

Chapter 1 : Movies Directed by Oliver Stone: Best to Worst

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During this time, he worked as a cabdriver and a xerox messenger to support himself. With no agent to represent him, he was having trouble getting noticed as a writer. The script was a horror story about a fantasy writer whose characters come to life. Although the company hired a writer to rework the script, they asked Stone to direct the film. Upon completion of *Seizure*, Stone dropped into a state of disillusionment and further frustration. He began working at a sports film company, which he hated, meanwhile continuing to write screenplays. During that time, he completed a total of fourteen screenplays, five of those about Vietnam. Finally in 1975, as the United States was celebrating the Bicentennial, Oliver Stone began to put his demons of Vietnam into words by writing a screenplay called *Platoon*. Producers optioned the script, but since another movie about war titled *Apocalypse Now* was currently in production, the company decided to put this movie off. Columbia Pictures did eventually assign Stone to write a screenplay for an upcoming film of theirs, *Midnight Express*, which was produced by David Puttnam and directed by Alan Parker. *Midnight Express* was a low budget picture based on the real-life escapades of an American College student named Billy Hayes, who was vacationing in Turkey and was jailed in a Turkish prison for trying to smuggle hashish out of the country. The film was released in 1977 and it received controversial reviews by numerous reporters, the biggest criticism being given to Stone himself for the screenplay. The movie took home one award, presented to Stone for best screenplay adaptation. He was becoming dependent on drugs, was falling into the party scene and needed an escape. While in Paris, he began to work on a screenplay for a remake of the movie *Scarface*. After his success with *Midnight Express*, Stone began to receive steady work. During that same year, he began to write a script of a memoir by Ron Kovac a paraplegic Vietnam War vet. Although all the props, the set and even the cast were ready to film the movie, the funding for the picture was not there and the project was dropped. The story focused around a cartoonist who loses his drawing hand in an accident and becomes obsessed with the thought that his lost hand is stalking his enemies. The film received mostly positive reviews from critics although it was not successful at the box office. Stone found that after the failure of *The Hand*, the steady work he was receiving before had disappeared. All those seeking him out the year before were now looking towards others. In 1978, Stone once again found himself working with producer Edward Pressman, although this time the film was much different than before. Pressman had written a script to *Conan the Barbarian* in 1977, and after finally settling on the rights to the character, hired Stone on to write a second version. He also felt that Stone could be helpful in getting financial backing for the film. After completion of the script, Stone moved to Paris to try and get away from the Hollywood scene for awhile. While in Paris, he began to work on a screenplay for a remake of the movie *Scarface* proposed by director Brian De Palma. The film was originally produced in 1975 by Howard Hawk, and was a gangster film. Re-written by Stone in 1978, the story focused on a Cuban refugee named Tony Montana. Trying to live out the "American Dream", Montana rises to the top through the trafficking of cocaine in Florida but eventually succumbs to his own greed and in the end is killed. The biggest area of critical concern about the film was that of all the violence. Many critics felt that the film dwelled far too much on violence and selfishness, although some hinted that the movie did resemble the effects many businesses and Hollywood itself could have on people. After *Scarface*, Stone worked out a deal with Producer Dino De Laurentiis that would be to the benefit of both parties. *Year of the Dragon* was similar to *Scarface* in that it centered on drug trafficking. The movie was released in 1985 to poor reviews and numerous boycotts mainly by Chinese-Americans whom found the film racist. *Year of the Dragon* turned out to be a box office flop, and as a result De Laurentiis neglected to keep up his part of the bargain with Stone. He was unable to find an American distributor for *Platoon* and therefore the film could not be made at that time. In the summer of 1986 Stone was broke, down on his luck and had no prospects for the future. Frustrated by the way things were going, he decided to establish a mark as an independent writer-director rather than trying to get big-budget film deals. Stone found his first subject matter by looking through some pictures a friend had taken while covering the

