



Gods and Monsters: Movers, Shakers, and Other Casualties of the Hollywood Machine

Peter Biskind

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"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, excavating the likes of Rocky and Thunderbolt and Lightfoot for their hidden political subtexts in small lefty rags. Now he can legitimately describe himself - as he does in his autobiographical introduction to this book - as a "recovering celebrity journalist." The ghosts of McCarthyism and the blacklist haunt Gods and Monsters as do the casualties of the counterculture and the New Hollywood. At the heart of the book are the likes of Martin Scorsese, Robert Redford, Terrence Malick, Sue Mengers, and uber-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.

Gods and Monsters: Movers, Shakers, and Other Casualties of the Hollywood Machine Details

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From Reader Review Gods and Monsters: Movers, Shakers, and Other Casualties of the Hollywood Machine for online ebook

Richard says

some nice moments but a lot of tedium

Karl says

This is very dense going, even scholarly and academic at times, but it is worth the effort. The author knows his stuff. The more opinion based pieces are thoughtful, detailed and well supported. Don't expect to read this quickly.

Harold says

This book had some really interesting sections (especially a few of the later pieces), but I have to admit that I skimmed quite a few parts. A lot of his early essays are very wordy and academic, and when the topic was a movie I haven't even seen, I just couldn't be bothered (sorry, "On the Waterfront").

Elliott says

This is different to Peter Biskind's other books, as it's a collection of his essays and reviews from, as the cover states, over thirty years of writing in Hollywood.

The highlights for me are when he focuses on an individual director, and although they are written from the point of view of a set visit (to plug the latest film at the time) Mr Biskind still takes care not to bore us with the minutiae of the catering that day, instead giving us a succinct overview of that director's work so far.

I doubt you'll be reading this first out of his works, but if you like the others, definitely get this one.

Hunter Duesing says

While I think most of Biskind's ideas in regards to the movies he analyzes in here are bullshit, pretty much every article in here is compelling and interesting. However, much like Biskind's other work, some of his facts are a bit dodgy (particularly in the article on Terence Malick). You would think Biskind would have a crack team of fact-checkers by now, but I guess he thinks that the myth he spins is more interesting than the reality.

Fishsanwitt says

stamped
