

Chapter 1 : The Lords of Flatbush () - IMDb

*The Making of The Lords of Flatbush [Stephen Verona] on calendrierdelascience.com *FREE* shipping on qualifying offers. From the original idea through the pain of raising money and the rigors of independent film production to the film's instant success and the joy it brought when it was sold to Columbia Pictures and topped the box office as the biggest grossing film in release.*

No, Stallone is downright subtle in this movie. To watch him here is to see a smart young actor at work, not a bloated movie star. High school is almost over, though, and the boys are beginning to understand that the future looks awfully big and empty. These photogenic losers find their uneventful existence interrupted by two things: Chico falls hard for a new girl in school Susan Blakely, and Stanley learns that his mouthy girlfriend is pregnant. Stallone is a whirling dervish of activity in this movie. Watch him in scenes where the group is walking together. The scene where Frannie Maria Smith, looking like a pint sized Fran Drescher enters the pool hall and demands Stanley marry her is mesmerizing. He plays gently with it, listening to her describe their future together. He cracks a few jokes, but we can see him sweating. He is about to walk stoop shouldered into adulthood, complete with screaming babies and talky wives. Audiences paid good money to see flashy old cars, greased pompadours, and hear some period music. I loved how a friendly punching game with King escalates into sudden, explosive violence. The two also have a scene on a rooftop where Stallone offers a bizarre monolog about pigeons. Stallone allegedly wrote some of his own dialog for the movie, and his rooftop prattle sounds a bit like something Rocky Balboa might say a few years later. Though many reviewers appreciated the film as a sort of pop artifact, not everyone was impressed. He had the idea to revisit the s long before it was fashionable, but it took so long to fund his production that the s craze began without him. Verona and co-director Martin Davidson shot some more scenes and fiddled with the ending before selling their feature to Columbia. We all wanted the girl, and the car. Along with Stallone and Winkler, Verona also chose a very young Richard Gere to be part of the original cast as Chico. Much of the script was written through improvisations involving Gere and Stallone, but Verona knew that Gere had to go. Like Stallone, the young Gere was another twitchy scene stealer. Perry King, destined for a long TV career but not movie stardom, had a less showy acting style, so Stallone was probably less threatened by him. The studio mistook Perry King for Stallone and grew excited. It was such a shoestring operation that when the film wrapped, it took over a year to edit and score because the producers needed to secure additional financing. Winkler is excellent as Butchey, the wisecracking kid who is too smart to be in the company of such thugs. It was, after all, the film featuring Rocky and the Fonz. Verona has claimed that Columbia botched the color job initially and never bothered to correct the problem. The movie have often looked dark and grainy, though I recently watched the Sony DVD, and it looked miles better than the last time I saw it on television. Evidently there was a DVD release that was presented in the correct ratio. I think this film deserves a full treatment release, with some extras. Verona directed a few more features, but has also branched out into painting and photography. He was also one of the pioneers of the music video, working with such recording artists as The Beatles, Natalie Cole, and Johnny Winter. As cheesy as this final bit might be, I enjoy it because I liked these characters, and wonder what happened to them once the movie ended. Did they squander their lives? Did they grow up, and, was it painful? I love the scene where he finally buys a ring for his girlfriend. Stanley is a great character. He deserved his own movie.

Chapter 2 : The Making of "The Lords of Flatbush" by Stephen Verona

From the original idea through the pain of raising money and the rigors of independent film production to the film's instant success and the joy it brought when it was sold to Columbia Pictures and topped the box office as the biggest grossing film in release, "The Making of The Lords of Flatbush.