civil war in El Salvador. Many in Hollywood did not welcome the script and Stone could not find any financial backing for the picture. He decided to put a second mortgage on his house and finance the film himself, but was saved by support from British producer John Daly whom offered to direct the movie free of charge. Although the movie received fairly good reviews, wide range distribution in the United States was hard to secure. It was not until after the success of Platoon, when Salvador was re-released in theaters, that it was widely distributed. David Halberstam, winner of the Pulitzer Prize for his coverage of the Vietnam War, proclaimed Platoon as "the first real Vietnam film and one of the greatest war movies of all time. At the time Stone was broke, down on his luck and had no prospects for the future. He spent 12 hours a day working on the script, which he completed in approximately five weeks. As stated before, the script was rejected several times as well as being placed aside for other projects by many studios. Orion, the distributor in the U. Platoon was released into theaters in December of

Directed by Oliver Stone. With Charlie Sheen, Tom Berenger, Willem Dafoe, Keith David. A young soldier in Vietnam faces a moral crisis when confronted with the horrors of war and the duality of man.

Development[edit] "Vietnam was really visceral, and I had come from a cerebral existence: I came back really visceral. And I think the camera is so much more Although the screenplay Break was never produced, he later used it as the basis for Platoon. The script was set to music from The Doors ; Stone sent the script to Jim Morrison in the hope he would play the lead. Although Break was never produced, Stone decided to attend film school. The younger man used his characters from the Break screenplay and developed a new screenplay, which he titled The Platoon. Producer Martin Bregman attempted to elicit studio interest in the project, but was not successful. But, based on the strength of his writing in Platoon, Stone was hired to write the screenplay for Midnight Express The film was a critical and commercial success, as were some other Stone films at the time, but most studios were still reluctant to finance The Platoon, because it was about the unpopular Vietnam War. After the release of The Deer Hunter and Apocalypse Now , the studios then cited the perception that these films were considered the pinnacle of the Vietnam War film genre as reasons not to make The Platoon. Stone began to think The Platoon would never be made. De Laurentiis secured financing for The Platoon, but he struggled to find a distributor. Once again, this was a project that Stone had struggled to secure financing for, but Daly loved the script and was prepared to finance both Salvador and The Platoon. Stone shot Salvador first, before turning his attention to what was by now called Platoon. The production was almost canceled because of the political upheaval in the country , due to then-president Ferdinand Marcos. With the help of well-known Asian producer Mark Hill, the shoot commenced, as scheduled, two days after Marcos fled the country. The production made a deal with the Philippine military for the use of military equipment. Denzel Washington expressed interest in playing the role of Elias. Led by Vietnam War veteran Dale Dye , training put the principal actors—including Sheen, Dafoe, Depp and Whitaker —through an immersive day military-style training regimen. They limited how much food and water they could drink and eat and when the actors slept, fired blanks to keep the tired actors awake.

OLIVER STONE, POET OF THE ID: "THE HAND" REVISITED. BY WALTER CHAW. Oliver Stone is not just a historian or an entertainer. He is a mythmaker and dream weaver, contemplating the forces that drive individuals and nations.

