



presents

Supermensch:

The Legend of Shep Gordon



A Film by Mike Myers
Production co: A&E Indie Films

84' | USA | 2013 | HD

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TIFF 2013 – World Premiere
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"Enormously entertaining"

- The Hollywood Reporter

"In short, see it."

- IndieWire

"Leaves audiences with a smile."

- Screen International

SHORT SYNOPSIS

In his directorial debut, Mike Myers documents the astounding career of Hollywood insider, the loveable Shep Gordon, a man who managed rock stars (Pink Floyd, Alice Cooper), produced films, dated actresses (Sharon Stone) and created the concept of the celebrity chef.

MEDIUM SYNOPSIS

In his directorial debut, Mike Myers (Wayne's World, Austin Powers) documents the astounding career of Hollywood insider, the loveable Shep Gordon, who fell into music management by chance after moving to LA straight out of college, and befriending Janis Joplin, Jim Morrison and Jimi Hendrix. Shep managed rock stars such as Pink Floyd, Luther Vandross, Teddy Pendergrass and Alice Cooper, and later went on to manage chefs such as Emeril Lagasse, ushering in the era of celebrity chefs on television. Stuffed with fantastic archive footage the film traces Shep's transformation from the 1970's hedonist to today's practicing Buddhist yearning for a family of his own.

LONG SYNOPSIS

In 1991, music manager Shep Gordon held Mike Myers over a barrel a few weeks before shooting "Wayne's World" regarding an Alice Cooper song Myers wanted to use in the film. They have been close friends ever since. 22 years later, the story of Gordon's legendary life in the uber fast lane is now told in Myers' directorial debut. And this time it's Myers who has Gordon over a barrel.

Capitalist, protector, hedonist, pioneer, showman, shaman . . . SUPERMENSCH.

Shep Gordon is the consummate Hollywood insider. Though he isn't a household name, Gordon has become a beacon in the industry, beloved by the countless stars he has encountered throughout his storied career. Shep is known for managing the careers of Alice Cooper as well as stints with Blondie, Luther Vandross and Raquel Welch, among others – a career that began with a chance encounter in 1968 with Janis Joplin and Jimi Hendrix. He even found time to invent the "Celebrity Chef." Though the chef as star is part of the culture now, it took Shep's imagination, and his moral outrage at how the chefs were being treated, to monetize the culinary arts into the multi-billion dollar industry it is today. Personal friends with the Dalai Lama through his philanthropic endeavors with the Tibet Fund and the guardian of four children, Gordon's unlikely story will be told by those who know him best, his pals, including Alice Cooper, Michael Douglas, Sylvester Stallone, Anne Murray, Willie Nelson, Emeril Lagasse and more.

Q&A WITH FILMMAKER MIKE MYERS

You've been trying to get Shep to agree to let you make a movie about him for 10 years. Why do you think he finally relented?

Shep is a very modest man. He's not comfortable in the spotlight but he is *very* comfortable at the edge of the frame, being in service to others. I think I just wore him down. I wanted everyone to pay a lot of attention to the man behind the curtain.

What prompted the idea for your film and how did it evolve?

His stories. Name an artist from the last 50 years and Shep has a first-person story about them. It's Six Degrees of Shep Gordon. He helped shape Alice Cooper which in turn begat so many other great bands from Kiss to The Sex Pistols. If it was Folk, Soul, Shock, Metal, Glam, Goth etc, etc, etc., Shep was there, protecting nurturing, guiding and in many cases creating out of whole cloth. He also found time to manage Groucho Marx in the last days of that comedic genius's life (pro bono) and he even found time to invent the Celebrity Chef (also pro bono). He is one of the best Showmen on earth, an ethical hedonist, a progressive capitalist, and one of the nicest human beings I have ever met.

What were your biggest challenges in shooting or editing the film?

