

Panic In Needle Park Cast

Matt Green

My Casting Couch Was Too Short Marion Dougherty, Robert Roussel, 2015-01-14 A personal memoir based on the life of a Hollywood casting icon. Marion Dougherty lent a helping hand with discovering the careers of legendary actors such as James Dean, Warren Beatty, Robert De Niro, Dustin Hoffman, Al Pacino, Robert Redford, Mel Gibson, Danny Glover, Jon Voight, Robert Duvall, Gene Hackman, Bette Midler, Glenn Close, Diane Lane, Brooke Shields, and countless others. Dougherty began her casting profession in New York during the Golden Age of Television, casting well over six hundred episodes of Kraft Television Theatre, Naked City, and Route 66, which led to her very successful career in the motion picture industry. She became the first female casting executive at Paramount Pictures in 1975 before securing the position of vice president of talent at Warner Brothers in 1979, a position she held up until her retirement in the year 2000. Dougherty's casting career spanned over fifty years, and the many personal anecdotes that she shares in *My Casting Couch Was Too Short* are a must-read.

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.

Supporting Actors in Motion Pictures Dr. Roger L. Gordon, 2018-09-07 *Supporting Actors in Motion Pictures Volume II* By: Dr. Roger L. Gordon *Supporting Actors in Motion Pictures: Volume II* continues author Dr. Roger L. Gordon's *Supporting*

Actors series by expanding his database of talented supporting actors and actresses. A compilation of biographies of supporting actors and actresses that spans from the advent of sound through present day, learn the history and accomplishments of many of your favorite stars!

Heroes of the New Hollywood Dan Lalande,2024-11-19 In instant classics spanning the 1970s, audiences watched Dustin Hoffman, Gene Hackman, Jack Nicholson, Al Pacino, Robert Duvall, and Robert De Niro come of artistic age. Together, this dynamic group advanced the craft of screen acting and redefined what it meant to be a man in the age of post-'60s disillusionment, burgeoning feminism, and the narcissistic machoism of disco culture. The book, featuring 35 photographs, is a critical and historical look at the films, performances, and career arcs of six of the biggest male stars of the 1970s. Studying them in the context of the times, it also touches on several of their contemporaries including Marlon Brando, Laurence Olivier, George C. Scott, Charlton Heston, Paul Newman, Steve McQueen, Robert Redford, Warren Beatty, James Caan, Donald Sutherland, Charles Bronson, Clint Eastwood, Burt Reynolds, Richard Dreyfuss, and Bruce Lee.

Celebrity Biographies - The Amazing Life Of Al Pacino - Famous Actors Matt Green, Ever wondered how Al Pacino rose to stardom? Al Pacino was born in East Horne, New York City. Al Pacino's parents divorced when he was only two. His mother later moved to another part of the city ,near the Bronx Zoo to live with her parents Kate and James Gerard. In his teenage years Pacino wanted to be a baseball player, His friends called him "sonny" and was later nicknamed "The actor "due to his theatrics. He dropped out of school at the age of 17 leading to a disagreement with his mother, who lead to an argument and Al Pacino left home. After leaving home, Al Pacino worked in low paying jobs and one time he was a Janitor, a bus boy and also a postal clerk. For more interesting facts you must read his biography. Grab your biography book now!

Drugs and Alcohol in the 21st Century Dwight Vick,2010-10-22 *Drugs & Alcohol in the 21st Century: Theory, Behavior, & Policy* examines the collective response to addictive behaviors in America, and its influence on the creation and implementation of national policy in the 20th and 21st century. A close look is given to America's response to five drugs with ambiguous political histories - alcohol, cocaine, hallucinogens, marijuana, and opiates. The physical and psychological conditions that contribute to addictive behaviors are explored, as well as how those condition impact individuals, families and communities. Responses from politicians, the alcohol and drug industry, citizens groups, and bureaucracies including law enforcement, public health, schools and colleges are discussed.