See Article History Alternative Title: Stone, the son of a wealthy stockbroker, was raised in New York City. Upon his return, Stone lived in Mexico for a year and again attended Yale for a short period. In , during the Vietnam War , he enlisted in the U. He distinguished himself in combat, earning two Purple Hearts and a Bronze Star. Stone then enrolled in film school at New York University B. Stone was deeply affected by his war experiences, and his student films, such as Last Year in Viet Nam , dealt directly with the consequences of the Vietnam conflict. After graduating, he directed the horror movies Seizure! Stone also began experimenting with screenwriting, and he won an Academy Award for best adapted screenplay for Midnight Express , which was based on the true story of a man brutally abused while imprisoned for drug smuggling in Turkey. Stone devoted much of the early s to writing screenplays, including Conan the Barbarian , Scarface , which was directed by Brian De Palma and starred Al Pacino , and Year of the Dragon He returned to directing with Salvador , which he also wrote. In the film, a journalist played by James Woods documents the atrocities committed during the El Salvador uprisings of " Stone again drew on the trauma of the Vietnam War in Platoon , for which he won another Academy Award, this time for directing. The film navigates the perils of war from the perspective of a new recruit who quickly realizes that the idealism that motivated his decision to enlist was misguided. Platoon Oliver Stone second from left during the filming of Platoon The film, based on the autobiography of Vietnam veteran Ron Kovic, chronicles the evolution of a young man, played by Tom Cruise , from patriotic soldier to paraplegic antiwar activist. Stone won an Academy Award for directing that movie and received a fourth career nomination for his writing. The year saw the release of both JFK , a polarizing investigation of the circumstances surrounding the assassination of Pres. Kennedy , and The Doors , a stylish account of the rise and fall of the titular American rock band. In Heaven and Earth , Stone approached the Vietnam War and its aftermath from the perspective of a young Vietnamese woman. Pictures Stone again courted controversy with Natural Born Killers , a film, written by Quentin Tarantino , about the savagely violent exploits of a married couple, played by Woody Harrelson and Juliette Lewis. While Stone claimed that the film was meant to be critical of sensationalized violence, some critics found it guilty of exactly what it purported to condemn. Stone then cast Anthony Hopkins in the title role of Nixon , a measured take on the life of the U. Stone revisited some of his favoured motifs, power and violence, in Any Given Sunday , about professional football, and in Alexander , a poorly received biography of Alexander the Great. World Trade Center , a retelling of the events of September 11, , from the viewpoint of two police officers, returned Stone to the centre of public debate. While the film was critically acclaimed, some questioned the propriety of making the film so soon after the tragedy. Bush , drew ire from both extremes of the political spectrum for its refusal to pass definitive judgment, positive or negative, on its subject. Stone later directed Wall Street: Money Never Sleeps , a sequel to the film that was set amid the global financial crisis of , and Savages , an ensemble thriller about marijuana trafficking that, in its depiction of seedy mayhem , was reminiscent of his earlier U Turn In addition to directing and writing, Stone produced many of his own movies. Besides narrative films, he made two documentaries about Latin American politics: Comandante , about Cuban dictator Fidel Castro , and South of the Border , which focused on several other left-wing leaders, notably Venezuelan Pres.

Chapter 4 : List of Oliver Stone Movies & TV Shows: Best to Worst - Filmography

Directed by Oliver Stone. With Michael Caine, Andrea Marcovicci, Annie McEnroe, Bruce McGill. A comic book artist loses his hand, which in turn takes on a murderous life of its own.

