

FINAL CUT

***Dreams and Disaster
in the Making of
HEAVEN'S GATE***

by Steven Bach

Final Cut Dreams And Disaster In The Making Of Heavens Gate

Brian Hannan



Final Cut Dreams And Disaster In The Making Of Heavens Gate:

Final Cut Steven Bach, 1985 This volume offers an inside look at the making of Heaven's Gate a 1980 American epic Western film written and directed by Michael Cimino There were major setbacks in the film's production due to cost and time overruns negative press and rumors about Cimino's allegedly overbearing directorial style It is generally considered one of the biggest box office bombs of all time and in some circles has been considered to be one of the worst films ever made Due to this fiasco studio control of budgets and productions became tighter ending the free wheeling excesses that had begotten Heaven's Gate **Final cut; dreams and disaster in the making of Heaven's Gate** S. Bach, 1986 **United Artists**

Peter Krämer, Gary Needham, Yannis Tzioumakis, Tino Balio, 2020-01-29 Established in 1919 by Hollywood's top talent United Artists has had an illustrious history from Hollywood minor to industry leader to a second tier media company in the shadow of MGM This edited collection brings together leading film historians to examine key aspects of United Artists centennial history from its origins to the sometimes chaotic developments of the last four decades The focus is on several key executives ranging from Joseph Schenck to Paula Wagner and Tom Cruise and on many of the people making films for United Artists including Gloria Swanson David O Selznick Kirk Douglas the Mirisch brothers and Woody Allen Drawing on a wide range of primary sources individual case studies explore the mutually supportive but also in places highly contentious relationships between United Artists and its producers the difficult balance between artistic and commercial objectives and the resulting hits and misses among them *The General* the Pink Panther franchise *Heaven's Gate* *Cruising* and *Hot Tub Time Machine* The second volume in the Routledge Hollywood Centenary series *United Artists* is a fascinating and comprehensive study of the firm's history and legacy perfect for students and researchers of cinema and film history media industries and Hollywood

Coming Back to a Theater Near You Brian Hannan, 2016-06-14 In the Silent Era film reissues were a battle between rival studios every Mary Pickford new release in 1914 was met with a Pickford re-release For 50 years after the Silent Era reissues were a battle between the studios who considered old movies found money and cinema owners who often saw audiences reject former box office hits In the mid 1960s the return of *The Bridge on the River Kwai* 1957 the second biggest reissue of all time altered industry perceptions and James Bond double features pushed the revival market to new heights In the digital age reissues have continued to confound the critics This is the untold hundred year story of how old movies saved new Hollywood Covering the booms and busts of a recycling business that became its own industry the author describes how the likes of Charlie Chaplin Humphrey Bogart and Alfred Hitchcock won over new generations of audiences and explores the lasting appeal of films like *Napoleon* 1927 *Gone with the Wind* 1939 *The Rocky Horror Show* 1975 and *Blade Runner* 1982

The Coppolas Vincent LoBrutto, Harriet R. LoBrutto, 2012-08-22 This fascinating behind the scenes look at a Hollywood dynasty offers an in depth study of the films and artistry of iconic director Francis Ford Coppola and his daughter Sofia exploring their work and their impact on each other both personally and professionally *The Coppolas A Family Business*

examines the lives films and relationship of two exemplary filmmakers Francis Ford Coppola and his daughter Sofia It looks at their commonalities and differences as artists and people and at the way those qualities are reflected in their work Much of the book is devoted to Francis and his outstanding achievements and equally notable failures as a screenwriter director producer and presenter of landmark works of cinema The narrative goes beyond the heyday of his involvement with Hollywood to analyze his more recent projects and the choices that led him to create small independent films In Sofia s case the story is one of women s growing independence in the arts revealing how Sofia developed her craft to become a cinematic force in her own right In addition to its insightful commentary on their contributions to cinema past and present the volume provides intriguing hints at what fans might anticipate in the future as both Coppolas continue to expand their artistry

