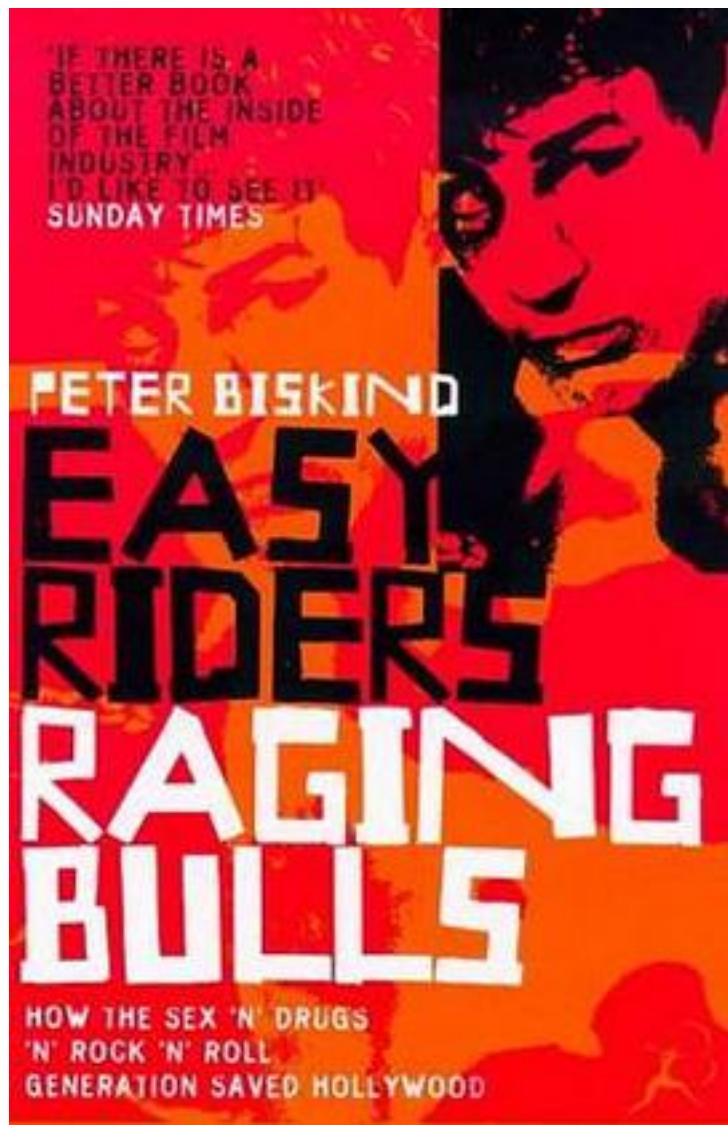


Easy Riders, Raging Bulls



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Acknowledgments Hollywood is a town of fabulators. The people who dwell there create fictions for a living, fictions that refuse tidily to confine themselves to the screen, but spill over into the daily lives of the men and women who regard themselves as stars in the movies of their own lives. Although this book tells readers altogether more than they may wish to know about the Hollywood of the '70s, I do not flatter myself that I have arrived at "the truth." At the end of this long, twisted road I am once again struck with the force of the old maxim, the more you know, the more you know what you don't know. This is particularly true in the case of Hollywood, where despite the reams of memos and contracts that now gather dust on the shelves of university libraries, very little of what really matters is committed to paper, so that an endeavor of this sort is dependent on memory -- in this case of an era twenty or thirty years in the past. Not only is the terrain distant, but in this period memory has been enfeebled by booze and drugs. In a town where credit grabbing is an art form, to say that memory is self-serving is to say that the sun rises in the east and sets in the west. Moreover, defect of memory is a shield that enables people to go to work in the morning, protecting them from the unspeakable behavior that is taken for granted there. As director Paul Schrader puts it, "In this business, you've got to have a selective memory. Otherwise, it's too painful." Kurosawa's "Rashomon" remains one of the truest movies about the movies and the people who make them. In this maze of mirrors, lucky is the chronicler who does not lose his or her way in the infini, Alice Mayhew gave it her blessing, and Bob Bender, along with his assistant, Johanna Li, helped it to see the light of day. My agent, Kris Dahl, guided me through the shoals of writing and editing. Finally, I would like to thank my wife, Elizabeth Hess, and daughter, Kate, for their unfailing patience and support. Copyright © 1998 by Peter Biskind