Oliver Stone knew he was headed for trouble when he wrote the remake of Scarface, and trouble he got. The film was blasted by the critics upon its initial release in , but since then the court of public opinion has weighed in otherwise. On first viewing, some may be surprised to find out the film was written by Stone, but there are many themes in Scarface that often appear in his work. Scarface is a film that is popular with a wide variety of people. Brokers on Wall Street have told Stone they loved the film because it reminded them of their business. When watching the MTV show Cribs, which takes you inside the homes of popular musicians, many of the rappers have Scarface posters in their mansions. Stone and his work often get bashed in the press, and what usually gets overlooked is that the man is a fine writer. For this retrospective of Scarface, he was happy to reminisce on one of his most memorable screenplays. Al Pacino as Tony Montana in Scarface The version of Scarface that you wrote was not so much a remake of the original thirties film but a reinvention in a sense. What was it that appealed to you about remaking the film and having it deal with the drug trade? I had directed The Hand and it had failed at the box-office, I was completely ignored. If you go back and check the reviews, there was a lot of personalization in the reviews. It was probably because Midnight Express really hit people hard and some people went after me. It was also a period in my life when I also needed inspiration. So Marty presented it to me and I had no interest in doing a period piece. Then he called me months later, Sidney Lumet had stepped into the deal. So there was a lot of linkage there. It was a remarkable idea. The Marielitos at the time had gained a lot of publicity for their open brazenness. At the time it was perceived he was dumping all the criminals into the American system. According to the police enforcement in Miami Beach, they were the poorest people, the roughest people in the prisons who would kill for a dollar. How could you get this outlandish, operatic character inside an American, contemporary framework? Al is a brilliant actor. I worked with him on Born on the Fourth of July in He was genius in a room. And I saw the rehearsal for Born on the Fourth of July in with a full cast. He was on fire in that wheelchair, fire! It stayed with me for ten years. I put as much of that energy as I could into working with Tom Cruise in another way. Of course, from the get-go. Scarface grew out of this Lumet idea from the Marielitos coming to America, the brazenness, the drug trade, making it big, taking over from the old Cuban mob. I went with it and wrote the script. I researched it thoroughly in Florida and the Caribbean. I had been in South America recently and did some research there. So I saw quite a bit of the drug trade from the legal point of view as well as from the gangster point of view. How were you able to get in touch with those people? I was exposed in certain situations on both sides of the law. It gave me all this color. I wanted to do a sun-drenched, tropical Third World gangster, cigar, sexy Miami movie. It may not be literally accurate but what the fuck, it works! The Iranâ€”Contra affair was a political scandal in the United States that occurred during the second term of the Reagan Administration. Senior administration officials secretly facilitated the sale of arms to Iran, the subject of an arms embargo. Under the Boland Amendment, further funding of the Contras by the government had been prohibited by Congress. Oh yeah, the shit was heavy. And you gotta think about how they interact with each other and how much they all compete. This was the beginning of the drug war. The stories were outlandish. The story of the chainsaw was one of the things that happened that was on the record. So that was a real incident that happened? Yes, but not done that way. They were rough, the Colombians played tough. So I moved to Paris and got out of the cocaine world too because that was another problem for me. I was doing coke at the time, and I really regretted it. I got into a habit of it and I was an addictive personality. I did it, not to an extreme or to a place where I was as destructive as some people, but certainly to where I was going stale mentally. I moved out of L. And I wrote the script totally fucking cold sober. Writing the script, was it in any way a therapy in weaning yourself off the drug? Oh it more than that. But to go back and finish the story as to how the film originated, Sidney Lumet hated my script. Let me say that Sidney did not understand my script, whereas Bregman wanted to continue in that direction with Al. Do you feel the story might have been too strong? Yeah, I think that he felt there was

too much gratuitous violence, which was the ultimate rap on the film that came from the critics. From Sidney, it went to a couple of other projections and then we went to Brian DePalma, which was a good idea. And Al liked him and trusted him. It turned into a film that has its own history. It basically took off with Brian and Al, and Bregman was the control pilot. Being that you had a cocaine habit, do you feel it gave your script a different perspective than if you had never tried the drug? Probably so because the big switch point for me in the script is the fall of the king. I see Al turning paranoid in that movie, I see it perhaps because I was more attuned to it. But the paranoia of coke is the most striking aspect, the fire of it. They run the cigarette boats out there with tons of shit every night. They go right to the Florida coast in these cigarette boats. Then they sneak up past the coast and the by-ways, past the Coast Guard. You do this, and you get into that world. They thought I was an informer because I dropped the name of a guy who had been one of my helpers, he was making money now on the defense side of the ball game. But the guy had previously busted one of these three guys as a prosecutor. So at four in the morning, that gets dangerous! Two of them went into the bathroom and I thought they were gonna come out and blow me away. But you know, the truth of the matter is I got out by bullshit, by the skin of my teeth. I was nervous the whole night, nervous beyond belief. That never could have happened to me if I had been straight. And they never would have taken me to any conference, nor would I have the necessary elan to approach them. I would have been totally out of sorts. For the second interview session with him, he had a copy of the screenplay with him and we both had fun revisiting it. We worked on the zingers a lot, they come from the subconscious a lot. What I love about original writing is you can really let out some of your deepest feelings. So there were some lines of dialog in the film that reflected your views? Oh, many of them. Your most subversive side can pop up and you can say anything through a character. You can say something so outrageous and if the actor goes along with it, nobody recognizes it as you and you got away with it in a way. The restaurant scene The restaurant scene were Al Pacino delivers that great monologue is one of my favorites in the film. Hold on! turns pages Oh yeah, here it is: I was in a restaurant in Miami thinking those thoughts laughs! They have Cadillacs, manicured fingers, so I was thinking, Man, what could be worse than this kind of death? Corruption lives in luxury. Is this what I killed for? This sounds very Shakesperian: And I thought I was a winner.