No, Stallone is downright subtle in this movie. To watch him here is to see a smart young actor at work, not a bloated movie star. High school is almost over, though, and the boys are beginning to understand that the future looks awfully big and empty. These photogenic losers find their uneventful existence interrupted by two things: Chico falls hard for a new girl in school Susan Blakely, and Stanley learns that his mouthy girlfriend is pregnant. Stallone is a whirling dervish of activity in this movie. Watch him in scenes where the group is walking together. The scene where Frannie Maria Smith, looking like a pint sized Fran Drescher enters the pool hall and demands Stanley marry her is mesmerizing. He plays gently with it, listening to her describe their future together. He cracks a few jokes, but we can see him sweating. Audiences paid good money to see flashy old cars, greased pompadours, and hear some period music. I loved how a friendly punching game with King escalates into sudden, explosive violence. The two also have a scene on a rooftop where Stallone offers a bizarre monolog about pigeons. Stallone allegedly wrote some of his own dialog for the movie, and his rooftop prattle sounds a bit like something Rocky Balboa might say a few years later. Though many reviewers appreciated the film as a sort of pop artifact, not everyone was impressed. He had the idea to revisit the s long before it was fashionable, but it took so long to fund his production that the s craze began without him. Verona and co-director Martin Davidson shot some more scenes and fiddled with the ending before selling their feature to Columbia. We all wanted the girl, and the car. Along with Stallone and Winkler, Verona also chose a very young Richard Gere to be part of the original cast as Chico. Much of the script was written through improvisations involving Gere and Stallone, but Verona knew that Gere had to go. Like Stallone, the young Gere was another twitchy scene stealer. Perry King, destined for a long TV career but not movie stardom, had a less showy acting style, so Stallone was probably less threatened by him. The studio mistook Perry King for Stallone and grew excited. It was such a shoestring operation that when the film wrapped, it took over a year to edit and score because the producers needed to secure additional financing. Winkler is excellent as Butchey, the wisecracking kid who is too smart to be in the company of such thugs. It was, after all, the film featuring Rocky and the Fonz. Verona has claimed that Columbia botched the color job initially and never bothered to correct the problem. The movie have often looked dark and grainy, though I recently watched the Sony DVD, and it looked miles better than the last time I saw it on television. Evidently there was a DVD release that was presented in the correct ratio. I think this film deserves a full treatment release, with some extras. Verona directed a few more features, but has also branched out into painting and photography. He was also one of the pioneers of the music video, working with such recording artists as The Beatles, Natalie Cole, and Johnny Winter. It works on two levels, as both 50s nostalgia and 70s nostalgia. As cheesy as this final bit might be, I enjoy it because I liked these characters, and wonder what happened to them once the movie ended. Did they squander their lives? Did they grow up, and, was it painful? I love the scene where he finally buys a ring for his girlfriend. Stanley is a great character. He deserved his own movie.

From the original idea through the pain of raising money and the rigors of independent film production to the film's instant success and the joy it brought when it was sold to Columbia Pictures and topped the box office as the biggest grossing film in release, "The Making of The Lords of Flatbush" tells a sometimes hilarious and often dramatic, but never uneventful calendrierdelascience.com dollar invested to dollar returned, "The Lords of Flatbush" was one of the biggest money making films of all time.

Jan 23, Gary Dale Cearley rated it it was amazing Now here is a book that is for anyone who wants to know what happens with great dreams. First of all, the movie is a verifiable American classic and even if it did not reach the cult status that it has with movie buffs there is still enough in it to keep the casual reader interested. Verona shows his true versatility in getting this movie done. He wrote it, produced it, ran around getting the money for it and co-directed it. He compiled the story over the years and when he got the bug to make the film he already had experience as a film maker. He had made television commercials for Madison Avenue advertising firms and he was also a pioneer carving out a niche as one of the very first music video makers. Stephen Verona also was then and still is now a painter as well. There are many unique and intertwining aspects that make this story so damned interesting. First of all, this movie launched the cinematic careers of Sylvester Stallone, Paul Jabara and Henry Winkler among others. Gere was fired mainly because he and Sylvester Stallone did not get on well and Verona had to make a personnel decision one way or the other. Gere was apparently home bound and bed ridden for a week after the decision fell on him and soon after he adopted Buddhism. The other angle that I found very interesting about this book was the business end of it and how it put together from scratch. Stephen Verona basically willed this movie to happen! He took investors from people of all walks of life: His mother, her boyfriend, his dentist, even his drug dealer! Verona sold shares in the movie and was constantly wheeling and dealing to push this film through. He had to make a side deal with the screen actors guild to allow the actors to be paid half while working and the other half when the film was finished. It was a hell of a risk because had the film bombed Verona would have been worse than bankrupt "he would have been finished in his career. And even when the film was finished the situation was touch and go regarding whether or not the film would be distributed. Many of the large distributors thought it would sell in New York but the rest of the country would give it a pass. But the film did get made and distributed and it was a success. One of my favorite scenes from the book was one in which on screening night there were two theaters The Lords of Flatbush opened in. One was in Manhattan and the other was in Brooklyn. A lady at the cinema recognized Stallone when he was going in for the opening and she had him stopped. She refused to believe that he was one of the stars to the show! In some ways I wish the book could have ended with the success of the movie but Stephen Verona went further and told the more hairy parts of the industry. At the end of the day it was a great read. I got lots of good worth out of it.