作者介绍:

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标签

电影

电影相关

澳洲

Film

评论

用一篇篇主要人物的速写勾勒出六十年代末到七十年代新好莱坞运动的全貌。满篇的八卦虽有糟粕，但作者文字功力了得，读来过瘾流畅，每个人物的性情都跃然纸上。你会嗅到那个疯狂年代的疯狂气息，摸到各路极端人格的极端脉搏。叙事之外的点评少而精，寥寥几句便能点出重要人物重要作品的时代意义及后续影响。作者视角宏达，思考有远见，不偏不倚，用冷眼旁观的行文写出天才们的成长，达到巅峰后的人格膨胀、每个人灵魂中的光明与黑暗、由时代造就又被时代毁灭的命运沉浮。

不管真实度如何，超好看八卦！

终于看完了！全是八卦，看到呆掉！最后一章好伤心

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书评

文汇出版社可能是全中国最容易混的一个单位了，在《逍遥骑士、愤怒公牛》的最后一页上，印着责任编辑刘刚的名字，这个名字将和这本书的翻译者严敏一起被载入中国电影书籍翻译界的史册，因为他们共同炮制的《逍遥骑士、愤怒公牛》，是对原著的侮辱、对中国读者的蒙蔽以及对他们...

1. 不用说了，看见封面上的“等译”就会让人心里一凉

果然，内文里面的译者署名是四个人

但是本人也还是没有想到这本书能够译得这么差劲

按说文汇出版社虽然是小社，但就冲封面上的“文汇”两个美术字，这个招牌也不能砸啊 结果居然就砸了，4/5本译得彻底失败（最后几章不知道...）

我力荐是因为原书的内容，不过文汇版的中文翻译实在太烂。

如果对那段好莱坞历史不是很清楚的话，这个中文版能把人看崩溃了。刚开始的时候我

还拿笔标注一下，后来我完全放弃了，草草翻完拉倒。还卖这么贵！

最近正好买了这本书和《隐疾》，基本上两天内把这两本书看完，心中浮想联翩，都是好书啊……

这本《逍遥骑士、愤怒公牛》讲述了科波拉、马丁斯科西斯、斯皮尔伯格、卢卡斯们登上历史舞台，开创新好莱坞时代的经历。如果过去我们看了那些如现代启示录、愤怒的公牛，以及...

这是个很酷的作家，我喜欢他的原因是因为他不但喜欢揭老底，还喜欢像个帕帕垃圾一样八卦。如果你读过《低俗电影》这部奇厚无比的书，你会懂得我在说什么。这本书也是奇厚无比，我每天蹲在马桶上都极度热情地读着，上下通畅，乐趣滚滚而来。有人说该书译得很烂，这跟我也没多大...

虽然一直骂这本书的译者怎么能这么凑合了事，好多句子绝对有漏字现象搞得文句不通，但说实话，看到最后一章哈尔·艾什比之死，眼睛还是有些湿润。整个新好莱坞在此落幕实在是再妥当不过，在艾什比的守灵夜上，那些他过去的朋友、同事、合作伙伴不仅仅是祭奠他，也是祭奠自己...

很有趣 感觉那个时代的导演真的都是神经病一样 70年代的确是他们的天堂啊
到了80年代真的什么都不一样了

以阿什比的死来结束这本书的确充满了抑郁和黑暗的色彩 电影从此不再是艺术
感觉只有马丁西科塞斯和斯皮尔伯格还有马利克现在还在撑着
虽然斯皮尔伯格从来都不算是一个真正...

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