Chapter 5 : Writing in a Very Dark Room – Oliver Stone revisits Scarface

On this episode of Breaking the Set, Abby Martin sits down with legendary filmmaker Oliver Stone and renowned historian Peter Kuznick, discussing the re-release of the award winning film 'JFK' on.

His parents were divorced abruptly while he was away at school and this, because he was an only child, marked him deeply. He speaks French fluently. Stone was admitted into Yale University, but left in June at age 18 [7] [14] to teach high school students English for six months in Saigon at the Free Pacific Institute in South Vietnam. He worked as a taxi driver, film production assistant, messenger, and salesman before making his mark in film as a screenwriter in the late s, in the period between his first two films as a director: In , Stone was awarded his first Oscar, after adapting true-life prison story *Midnight Express* into a hit film of the same name for British director Alan Parker the two would later collaborate on a movie of stage musical *Evita*. The original author, Billy Hayes, around whom the film is set, spoke out against the film, protesting that he had many Turkish friends while in jail. Like his contemporary Michael Mann, Stone is unusual in having written or co-written most of the films he has directed. In , Stone directed two films back to back: Stone loosely based *Scarface* on his own addiction to cocaine, which he successfully kicked while writing the screenplay. It also finally kickstarted a busy directing career, which saw him making nine films over the next decade. Alongside some negative reaction, *Platoon* won many rave reviews Roger Ebert later called it the ninth best film of the s, large audiences, and Academy Awards for Best Picture and Best Director. British TV channel Channel 4 voted *Platoon* as the sixth greatest war film ever made. During the discussion, Manzarek stated that he sat down with Stone about *The Doors* and Jim Morrison for over 12 hours. Patricia Kennealy-Morrison – a well known rock critic and author – was a consultant on the movie, in which she also has a cameo appearance, but she writes in her memoir *Strange Days: My Life With and Without Jim Morrison* Dutton, that Stone ignored everything she told him and proceeded with his own version of events. From the moment the movie was released, she blasted it as untruthful and inaccurate. During this same period, Stone directed one of his most ambitious, controversial and successful films to date: *JFK*, that depicts the assassination of John F. Kennedy on November 22, You better not go get popcorn. Originally based on a screenplay by Quentin Tarantino, critics recognized its portrayal of violence and the intended satire on the media. In , Stone directed the critically savaged *Alexander*. He later radically re-edited his biographical film of Alexander the Great into a two-part, 3-hour minute film *Alexander Revisited: The Final Cut*, which became one of the highest-selling catalog items from Warner Bros. In , Stone was intended to direct his fourth Vietnam War film *Pinkville*, about a Pentagon investigation into the My Lai massacre of Vietnamese civilians. The film was to have been made for United Artists, [29] but the company officially cancelled the production start due to the – Writers Guild of America strike. Shortly after the strike, Stone went on to write and direct the *George W.* Later Stone commented in a BBC interview: Snowden finished filming in May and was released on September 16, On May 22, , various industry papers reported that Stone was going to direct a television series about the Guantanamo detention camp. Stone is reported to be scheduled to direct every episode of the first season. However, Stone announced he would quit the series after sexual misconduct allegations surfaced against Weinstein in October *Comandante*, *Looking for Fidel*, and *Castro in Winter* In , Stone completed a feature-length documentary, *South of the Border* about the rise of populist governments in Latin America, featuring seven presidents: The documentary was also released in several cities in the United States and Europe in the mid Kuznick and British screenwriter Matt Graham. Certainly in documentary form, and perhaps in fiction, feature form. Moynihan accused the book of "moral equivalence" and said nothing within the book was "untold" previously. In the documentary, Stone argued that Russia was justified in invading Crimea. Newsweek stated that "The less said about that orgy of alternative facts, the better". Stone also appeared on *The Late Show* with Stephen Colbert in a controversial interview about the film. In a cameo, Stone appears on a television in the show discussing how the theories in his film *JFK* had been proven correct the series took place in a hypothetical future,