Chapter 4 : The Lords of Flatbush () - Rotten Tomatoes

This book, The Making of Lords of Flatbush tells the inside story from the man who created a mini classic film that launched so many film careers. Sylvester Stallone, Henry Winkler, Perry King.

First of all, the movie is a verifiable American classic and even if it did not reach the cult status that it has with movie buffs there is still enough in it to keep the casual reader interested. Verona shows his true versatility in getting this movie done. He wrote it, produced it, ran around getting the money for it and co-directed it. He compiled the story over the years and when he got the bug to make the film he already had experience as a film maker. He had made television commercials for Madison Avenue advertising firms and he was also a pioneer carving out a niche as one of the very first music video makers. Stephen Verona also was then and still is now a painter as well. There are many unique and intertwining aspects that make this story so damned interesting. First of all, this movie launched the cinematic careers of Sylvester Stallone, Paul Jabara and Henry Winkler among others. Gere was fired mainly because he and Sylvester Stallone did not get on well and Verona had to make a personnel decision one way or the other. Gere was apparently home bound and bed ridden for a week after the decision fell on him and soon after he adopted Buddhism. The other angle that I found very interesting about this book was the business end of it and how it put together from scratch. Stephen Verona basically willed this movie to happen! He took investors from people of all walks of life: His mother, her boyfriend, his dentist, even his drug dealer! Verona sold shares in the movie and was constantly wheeling and dealing to push this film through. He had to make a side deal with the screen actors guild to allow the actors to be paid half while working and the other half when the film was finished. It was a hell of a risk because had the film bombed Verona would have been worse than bankrupt – he would have been finished in his career. And even when the film was finished the situation was touch and go regarding whether or not the film would be distributed. Many of the large distributors thought it would sell in New York but the rest of the country would give it a pass. But the film did get made and distributed and it was a success. One of my favorite scenes from the book was one in which on screening night there were two theaters The Lords of Flatbush opened in. One was in Manhattan and the other was in Brooklyn. A lady at the cinema recognized Stallone when he was going in for the opening and she had him stopped. She refused to believe that he was one of the stars to the show! In some ways I wish the book could have ended with the success of the movie but Stephen Verona went further and told the more hairy parts of the industry. At the end of the day it was a great read. I got lots of good worth out of it.

Chapter 5 : The Underachievers - The Lords of Flatbush | Spinrilla

The making of Lords of Flatbush By Webmaster on August 19, / 1 min read Thirty-five years ago this summer marks the production of The Lords of Flatbush.