Broadway Actors in Films, 1894-2015 Roy Liebman,2017-02-20 Many Broadway stars appeared in Hollywood cinema from its earliest days. Some were 19th century stage idols who reprised famous roles on film as early as 1894. One was born as early as 1829. Another was cast in the performance during which Abraham Lincoln was assassinated. One took her stage name from her native state. Some modern-day stars also began their careers on Broadway before appearing in films. This book details the careers of 300 performers who went from stage to screen in all genres of film. A few made only a single

movie, others hundreds. Each entry includes highlights of the performer's career, a list of stage appearances and a filmography.

The Rough Guide to Cult Movies Rough Guides, 2010-08-02 The Rough Guide to Cult Movies offers a blend of essential trivia and informed opinion as it takes you on a tour of the most compellingly weird - and weirdly compelling - films in the world. Whether you're a paid-up member of The Big Lebowski fan club or just looking for a night in with an interesting DVD, The Rough Guide to Cult Movies is the ultimate guide to the world's most memorable films. The Rough Guide to Cult Movies selects cinema's most compelling triumphs: films that are brilliant, intriguing or just plain bizarre; from action flicks to zombie films, by way of nuns, yakuza, musicals and mutations. You'll find expert, pithy reviews of over 1500 movies, with forgotten legends like Charlie Chan and the Opera or contemporary classics like *There Will Be Blood*, plus filmmakers' picks of their favourite cult movies, in their own words. There are good movies and there are bad movies and then there are cult movies.

The Godfather Jon Lewis, 2022-03-24 Francis Ford Coppola's *The Godfather* (1972) marked a transition in American film-making, and its success - as a work of art, as a creative 'property' exploited by its studio, Paramount Pictures; and as a model for aspiring auteurist film-makers - changed Hollywood forever. Jon Lewis's study of *The Godfather* begins with a close look at the film's audacious visual style (the long, theatrical set pieces; the chiaroscuro lighting, the climactic montage paralleling a family baptism with a series of brutal murders). The analysis of visual style is paired with a discussion of the movie's principal themes: Vito and Michael's attempt to balance the obligations of business and family, their struggle with assimilation, the temptations and pitfalls of capitalist accumulation, and the larger drama of succession from father to son, from one generation to the next. The textual analysis precedes a production history that views *The Godfather* as a singularly important film in Hollywood's dramatic box-office turnaround in the early 1970s. And then, finally, the book takes a long hard look at the gangster himself both on screen and off. Hollywood publicity attending the gangster film from its inception in the silent era to the present has endeavoured to dull the distinction between the real and movie gangster, insisting that each film has been culled from the day's sordid headlines. Looking at the drama on screen and the production history behind the scenes, Lewis uncovers a series of real gangster backstories, revealing, finally, how millions of dollars of mob money may well have funded the film in the first place, and how, as things played out, *The Godfather* saved Paramount Studios and the rest of Hollywood as well.

We Tell Ourselves Stories Alissa Wilkinson, 2025-03-11 Most Anticipated Books of 2025 • Washington Post, Los Angeles Times, W Magazine, The Millions Best Books of Spring 2025 • Oprah Daily, Town & Country "Sharp, elegant and eye-opening . . . a crucial toolbox for understanding both Joan Didion and Hollywood." —Emily Nussbaum Joan Didion opened *The White Album* (1979) with what would become one of the most iconic lines in American literature: "We tell ourselves stories in order