Contemporary American Cinema Linda Williams, Michael Hammond, 2006-05-16 One of the rare collections I would recommend for use in undergraduate teaching the chapters are lucid without being oversimplified and the contributors are adept at analyzing the key industrial technological and ideological features of contemporary U S cinema Diane Negra University of East Anglia UK Contemporary American Cinema offers a fresh and sometimes revisionist look at developments in the American film industry from the 1960s to the present Readers will find it lively and provocative Chuck Maland University of Tennessee USA Contemporary American Cinema is the book on the subject that undergraduate classes have been waiting for Comprehensive detailed and intelligently organized and written in accessible and compelling prose Contemporary American Cinema will be embraced by instructors and students alike Charlie Keil Director Cinema Studies Program University of Toronto Canada Contemporary American Cinema usefully gathers together a range of materials that provide a valuable resource for students and scholars It is also a pleasure to read Hilary Radner University of Otago New Zealand Contemporary American Cinema deepens our knowledge of American cinema since the 1960s This is an important collection that will be widely used in university classrooms Lee Grieveson University College London UK Contemporary American Cinema is a clear sighted and tremendously readable anthology mapping the terrain of post sixties US cinema with breadth and critical verve Paul Grainge University of Nottingham UK This collection of freshly written essays by leading specialists in the field will most likely be one of the most important works of reference for students and film scholars for years to come Liv Hausken University of Oslo Norway Contemporary American Cinema is the first comprehensive introduction to American cinema since 1960 The book is unique in its treatment of both Hollywood alternative and non mainstream cinema Critical essays from leading film scholars are supplemented by boxed profiles of key directors producers and actors key films and key genres and statistics from the cinema industry Illustrated in colour and black and white with film stills posters and production images the book has two tables of contents allowing students to use the book chronologically decade by decade or thematically by subject Designed especially for courses in cinema studies and film studies cultural studies and American studies Contemporary American Cinema features a glossary of key terms fully

referenced resources and suggestions for further reading questions for class discussion and a comprehensive filmography Individual chapters include The decline of the studio system The rise of American new wave cinema The history of the blockbuster The parallel histories of independent and underground film Black cinema from blaxploitation to the 1990s Changing audiences The effects of new technology Comprehensive overview of US documentary from 1960 to the present Contributors include Stephen Prince Steve Neale Susan Jeffords Yvonne Tasker Barbara Klinger Jim Hillier Peter Kramer Mark Shiel Sheldon Hall Eithne Quinn Michele Aaron Jonathan Munby *The Pursuit of Wow!* Tom Peters,2010-09-22 Organized into more than 200 thought and action provoking elements from the importance of clean trucks and bathrooms to conversations with entrepreneurs creating new markets Tom Peters bestselling management guru offers a practical guide to impractical times In *The Pursuit of Wow* Tom Peters offers readers the words the tools to survive in tumultuous business environments In his groundbreaking book *In Search of Excellence* changed the way business does business Now it s time to take the next leap into the cyberstage era Getting to a place called excellence is no longer the idea You ve got to take that leap then leap again catapult their imaginations blow their mindsets in a word wow them Once more the unconventional Peters stimulates corporate thought processes Along with the best of his columns Peters includes questions and rebuttals that come from readers and listeners as well as his own candid responses A must read for every business person **The Use of Arthurian Legend in Hollywood Film** Samuel J. Umland,Rebecca A. Umland,1996-10-21 This is the first book to examine the various uses of the Arthurian legend in Hollywood film covering films from the 1920s to the present The authors use five representational categories intertextual collage or cult film melodrama which focuses on the love triangle conservative propaganda pervasive during the Cold War the Hollywood epic and the postmodern quest which commonly employs the grail portion of the legend Arguing that filmmakers rely on the audience s rudimentary familiarity with the legend the authors show that only certain features of the legend are activated at any particular time This fascinating study shows us how the legend has been adapted and how through the popular medium of Hollywood films the Arthurian legend has survived and flourished **Still in the Saddle** Andrew Patrick Nelson,2015-08-03 By the end of the 1960s the Hollywood West of Tom Mix Randolph Scott and even John Wayne was pass or so the story goes Many film historians and critics have argued that movies portraying a mythic American West gave way to revisionist films that influential filmmakers such as Sam Peckinpah and Robert Altman made as violent critiques of the Western s golden years Yet rumors surrounding the death of the Western have been greatly exaggerated says film historian Andrew Patrick Nelson Even as the Wild Bunch and John McCabe rode forth John Wayne remained the Western s number one box office draw How then could there have been a revisionist reckoning at a time when the Duke was still in the saddle In *Still in the Saddle* Nelson offers readers a new history of the Hollywood Western in the 1970s a time when filmmakers tried to revive the genre by appealing to a diverse audience that included a new generation of socially conscious viewers Nelson considers a comprehensive filmography of