The biggest challenge in making this film was taking the many disparate stories from Shep's life and sculpting them into a single narrative. Once you let all the stories wash over you, you start to see the similarities. First he hears about someone not getting their due. Second he helps that someone- with no expectation of anything in return. Then through guile, instinct and wisdom, Shep turns that someone into a massive success. The Midas touch. However the story of King Midas is a cautionary tale. Midas's magic touch turns even his family into gold. Although *Supermensch* is steeped in show business, it's really a film about family.

What surprised you the most about Shep when you were making the film?

I was surprised at the wide variety of people that agreed to be in the film. From Michael Douglas to Emeril to Anne Murray to Sylvester Stallone to Willie Nelson to Rinchen Dharlo (His Holiness the Dalai Lama's American emissary and president of the Tibet Fund). They all wanted to "testify" on Shep's behalf. Shep is beloved. I never really understood fully the notion of what it is to be "beloved" until I made this film.

What was the one question that you wished you had asked Shep in the film but didn't or couldn't?

Shep had a near death experience two weeks into shooting. His chance of surviving the sudden illness was estimated to be one in ten. And yet, despite the terrible odds, he lived. I wanted to ask him why he "came back." Somehow I knew the answer would be unsatisfying on camera. I don't know why, just an instinct. After we wrapped I asked him, "Shep, given how dire your illness was, you must have really wanted to stay on the planet. Why did you want to stay?" Shep being a JewBu (Jewish Buddhist), was perplexed by the question. He said in his thick Long Island accent, "I never really thought of it as an 'I' coming back. It felt more like a 'we' situation." The showman became the shaman.

Has making this film changed your relationship with Shep? If so, how?

I loved Shep before I began this film and now having spent time listening to Shep and all his friends saying the nicest things about him, I love him even more. He really is a Mensch. Ask anyone.

ABOUT SHEP...

SHEP GORDON (Subject)

After a childhood in Oceanside, NY, and a degree from SUNY at Buffalo, Shep Gordon founded Alive Enterprises, a personal management company, in 1969. Over the years, Gordon and Alive have been responsible for managing the careers of Alice Cooper, Groucho Marx, Raquel Welch, Anne Murray, Ben Vereen, Teddy Pendergrass, Stephanie Mills, Blondie, Manhattan Transfer, Burton Cummings, Yvonne Elliman, Midnight Star, George Clinton, Luther Vandross, Rick James, Frankie Valli & The Four Seasons, Kenny Loggins, Gipsy Kings, the Pointer Sisters and many more. Alive acts have sold over 100 million albums worldwide.

Gordon and Alive set many precedents in the music industry including the first television production of an album (Alice Cooper's "Welcome to My Nightmare), the first long form rock video produced for home release (Blondie's "Eat to the Beat"), and one of the first concert television series ("Rock and Roll Tonight"), all of which inspired a new generation of music video and theatrical rock concert productions.

In the mid 70's, Alive ventured into the movie business where its first production Ridley Scott's *The Duellists* won the Best Debut Film award at the 1977 Cannes Film Festival. After several studio productions, including *Roadie* and *Endangered Species*, Gordon co-founded with Chris Blackwell and Island Records, Island Alive and Alive Films, for the production of independent feature films. Their commitment to artistic freedom attracted influential filmmakers and has been responsible for the production and/or distribution of the Academy Award-winning *Kiss of the Spider Woman*, Academy Award-nominated *Betty Blue*, *Marlene* and *El Norte*, Lindsay Anderson's *The Whales of August*, Alan Rudolph's *Choose Me* and *The Moderns*, John Carpenter's *Prince of Darkness*, *They Live* and *Village of the Damned*, Wes Craven's *People Under the Stairs*, Sam Shepard's *Silent Tongue*, as well as 40 other titles.

In 1975, Alive expanded into the restaurant industry with the opening of its first restaurant, Carlos'n Charlies, which became a Hollywood institution for 20 years. Then in the late 1980's, Alive partnered with Robert De Niro to open Tribeca Grill in New York City. Alive's restaurant business is still active having opened approximately 40 restaurants thus far, the most current being a founding partnership in Jean-Georges' Spice Market in New York City.