to live.” Today, this phrase is deployed inspirationally, printed on T-shirts and posters, used as a battle cry for artists and writers. In truth, Didion was describing something much less rosy: our human tendency to manufacture delusions that might ward away our anxieties when society seems to spin off its axis. Nowhere was this collective hallucination more effectively crafted than in Hollywood. In this riveting cultural biography, New York Times film critic Alissa Wilkinson examines Joan Didion’s influence through the lens of American mythmaking. As a young girl, Didion was infatuated with John Wayne and his on-screen bravado, and was fascinated by her California pioneer ancestry and the infamous Donner Party. The mythos that preoccupied her early years continued to influence her work as a magazine writer and film critic in New York, offering glimmers of the many stories Didion told herself that would come to unravel over the course of her career. But out west, show business beckoned. *We Tell Ourselves Stories* eloquently traces Didion’s journey from New York to her arrival in Hollywood as a screenwriter at the twilight of the old studio system. She spent much of her adult life deeply embroiled in the glitz and glamor of the Los Angeles elite, where she acutely observed—and denounced—how the nation’s fears and dreams were sensationalized on screen. Meanwhile, she paid the bills writing movie scripts like *A Star Is Born*, while her books propelled her to celestial heights of fame. Peering through a scrim of celluloid, Wilkinson incisively dissects the cinematic motifs and machinations that informed Didion’s writing—and how her writing, ultimately, demonstrated Hollywood’s addictive grasp on the American imagination. More than a portrait of a writer, *We Tell Ourselves Stories* shines a new light on a legacy whose impact will be felt for generations.

Directory of World Cinema: American Independent John Berra, 2010-05-01 With high-profile Academy Award nominations and an increasing number of big-name actors eager to sign on to promising projects, independent films have been at the forefront in recent years like never before. But the roots of such critical and commercial successes as *The Hurt Locker* and *Precious* can be traced to the first boom of independent cinema in the 1960s, when a raft of talented filmmakers emerged to capture the attention of a rapidly growing audience of young viewers. A thorough overview of a thriving area of cultural life, *Directory of World Cinema: American Independent* chronicles the rise of the independent sector as an outlet for directors who challenge the status quo, yet still produce accessible feature films that not only find wide audiences but enjoy considerable box office appeal—without sacrificing critical legitimacy. Key directors are interviewed and profiled, and a sizeable selection of films are referenced and reviewed. More than a dozen sub-genres—including African American cinema, queer cinema, documentary, familial dysfunction, and exploitation—are individually considered, with an emphasis on their ability to engage with tensions inherent in American society. Copious illustrations and a range of research resources round out the volume, making this a truly comprehensive guide. At a time when independent films are enjoying considerable cultural cachet, this easy-to-use yet authoritative guide will find an eager audience in media historians, film studies scholars, and movie buffs alike.

The Oliver Stone Encyclopedia James M. Welsh, Donald M. Whaley, 2012-11-15 Oliver Stone has written and directed many memorable films while also developing a reputation for tackling controversial subjects, such as the Turkish prison system (Midnight Express), the Vietnam war (Platoon and Born on the Fourth of July), insider trading (Wall Street), presidential assassination (JFK), and a voyeuristic media (Natural Born Killers). Along the way, Stone has been nominated for more than 10 Academy Awards and three times received Oscars for his work. In *The Oliver Stone Encyclopedia*, James M. Welsh and Donald M. Whaley provide an overarching evaluation of Stone's work as screenwriter, producer, and director. While the entries in this volume address all of the usual aspects of Stone's career, they also explore new avenues of critical evaluation, especially influences such as Friedrich Nietzsche and Buddhism, which Stone converted to in the 1990s. In addition, this volume traces Stone's obsession with Latin American politics, evident in his film *Salvador* (1986), his screenplay for Alan Parker's *Evita* (1996), and the documentaries *Commandante* (2003), *Looking for Fidel* (2004), and *South of the Border* (2010). Each entry is followed by a bibliography of published sources, both in print and online. A comprehensive and engaging examination of the director, *The Oliver Stone Encyclopedia* will appeal to scholars and fans alike as the most comprehensive reference on this director's body of work.