Chapter 6 : Oliver Stone - Wikipedia

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Maybe it was, or by a team at Langley, Virginia. In fact, Goodman has already given the co-authors a soft-ball promotional interview on her program. To an awful lot of people these days, by far the biggest untold story in American history concerns what really happened on September 11, By that litmus test, at a book presentation in California, in the view of one of the attendees , the authors are complete failures, if not phonies. But they do pass the establishment-left test with flying colors. Showtime is owned by CBS , which is really all that we need to know. Stone, though, in this instance, along with American University history professor Kuznick, is primarily wearing his left-liberal, virtually pro-Communist hat. Forrestal was a formidable man, one of the most talented, hard-working, farsighted public servants this country has ever seen. They say he killed himself, but we have demonstrated beyond any serious doubt that he was assassinated. Nothing sums up the approach better than the caption under their photograph of Forrestal on page The first secretary of defense, James Forrestal, suffered a nervous breakdown and, tormented by his own anti-Communist paranoia, committed suicide, jumping from his sixteenth floor room at Bethesda Naval Hospital. The core supporting text is as follows: Pearson later reported that during his brief stay in Florida, Forrestal had attempted suicide four times by hanging, slashing his wrists, and taking sleeping pills. He thought he would suffer the same fate as Czechoslovakian Foreign Minister Jan Masarykâ€”to be pushed out of a window. They would have done a lot better with Wikipedia. Rumors flew around Washington. Drew Pearson was the source of this report. See also Hoopes and Brinkley, *Driven Patriot*, , Pearson had, in fact, decided to fire his heaviest ammunition in a radio broadcast on April 9. According to a later statement by [Navy psychiatrist Captain George] Raines, all of these assertions were lies. After noting that this had not awakened Forrestal, Z went down to the beach for a swim. But it gets even worse for Pearson and Carroll, and, by extension, for Stone and Kuznick. Nevertheless, he goes forward with his Forrestal slander, making it the title of a section heading and the centerpiece of his case against the former defense secretary. Stone and Kuznick then proceed to state it as fact because it was reported by Drew Pearson and repeated by James Carroll. Is this scholarship, dear readers, or is it out-and-out propaganda of the Big Lie variety? Did Forrestal really suffer a nervous breakdown and was he tormented by paranoia? What did the doctors who treated him at Bethesda Naval Hospital have to say? Now we not only have the Willcutts review board interviews of all the doctors online, but since February of we have it in a searchable htm format. Give it a try. That Forrestal might have feared that he would suffer the same fate as the anti-Communist Jan Masaryk appears more as a manifestation of common sense rather than paranoia, not unlike his belief that he was being bugged and followed by Zionist operatives or that U. The fourth unsuccessful attempt supposedly occurred at Bethesda Naval Hospital, according to Pearson. Raines, by the way, was alone among the doctors in even suggesting that Forrestal might have had any suicidal tendencies. One can tell that he was trying his very best to uphold the suicide story without resorting to outright whoppers. Forrestal did not go out the window of his hospital room; he went out the window of the kitchen across the hall from his room. The newspapers and the establishment authors have solved that conundrum by speculating that he must have been trying to hang himself out the 16th floor window, as improbable as that sounds. We learn further from the Willcutts Report that Forrestal was not seen writing from any book just before he went out the window. The Naval corpsman on duty said that when he looked in at that time the room was dark and Forrestal appeared to be sleeping and that he had witnessed no reading or writing by Forrestal the whole time that he had been on duty. The reader can see for himself that it looks nothing of the sort. It does not name them. His dangerously paranoid, ethnocentric orientation is well summed up by this sentence from the preface: His is the sort of thinking that gave rise to the modern state of Israel, that is, that Jews can never be safe living in majority gentile populations, so they must have a state of their own. Though born Eliot Jacobstein of New York Jews of Lithuanian origin, he changed his last name in his teens and concealed his Jewishness from everyone around him, including his children. If he plumped for Israel, it would more likely have been on