Gordon's management style has always involved an eye for talent and an innate understanding of what people find entertaining. In 1992, with his eye focused on food as entertainment and chefs as entertainers, Gordon founded Alive Culinary Resources, which was designed to bridge the gap between

the public and the world's most sought after chefs. From its inception, his client roster read like a who's who of the culinary world, including legendary French Chef Roger Vergé, Alice Waters, Wolfgang Puck, Charlie Trotter, Emeril Lagasse, Dean Fearing, Nobu, Todd English, Charlie Palmer, Larry Forgione, Paul Prudhomme, Jimmy Schmidt, Stephen Pyles, Robert del Grande, Daniel Boulud, Michel Richard, and 100 more of today's most famous chefs. By making sure his chefs were always treated like his other artists, with contracts, proper compensation and respect, Gordon revolutionized the food industry and was able to help monetize the culinary arts into the multi-billion dollar industry it is today.

Gordon is very active in philanthropic endeavors and is the coordinating sponsor of the Roger Vergé Culinary Scholarship Foundation, sits on the boards of The Tibet Fund and Reel FX, and the Advisory Board of the TAJ Hotels, has served on the board of the American Liver Foundation, and is the Founding Member of the Hawaii Regional Cuisine Movement and was inducted into the *Hawaii Culinary Hall of Fame*. Gordon has also won numerous industry awards including being named one of the 100 most influential people in Rolling Stone magazine.

ABOUT THE FILMMAKERS...

MIKE MYERS (Director)

Mike Myers, one of the most multifaceted performers of his generation, has brought an astonishing array of memorable characters to life in film and television. As a writer, producer and actor, Myers is best known as the creative force behind such iconic characters as Austin Powers and Shrek.

Born and raised in Toronto, Canada, Myers began his professional career with Chicago's Second City Troupe. *Saturday Night Live* producer Lorne Michaels' discovery of Myers at Second City led to his debut as a featured performer and writer on the show in 1989. Myers successfully brought his popular SNL character, Wayne Campbell, to the big screen in *Wayne's World* and *Wayne's World 2*, which he also wrote.

Myers also created, wrote, produced and starred in the smash hit, *Austin Powers: International Man of Mystery*. Myers portrayal of Austin Powers spawned two sequels, *Austin Powers: The Spy Who Shagged Me* and *Austin Powers: Goldmember*. Myers lent his voice to the title role of *Shrek*, the beloved green ogre for the DreamWorks animated franchise which include *Shrek*, *Shrek 2*, *Shrek the Third*, and *Shrek Forever After*. His other film credits include *Inglourious Basterds*, *The Love Guru*, *Dr. Seuss' The Cat in the Hat*, *View from the Top*, *Mystery Alaska*, *54*, and *So I Married an Axe Murderer*.

Myers received a star on the Walk of Fame in Hollywood, California for his impressive body of work. He was also honored with the 'Jack Benny Award' by the student body of the University of California, the AFI Star Award at U.S. Comedy Arts Festival, the MTV Generation Award, and has a star on Canada's Walk of Fame. His character, Shrek, also has a star on the Hollywood Walk of Fame.

JOSEPH KRINGS (Editor)

After spending a decade creating a successful commercial editing career, Joseph Krings decided to shift his focus towards cutting feature films and he is off to a great start. In less than three years he has cut four acclaimed films and was named the 2013 Sally Menke Memorial Editing Fellow by the Sundance Institute. His first narrative film, *28 Hotel Rooms* directed by Matt Ross premiered at the 2012 Sundance Festival. *BAM150*, a documentary about the Brooklyn Academy of Music directed by Michael Sládek, followed and premiered at Tribeca in 2012. *Towheads*, a film by video artist Shannon Plumb and starring Derek Cianfrance played Rotterdam and New Directors/New Films in 2013. Krings has also cut several short pieces for filmmakers Azazel Jacobs, Oona Mekas and Michael Pitt.