Scenes from the City Martin Scorsese, 2006 From the cinema verité of the sixties to softer fare like *Splash*, New York has provided some of the most iconic moments on film. Beginning with a survey of such classics as *Breakfast at Tiffany's*, *Scenes from the City* captures how the changing face of New York, as well as the founding of the MOFTB, have contributed to a particular school of film characterized most emphatically in the street-style work of directors as diverse as Martin Scorsese and Spike Lee. With over 200 stills and contributions from noted New York film personalities such as Sidney Lumet and Nora Ephron, the book also includes rare, unpublished, behind-the-scenes shots and stories from the quintessential New York filmmaker himself--Woody Allen. With a special section on the landmark TV series, commercials and music videos filmed in New York, *Scenes from the City* is an affectionate and vivacious ovation for this captivating character that rarely receives billing but always steals the show.

Sonny Boy Al Pacino, 2024-10-15 The Instant New York Times Bestseller "The book is a beautiful trip." (New York Times Magazine) • "Soulful . . . Feels like hanging out within a history of American movies over the last 50 years." (Los Angeles Times) • "Startlingly cinematic ... A fine memoir." (The Guardian) From one of the most iconic actors in the history of film, an astonishingly revelatory account of a creative life in full To the wider world, Al Pacino exploded onto the scene like a supernova. He landed his first leading role, in *The Panic in Needle Park*, in 1971, and by 1975, he had starred in four movies—*The Godfather* and *The Godfather Part II*, *Serpico*, and *Dog Day Afternoon*—that were not just successes but landmarks in the history of film. Those performances became legendary and changed his life forever. Not since Marlon Brando and James Dean in the late 1950s had an actor landed in the culture with such force. But Pacino was in his

midthirties by then, and had already lived several lives. A fixture of avant-garde theater in New York, he had led a bohemian existence, working odd jobs to support his craft. He was raised by a fiercely loving but mentally unwell mother and her parents after his father left them when he was young, but in a real sense he was raised by the streets of the South Bronx, and by the troop of buccaneering young friends he ran with, whose spirits never left him. After a teacher recognized his acting promise and pushed him toward New York's fabled High School of Performing Arts, the die was cast. In good times and bad, in poverty and in wealth and in poverty again, through pain and joy, acting was his lifeline, its community his tribe. *Sonny Boy* is the memoir of a man who has nothing left to fear and nothing left to hide. All the great roles, the essential collaborations, and the important relationships are given their full due, as is the vexed marriage between creativity and commerce at the highest levels. The book's golden thread, however, is the spirit of love and purpose. Love can fail you, and you can be defeated in your ambitions—the same lights that shine bright can also dim. But Al Pacino was lucky enough to fall deeply in love with a craft before he had the foggiest idea of any of its earthly rewards, and he never fell out of love. That has made all the difference.

[A Comprehensive Encyclopedia of Film Noir](#) John Grant, 2023-09-21 Featuring rumpled PIs, shyster lawyers, corrupt politicians, double-crossers, femmes fatales, and, of course, losers who find themselves down on their luck yet again, film noir is a perennially popular cinematic genre. This extensive encyclopedia describes movies from noir's earliest days – and even before, looking at some of noir's ancestors in US and European cinema – as well as noir's more recent offshoots, from neonoirs to erotic thrillers. Entries are arranged alphabetically, covering movies from all over the world – from every continent save Antarctica – with briefer details provided for several hundred additional movies within those entries. A copious appendix contains filmographies of prominent directors, actors, and writers. With coverage of blockbusters and program fillers from *Going Straight* (US 1916) to *Broken City* (US 2013) via *Nora Inu* (Japan 1949), *O Anthropos tou Trainou* (Greece 1958), *El Less Wal Kilab* (Egypt 1962), *Reportaje a la Muerte* (Peru 1993), *Zift* (Bulgaria 2008), and thousands more, *A Comprehensive Encyclopedia of Film Noir* is an engrossing and essential reference work that should be on the shelves of every cinephile.