behalf of his employer, Time magazine, than out of a sense of ethnic or religious solidarity. But this was never personal, and he never acknowledged even in a vague way Jewish religion, culture, or heritage. And if Janeway was quite consciously lying when he relayed what the safely dead Eberstadt had supposedly said about that Forrestal suicide attempt to Doug Brinkley, it, too, would have been from the point of view of a power broker toward an ally. It would also have been completely in character. Janeway regularly did flack work and wrote speeches for New Deal Democrats while on the Luce payroll as a supposedly objective reporter on these same Democrats who were running the country. He had a taste for power and influence and a nose for seeking it out. In spite of having been expelled from Cornell, probably for selling stolen library books and having been such an active communist that he wrote for the Moscow Daily News for a time in Russia, he had been able to use his connections to avoid service in the military in World War II. In sum, the sources of the stories that Forrestal had previously attempted suicide are of a highly questionable, biased quality. They are as questionable as the stories, themselves, which lack any details, whatsoever. The fact that someone felt the need to make up such stories suggests very strongly, just by itself, that Forrestal did not commit suicide. Furthermore, it is very unlikely that Pearson made up these stories himself. His ill-considered falsehoods have come to the point where he is doing much harm to his own Government and to other nations. It is a pity that anyone anywhere believes anything that he writes. So much for Mr. But not until the succession of radio broadcasts by Drew Pearson of which Forrestal was the target did I get an impression of irrationality and indecisiveness that was so completely at variance with the man I had known so well. After each of these Sunday broadcasts Forrestal would telephone me to discuss, but never decide, what to do about them. Then came a broadcast that upset him more than any other report that when Mrs. It was typical of Mrs. Forrestal that she did not awaken her husband to inform him of what, after all, was a fait accompli. From that time forward I did observe a deterioration of spirit in Forrestal, though, in fairness, it should be noted that the broadcast was only one of the causes. The New York Times by itself had the power to expose Pearson, even to drum him out of the profession. No one of his character should have been permitted the national megaphone that he had, both with a widely circulated syndicated column and a Sunday night broadcast. His standards of probity were demonstrably so low that he should not have been allowed into the company of decent people, much less to practice journalism. And to think, it is the likes of a Drew Pearson that Oliver Stone and Peter Kuznick exalt as an authority and whose allegations form the very centerpiece of their book, and it is the likes of the deeply patriotic and dedicated James Forrestal that they disparage. Stone and Kuznick and James Carroll are not alone in coming down on Forrestal, the reason for which was obviously his anti-Communism and, much more importantly, his anti-Zionism. It continued when he was confined to Bethesda Naval Hospital for almost two months and not one of his powerful friends and admirers bothered to pay him a visit. Not even the man closest to him at the Pentagon, top aide Marx Leva, bothered to come see him. They could all see which way the wind was blowing. Forrestal could no doubt see it himself. He knew all about how Communist infiltration of the executive branch had resulted in making Joseph Stalin the biggest winner of World War II. He had to have known about the letter bombs that the Stern Gang had sent in an attempt on the life of President Truman in What must he have thought when he saw the whole episode hushed up? It continued when only the sketchy conclusions of the report were released some four and a half months late and no one seemed to notice that the report did not conclude that Forrestal had committed suicide. All I can say, in the best Elizabethan sense of the expression, is lie on them all. Consider this excerpt from a predictably glowing review by The Nation: At many pivotal moments, Stone argues, history could have taken a radically different course. Usually we teach about Wallace as the hopeless, left-wing third-party candidate of , when he split from the Democrats and ran on the Progressive Party ticket. McCarthyism had already taken hold of American politics, and Wallace was rebaited into a crushing defeat. Four years earlier, however, the situation was very different: A Gallup poll in July asked likely Democratic voters whom they wanted on the ticket as veep. Sixty-five percent said Wallace, while Truman came in eighth, with just 2 percent. Roosevelt announced that, were he a delegate, he would vote for Wallace. Claude Pepper, a Democratic senator from Florida, tried to nominate Wallace at the convention, but the conservative party bosses, who opposed him, adjourned the proceedings. But if Forrestal had been listened to, not only would we not have dropped atom bombs on Japan or anyone, but it is very likely