releases from 1969 to 1980 in light of the visual tropes and narratives developed and reworked in the genre from the 1930s to the present. In so doing, he reveals the complexity of what is probably the most interesting period in Western movie history. His incisive reevaluations of such celebrated or infamous films as *The Wild Bunch* and *Heaven's Gate* and examinations of dozens of forgotten and neglected Westerns, including the final films of John Wayne, demonstrate that there was more to the 1970s Western than simple revision. Instead, we see not only important connections between canonical and lesser-known films of the period but also continuities between these and older Westerns. Nelson believes an ongoing cyclical process of regeneration thus transcends established divisions in the genre's history. Among the books currently challenging the prevailing evolutionary account of the Western, *Still in the Saddle* thoroughly revises our understanding of this exciting and misunderstood period in the Western's history and adds innovatively and substantially to our knowledge of the genre as a whole.

Clint Patrick McGilligan, 2002-08-19. A biography of a Hollywood legend peels back the mystery surrounding Clint Eastwood to reveal a rebel with a clear vision of human existence.

Olympia Taylor Downing, 2019-07-25. Leni Riefenstahl's *Olympia* 1938 is one of the most controversial films ever made. Capitalising on the success of *Triumph of the Will* 1935, her propaganda film for the Nazi Party, Riefenstahl secured Hitler's approval for her grandiose plans to film the 1936 Berlin Olympics. The result was a work as notorious for its politics as celebrated for its aesthetic power. This revised edition includes new material on Riefenstahl's film-making career before *Olympia* and her close relationship with Hitler. Taylor Downing also discusses newly available evidence on the background to the film's production that conclusively proves that the film was directly commissioned by Hitler and funded through Goebbels's Ministry of Propaganda and not, as Riefenstahl later claimed, commissioned independently from the Nazi state by the Olympic authorities. In writing this edition, Taylor Downing has been given access to a magnificent new restoration of the original version of the film by the International Olympic Committee.

Epics, Spectacles, and Blockbusters Sheldon Hall, Steve Neale, 2010-04-15. Considers the history of the American blockbuster, the large-scale, high-cost film, as it evolved from the 1890s to today. The pantheon of big-budget commercially successful films encompasses a range of genres, including biblical films, war films, romances, comic book adaptations, animated features, and historical epics. In *Epics, Spectacles, and Blockbusters: A Hollywood History*, authors Sheldon Hall and Steve Neale discuss the characteristics, history, and modes of distribution and exhibition that unite big-budget pictures from their beginnings in the late nineteenth century to the present. Moving chronologically, the authors examine the roots of today's blockbuster in the feature, special, superspecial, roadshow, epic, and spectacle of earlier eras, with special attention to the characteristics of each type of picture. In the first section, Hall and Neale consider the beginnings of features, specials, and superspecials in American cinema as the terms came to define not the length of a film but its marketable stars or larger budget. The second section investigates roadshowing as a means of distributing specials and the changes to the roadshow that resulted from the introduction of synchronized sound in the 1920s. In the third section, the authors examine the