History[edit] Career beginnings, signing to Brainfeeder[edit] AK began rapping at the age of eleven, later on in high school he would work under the stage name The Underachiever. The duo then began making music together under the name "The Underachievers" after a producer pushed them to work together, which resulted in them forming the group. Their music was also passed on to record producer Flying Lotus , who the following day flew them out to Los Angeles to meet them the day after they talked for the first time. Indigoism and Lords of Flatbush[edit] See also: All the lyrical conscious expanding knowledge filled magical triple optic shit will have to wait for the upcoming album. With a captivating performance in the final half of the tape, the Lords of Flatbush will surely have fans on the edge of their seat for their upcoming album. Terminus Ut Exordium, Evermore: The Underachievers released Cellar Door: Issa Gold released his mixtape, Conversations with a Butterfly and AK released his mixtape, Blessings in the Grey to help build hype for their new album. The album was released on September 25, On February 23, , the line up for hip hop artists at the Osheaga Music Festival were announced; the Underachievers were one of the acts. The mixtape was released after Issa Gold tweeted that he would release the mixtape if one of his tweets reached 5, retweets. Within a couple of hours, the mixtape was released on Soundcloud. On Feb 3, , The Underachievers released the first single "Gotham Nights" for their new studio album named Renaissance. On March 17, , the single Final Destination was released. The album Renaissance was released on May 19, Musical style and influence[edit] Their musical style is based around old school New York hip hop and psychedelic hip hop. The group also significantly listens to other genres of music, with Gold saying his favorite artist is John Mayer. His father is a corrections officer. He also has known Meechy Darko , also of the Flatbush Zombies, since they were 12 years old.

Chapter 6 : Colet and Company: Book Review: The Making of The Lords of Flatbush by Stephen Verona

The Lords of Flatbush is a movie that is loosely based upon Stephen Verona's high school years in the Flatbush area of Brooklyn. He compiled the story over the years and when he got the bug to make the film he already had experience as a film maker.

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Chapter 7 : The making of Lords of Flatbush | Sylvester Stallone

The Making of "The Lords of Flatbush" by Stephen Verona starting at \$ The Making of "The Lords of Flatbush" has 1 available editions to buy at Alibris Hour Deal | Up to \$12 Off.

Paperback Now here is a book that is for anyone who wants to know what happens with great dreams. First of all, the movie is a verifiable American classic and even if it did not reach the cult status that it has with movie buffs there is still enough in it to keep the casual reader interested. Verona shows his true versatility in getting this movie done. He wrote it, produced it, ran around getting the money for it and co-directed it. He compiled the story over the years and when he got the bug to make the film he already had experience as a film maker. He had made television commercials for Madison Avenue advertising firms and he was also a pioneer carving out a niche as one of the very first music video makers. Stephen Verona also was then and still is now a painter as well. There are many unique and intertwining aspects that make this story so damned interesting. First of all, this movie launched the cinematic careers of Sylvester Stallone, Paul Jabara and Henry Winkler among others. Gere was fired mainly because he and Sylvester Stallone did not get on well and Verona had to make a personnel decision one way or the other. Gere was apparently home bound and bed ridden for a week after the decision fell on him and soon after he adopted Buddhism. The other angle that I found very interesting about this book was the business end of it and how it put together from scratch. Stephen Verona basically willed this movie to happen! He took investors from people of all walks of life: His mother, her boyfriend, his dentist, even his drug dealer! Verona sold shares in the movie and was constantly wheeling and dealing to push this film through. He had to make a side deal with the screen actors guild to allow the actors to be paid half while working and the other half when the film was finished. It was a hell of a risk because had the film bombed Verona would have been worse than bankrupt - he would have been finished in his career. And even when the film was finished the situation was touch and go regarding whether or not the film would be distributed. Many of the large distributors thought it would sell in New York but the rest of the country would give it a pass. But the film did get made and distributed and it was a success. One of my favorite scenes from the book was one in which on screening night there were two theaters The Lords of Flatbush opened in. One was in Manhattan and the other was in Brooklyn. A lady at the cinema recognized Stallone when he was going in for the opening and she had him stopped. She refused to believe that he was one of the stars to the show! In some ways I wish the book could have ended with the success of the movie but Stephen Verona went further and told the more hairy parts of the industry. At the end of the day it was a great read. I got lots of good worth out of it.

Chapter 8 : calendrieldelascience.com: Customer reviews: The Making of "The Lords of Flatbush"

The Lords of Flatbush was a period piece from the 's which began filming in and barely made it to screen. There are many unique and intertwining aspects that make this story so damned interesting.

Chapter 9 : The Making of the Lords of Flatbush by Stephen Verona (, Paperback) | eBay

"Lords of Flatbush" might seem like just a cheap cash in on a fad, but it's actually very well written. It features minimalist dialogue and slice of life vignettes with very honest performances by King and Stallone.