neither China nor North Korea would have been captured by the Communists. Furthermore, you can take it to the bank that if Wallace had succeeded Roosevelt, all of the Korean peninsula would now be under the Red boot of the latest ruler from the Kim family dynasty. Owen Lattimore might well have been his Secretary of State. Here is some more pertinent information about Wallace. Among them his fund-raiser, William Gailmore, was an ex-rabbi. He controlled the Bronx thanks to Leo Isaacson who was elected to the congress as a member of the progressive party. Many communists and Jewish communists supported Wallace who always was blamed as a front for Moscow. But Wallace did something else, he never forgot to declare his support of Zionism and a Jewish state. Also, Dewey was pro-Zionist. Second, this Lehi organization that he was said to have helped, and which supported him, is the Stern Gang, the terrorists who tried to kill Truman and perpetrated numerous other outrages. The discrepancies between the bold claims now being made by Begin and his party, and their record of past performance in Palestine bear the imprint of no ordinary political party. This is the unmistakable stamp of a Fascist party for whom terrorism against Jews, Arabs, and British alike, and misrepresentation are means, and a "Leader State" is the goal. In the light of the foregoing considerations, it is imperative that the truth about Mr. Begin and his movement be made known in this country.

Chapter 7 : Oliver Stone An American Hero

From Oliver Stone's studio films to Oliver Stone's independent films, this Oliver Stone filmography keeps tabs on all Oliver Stone movies, and lets the cream of the crop rise to the top. List is made up of many different movies, including Platoon and JFK.

He was born in New York City. The Stones were a very Republican family, and quite well off; he was raised largely by nannies, and attended prestigious private schools. Stone attended Yale for one year before dropping out. He worked as a merchant marine and traveled to Oregon and Mexico, before returning to Yale, where he promptly dropped out a second time. In , at the height of the Vietnam war, Stone enlisted in the Army, and specifically requested combat duty. For "extraordinary acts of courage under fire", he received a Bronze Star and a Purple Heart, and returned home with a profound disgust for war in general, and the Vietnam war in particular. His screenplays for Conan the Barbarian and Scarface gave him enough buzz to make Salvador, a violent, haunting political thriller set in El Salvador in the early s. It was Platoon, his autobiographical allegory of good Willem Dafoe vs. Platoon made Stone a bankable name in Hollywood, and cemented his credentials as "anti-American" in certain eyes. But his next project, JFK, is the film he is most remembered for. It was the most far-fetched fantasy since The Warren Report, but it attempted to piece together clues from President John F. In the months after its release, public pressure forced the federal government to unseal millions of pages of documents on the Kennedy assassination -- an unprecedented response to a motion picture. Unfortunately, more of the pertinent documents remained sealed. Then came Nixon, a surprisingly sympathetic look at the truly paranoid, Richard M. Since then Stone has directed only flops and documentaries. His documentary on Fidel Castro , Comandante, was yanked by HBO and derided by Associated Press as "a barely coherent vanity production placing the filmmaker at its core while dabbling with the question: Stone also made Persona Non Grata, a documentary featuring interviews with current and past Israeli and Palestinian leaders. Louis Stone stockbroker Wife: Majwa Sarkis diplomatic attache, m. Elizabeth Burkit Cox Stone production assistant, m. Stone documentary filmmaker, "Ali", b.

Chapter 8 : FilmMaker Director Oliver Stone Biography

EXCLUSIVE: Emmy winner Tom Fontana is set to write and Oscar and Emmy winner Oliver Stone is set to direct the pilot of Dolce Vita, a period drama series set in s Rome, for Entertainment One.

Chapter 9 : The Hand () - IMDb

William Oliver Stone was born September 15, , in New York City, the son of a French woman named Jacqueline (nÃ©e Goddet) and Louis Stone (born Louis Silverstein), a stockbroker. He grew up in Manhattan and Stamford, Connecticut.