Al Pacino Lawrence Grobel, 2008-09-04 Not only is Al Pacino known as 'one of the greatest actors in all of film history', he is also considered 'one of Hollywood's most notorious bachelors' (imdb.com) as well as being one of the most enigmatic and private celebrities in the world. For the first time, *AL PACINO* offers a deeply personal and revealing window into everything from his growing up in the South Bronx, where he shared three rooms with nine people, to his fabled studies with Charles Laughton and Lee Strasberg, his father's absence, his mother's early death, and how he bounced through a series of odd jobs until his first paid role at the age of 26. He reveals his childhood dream of becoming a professional baseball player, describes his first drink at 13, and admits his once ate Valium like popcorn at the Academy Awards. Though he has been

involved with women like Diane Keaton and Beverly D'Angelo, the mother of his three children, he has never married and here reveals why, and how his feelings have changed. Through it all, he has delivered some of the most seminal performances in film and theatre history and worked with most of its biggest stars. He was nominated for seven Academy Awards before winning Best Actor Oscar for *Scent of a Woman*. AL PACINO is an intensely personal look at a creative genius at the peak of his powers who, after all these years, still longs to learn more about his art. And for now, it's a close to a memoir as we are likely to get.

Lords of the Sunset Strip Blackie Dammett, 2013-03-31 'I did a double take when I saw fourteen-year-old Drew Barrymore at the bar, drinking with the Bukowski crowd. She was adorable, spoke with a potty mouth and carried on as if she was in her twenties. I was straining to approach her but backed off. I'd been in enough trouble. The next time I looked she was gone. A couple nights later she reappeared and in the same spot at the middle of the bar, entertaining the bartender. I pulled the trigger this time, and whatever I had to say she bought.' I'm eating your book! It's delicious! Lia Mack - Portland, Oregon Fervent shades of Jack Kerouac." Terry Wells - Brigg, England "Lords of the Sunset Strip" is the brutally honest and hilarious memoir of actor and writer Blackie Dammett—AKA John Kiedis—who happens to be the father of Red Hot Chili Peppers frontman Anthony Kiedis. Set mostly in Hollywood but with multiple national and worldwide excursions for film shoots, love affairs and drug deals, this tell-all provides an unexpectedly candid look at an actor's transition from a wild man with a dream to a sensitive if unconventional parent with a dream. And of course, there were the women. New girls were always replenishing the scene. Dammett towed his young Red Hot Chili Pepper with him through a torrent of sex-fueled parties, auditions and business deals in Hollywood, New York and London. It's an exhilarating, exhausting and romantic journey. It had a profound and ineffable influence on Rock & Roll Hall of Famer Anthony. "Lords of the Sunset Strip" will no doubt have a similar influence on its readers as well. It's simply the biggest, baddest, boldest tale of Hollywood and Rock & Roll ever written.

Not to be Missed Kenneth Turan, 2014-06-03 The images and memories that matter most are those that are unshakeable, unforgettable. Kenneth Turan's fifty-four favorite films embrace a century of the world's most satisfying romances and funniest comedies, the most heart-stopping dramas and chilling thrillers. Turan discovered film as a child left undisturbed to watch Million Dollar Movie on WOR-TV Channel 9 in New York, a daily showcase for older Hollywood features. It was then that he developed a love of cinema that never left him and honed his eye for the most acute details and the grandest of scenes. *Not to be Missed* blends cultural criticism, historical anecdote, and inside-Hollywood controversy. Turan's selection of favorites ranges across all genres. From *All About Eve* to *Seven Samurai* to *Sherlock Jr.*, these are all timeless films -- classic and contemporary, familiar and obscure, with big budgets and small -- each underscoring the truth of director Ingmar Bergman's observation that no form of art goes beyond ordinary consciousness as film does, straight to our emotions, deep

into the twilight room of the soul.

The Rough Guide to Cult Movies Paul Simpson, Helen Rodiss, Michaela Bushell, 2004 A comprehensive overview of cult movies that profiles cult films from every genre and includes trivia about films, actors, producers, and backstage happenings.

Focus On: 100 Most Popular United States National Medal of Arts Recipients Wikipedia contributors,

Decoding **Panic In Needle Park Cast**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Panic In Needle Park Cast**," a mesmerizing literary creation penned with a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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