His work on the music video for Kid Cudi "Pursuit of Happiness" helped the video get nominated for a VMA award. He lives in Brooklyn, New York with his wife Courtney.

ANDREAS VON SCHEELE (Director of Photography)

Andreas has worked in the entertainment and advertising industry for over 15 years. As Director of Photography, his credits include the narrative features: *It's All Relative*, directed by J.C. Khoury and starring Connie Nielsen, Jonathan Sadowksi and Sara Paxton; *Douglas Brown* directed by Justin Daly and produced by Jen Gatien; *Family Games* produced by Ben Barenholtz; and *The Pill*, directed by J.C. Khoury, starring Noah Bean and Rachel Boston.

He also filmed the documentary, *Wakaliwood* produced by Ben Barenholtz and the documentary *Running America 08* produced by Larry Meistrich. In television, he lensed numerous episodes of the forensics TV show *Bloodwork* for A&E International. He also wrote, directed, and edited, the feature film, *Anna's Thread* and the short film, *The Lottery*, starring Kevin Conway.

As a specialist in branded entertainment, he has directed, edited and photographed films for Swarovski, Karl Lagerfeld, Valentino, Michael Kors, Veuve Clicquot, Aerin, Givenchy, David Yurman, and many more

MICHAEL PRUITT-BRUUN (Director of Photography)

Michael Pruitt-Bruun is a NYC-based cinematographer who has worked in documentary and television for over 10 years. Having begun his career with WNET, one of the country's flagship PBS stations, he has since created images for most of the major network and cable media venues. Michael is drawn to stories involving music, performance and art, as well as social and environmental matters. But the most important element he looks for in his work is the opportunity for collaboration between himself, his fellow filmmakers and the people they engage in the process of telling of their stories.

A&E INDIEFILMS

A&E IndieFilms is the feature documentary production arm of A&E Network. A&E IndieFilms is committed to developing the work of outstanding independent filmmakers and helping them reach the broadest possible audience. A&E IndieFilms commissions, acquires and provides finishing funds for feature documentaries intended for co-branded theatrical release. Films include the 2006 and 2007 Academy Award nominees for Best Documentary Feature, *Murderball and Jesus Camp*; Nanette Burstein's *American Teen*, which received the Directing Award at Sundance Film Festival; Amir Bar-Lev's *My Kid Could Paint That*; R.J. Cutler's *The September Issue*; Amir Bar-Lev's 2011 PGA Award nominee *The Tillman Story*, Alex Gibney's 2011 PGA Award and DGA Award nominee *Client 9: The Rise and Fall of Eliot Spitzer* and The BAFTA Award winner *The Imposter*.

The Hollywood Reporter – 12 September 2013

Supermensch: The Legend of Shep Gordon: Toronto Review

12:13 AM PDT 9/12/2013 by David Rooney

Mike Myers' documentary directing debut looks at the talent manager whose eclectic client list included Alice Cooper, Anne Murray, Blondie, Teddy Pendergrass and Groucho Marx.

TORONTO – Making his debut as a documentarian with a subject obviously close to his heart, **Mike Myers** plants a sloppy kiss on an entertainment industry maverick whose management savvy boosted the careers of an eclectic range of artists in *Supermensch: The Legend of Shep Gordon*. As the title suggests, this lively portrait is as much about the subject's humanity as his skill at making deals or shaping careers. That duality explains how the same guy who sent a live chicken to its death onstage at an **Alice Cooper** concert can also end up brewing Tibetan yak butter tea for the **Dalai Lama**.

Both those anecdotes are shared on-camera, and the loquacious Gordon is an inveterate raconteur whose interviews benefit from his warm rapport with Myers. The two met in 1991 while negotiating the use of a song by Cooper in *Wayne's World*. Myers reveals that when he fell into a funk some time after, he asked to go stay a few days at Gordon's house on Maui; he ended up being cared for there by his friend for two months.