phenomenon of epics and spectacles that arose from films like *Gone with the Wind*, *Samson and Delilah* and *Spartacus* and continues to evolve today in films like *Spider Man* and *Pearl Harbor*. In this section Hall and Neale consider advances in visual and sound technology and the effects and costs they introduced to the industry. Scholars of film and television studies as well as readers interested in the history of American moviemaking will enjoy *Epics Spectacles and Blockbusters: The Unruly Life of Woody Allen* Marion Meade, 2014-04-01. A psychologically nuanced tough minded portrait of the New York filmmaker and his relationships with Mia Farrow and Soon Yi Previn. Publishers Weekly. Writer, director, actor, humorist Woody Allen stands as one of our era's most celebrated artists. Starting in the 1950s Allen began crafting a larger than life neurotic persona that has since entertained and enlightened millions. In his films widely thought to be autobiographical explorations of his own comic fears and fixations Allen carefully controlled the public's view of him as a lovable scamp. But that all came crashing down the day Mia Farrow found a Polaroid on her mantle. What followed was a flurry of sensational headlines and legal battles. His relationship with Soon Yi Previn, thirty-four years his junior and the step daughter of his longtime girlfriend, caused shockwaves in the public's perception of the director, yet few biographers and journalists have explored what happened and why. In this, the first deep investigation of Allen's life and the events surrounding his split with Farrow, biographer Marion Meade tracks down dozens of friends, actors, neighbors, and film historians. They open up with insights and details rare in the world of wealth and celebrity. What results is a fascinating portrait of a flawed genius as adept at constructing his own image as he is at crafting films. Rereleased and updated, this is an unauthorized biography that neither Woody Allen's fans nor his detractors will be able to put down. The revised and updated edition was reviewed in the *Wall Street Journal* in 2013 by Carl Rollyson in a roundup of the five best Hollywood biographies. **Fiasco** James Robert Parish, 2008-05-02. A longtime industry insider and acclaimed Hollywood historian goes behind the scenes to tell the stories of 15 of the most spectacular movie megaflops of the past 50 years, such as *Cleopatra*, *The Cotton Club*, and *Waterworld*. He recounts in every gory detail how enormous hubris, unbridled ambition, artistic hauteur, and bad business sense on the parts of Tinsel Town wheeler-dealers and superstars such as Elizabeth Taylor, Clint Eastwood, and Francis Ford Coppola conspired to engender some of the worst films ever. **A New Pot of Gold** Stephen Prince, 2002-03-15. Facing an economic crisis in the 1980s, Hollywood moved to control the markets of videotape, pay cable, and pay per view. This volume examines the transformation that took the industry from the production of theatrical film to media software. **In Theaters Everywhere** Brian Hannan, 2019-01-09. Conflicts among Hollywood studios and exhibitors have been going on for years. At their heart are questions about how films should be released, where, when, and at what speed. Both sides of this disagreement are losers, with exhibitors using the law via various Consent Decrees and studios retaliating by tightly controlling output. In the Silent Era, movies were not released nearly as widely as they are now. This book tells the story of how the few became the many. It explores the contraction of the release cycle, the maximization of the marketing dollar, and the democratization of consumer

access It also offers a comprehensive list of wide releases and rebuts much of what previous scholars have found *The Other Face of Public Television* Roger Phillips Smith, 2002 An insider's story of how the dream of an alternative to commercial television became American State Television Public television was brought into being to release a developing communications medium from the constraints of narrow commercialism As it turns out **Overkill** Bill Mesce, Jr., 2014-08-21 The work examines the evolution of the thriller from the heyday of the Hollywood mogul era in the 1930s when it was primarily bottom of the bill fodder through its maturity in the World War II years and noir breeding 1950s its commercial and critical ascendancy in the 1960s and 1970s and finally its subsequent box office dominance in the age of the blockbuster

Cinematic Independence Noah Tsika, 2022-02-22 Cinematic Independence traces the emergence demise and rebirth of big screen film exhibition in Nigeria Film companies flocked to Nigeria in the years following independence beginning a long history of interventions by Hollywood and corporate America The 1980s and 90s saw a shuttering of cinemas which were almost entirely replaced by television and direct to video movies After 1999 the exhibition sector was again revitalized with the construction of multiplexes Cinematic Independence is about the periods that straddle this disappearing act the decades bracketing independence in 1960 and the years after 1999 At stake in both instances is the postcolony's role in global debates about the future of the movie theater That it was eventually resurrected in the flashy form of the multiplex is not simply an achievement of commercial real estate but also a testament to cinema's persistence its capacity to stave off annihilation or in this case come back from the dead *Freedom and Entertainment* Stephen Vaughn, 2006 This is a story that Jack Valenti has long tried to keep secret Freedom and Entertainment is the first book to offer a behind the scenes account of the motion picture rating system and the Motion Picture Association of America under Valenti's leadership The book is based on the private papers and oral history of Richard D Heffner who headed the Classification and Rating Administration for two decades from 1974 to 1994 and who was once called the least known most powerful person in Hollywood The story chronicles the often tense working relationship between Heffner and Valenti and the sometimes bruising encounters Heffner had with such Hollywood heavyweights as Clint Eastwood Oliver Stone Michael Douglas George C Scott Lew Wasserman Arthur Krim Jerry Weintraub and many others

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