind simultaneously credits these two as fostering, though ultimately ruining, the purity of independent film. Other indies are largely left out, although the now-defunct October Films appears prominently in the role of noble failure. Biskind has serious points to make, but he's not stingy with the war stories, either. (One particularly amusing scene involves October executives chasing Robert Duvall's agent through a Sheraton Hotel in an attempt to stop him from making a deal with Miramax to distribute The Apostle.) Those who have only a passing interest in the movie business may tire of Biskind's oft-repeated themes (Weinstein is an evil genius! Redford is a passive-aggressive control freak!) but for those who truly love film industry gossip, Down and Dirty Pictures is a feast of insider stories--each tidbit juicier than the last. --Leah Weathersby From Publishers Weekly According to Biskind (Easy Riders, Raging Bulls), most people associate independent filmmaking with such noble concepts as integrity, vision and self-sacrifice. This gritty, ferocious, compulsively readable book proves that these characterizations are only partly true, and that indie conditions are "darker, dirtier, and a lot smaller" than major studios' gilded environments. The intimidating image of Miramax's Harvey Weinstein plows powerfully through Biskind's saga; the studio honcho emerges as a combination of blinding charm and raging excess, a boisterous bully who tears phones out of walls and overturns tables. Former Miramax exec Patrick McDarragh, in comparing Weinstein with his brother and partner, Bob Weinstein, concludes, "Harvey is ego, Bob is greed." These two volatile personalities directly-and fascinatingly-contrast with the book's other protagonist, Sundance creator Robert Redford. Biskind presents Redford as passive aggressive, an invariably polite conflict avoider, but also notorious for keeping people waiting and failing to follow through on commitments. Because of the actor/director's elusive persona and his artistic tastes 0 which Biskind describes alternately as puritanical, conservative

and mushy-the Weinsteins dominate throughout. Biskind brilliantly covers their career hits, from the high-profile acquisition of Steven Soderbergh's *Sex, Lies and Videotape* through backstories for *Cinema Paradiso*, *Good Will Hunting* and *Chicago* to brutal clashes with Martin Scorsese over *Gangs of New York*. And Quentin Tarantino's lust for stardom, Billy Bob Thornton's "ornery, stick-to-your-guns" personality and Ben Affleck's frustration about being underpaid are just a few of the other mesmerizing elements Biskind includes. Above all, Biskind conveys a key truth: the Weinsteins and Redford, whatever their personal imperfections, possess courage and a deep, overwhelming love of film. Copyright copy; Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From *The New Yorker*

For most of the nineteen-eighties, American independent cinema consisted of a handful of scrappy auteurs, the heirs of Cassavetes and Warhol, who produced art at the margins. But the innovative marketing practices of a distribution company called Miramax, aided by the publicity prompted by Robert Redford's Sundance festival, set off an explosion of exciting, and suddenly profitable, low-budget films. Success, inevitably, brings its own difficulties, and, as in *"Easy Riders, Raging Bulls,"* his account of Hollywood in the nineteen-seventies, Biskind shrewdly shows a vanguard becoming the establishment. This time, the story is less about directors than about producers, most prominently Harvey and Bob Weinstein, the Oscar-avid brothers who founded Miramax, and whose savvy and cinephilia are accompanied by a pattern of pugnacious behavior toward associates and a habit of recutting films that is strongly reminiscent of the old studio system. Copyright copy; 2005 *The New Yorker*