That indebtedness might suggest a strictly laudatory view, and indeed *Supermensch* is very much a celebration. But Gordon comes across as a refreshingly candid man who feels no compulsion to varnish the truth.

Myers' introductory music choices -- the frenetic Mediterranean surf rock of Tel Aviv trio Boom Pam, some retro-cool cocktail samba -- right off the bat signal that he means to put a buoyant spin on his subject. And Gordon plays along by reflecting on his career with a certain tickled amazement.

He fell into music management by chance after moving to Los Angeles straight out of college. Checking into the Hollywood Landmark Motor Hotel, he got punched by **Janis Joplin** and was handed vocational guidance by **Jimi Hendrix**: "Are you Jewish? You should be a manager."

Gordon's early clients included Pink Floyd for a mysteriously brief nine days, but the key figure was definitely Cooper. After tanking in Los Angeles on a bill with the Doors and then being ejected from a venue where he was meant to open for **Ike** and **Tina Turner**, Cooper was whisked by Gordon back to his native Detroit. There

they honed Cooper's ghoulish vaudeville show of violence, sex and rebellion, based on the principle that anything parents hate, kids will love.

Even if the densely packed material is a little too breathless in its pacing, this section is enormously entertaining. Cooper's stage antics are shown in fun clips that feature the shock-rocker performing in a straitjacket, naked under clear plastic, or submitting to onstage execution by hanging, electric chair or guillotine. The notorious poultry incident led to him being described in one review as a neo-Dadaist. Cutting from outrageous performance moments to the aging rock icon in a polo shirt, sitting on a boat with Gordon or sauntering around the golf course together, yields some gentle laughs, with Cooper clearly in on the joke.

The extensive focus on Gordon's work with Cooper points up the strange juxtaposition of that artist alongside one of his other major successes of the '70s, **Anne Murray**. Having trouble booking the white-bread Canadian country-pop singer onto NBC's *The Midnight Special*, Gordon upped her hipster credibility by having her photographed with Cooper's drinking club, the Hollywood Vampires, which included **John Lennon**, **Harry Nilsson** and **Mickey Dolenz**.

Gordon was instrumental in busting **Teddy Pendergrass** out of dreary suits and into sexier attire as he was molded into "the black Elvis," playing women-only concerts. One of the most emotional clips here shows Pendergrass' return to the stage at the historic 1985 Live Aid concert in Philadelphia, three years after an auto accident had left him a paraplegic. Less time is spent on **Luther Vandross**, another R&B vocalist who rose to superstardom during his association with Gordon, but took it personally when his manager quit the business.

Myers recaps Gordon's entry into chef management. This was undertaken more out of an interest in the culinary arts and as a favor to friends in a then-underappreciated field than as a moneymaking venture. But with **Emeril Lagasse** as his breakthrough client, he helped usher in the era of celebrity chefs on television. Gordon's involvement in movies is touched in cursory fashion and seems marginal compared to his influence in music. But the whirl of Hollywood celebrities in his orbit is well documented. Effusive testimonials to his qualities as a wildly unconventional character, a generous host and loyal friend come from **Michael Douglas**, **Sylvester Stallone** and **Tom Arnold**, among others. (**Sharon Stone**, whom Gordon dated for a couple of years in the early '90s, is a no-show.)

Evidence surfaces throughout the film of Gordon's compassion and personal integrity. This is underscored by his eventual fatigue with the "what you are, not who you are" aspect of Los Angeles culture. There's a sad irony in the fact that after working most of his life to increase the fame of his clients, he comes to reject fame as something fundamentally unhealthy.

While Gordon is honest about the limited duration of his relationships and marriages, a few more probing questions in that area might not have been amiss. Instead it's more or less shrugged off as too much time spent looking after other people's lives at the expense of his own.

The closest he has come to having a family is the four orphaned kids -- grandchildren of a former girlfriend -- whose upbringing he financed after their mother died.

Stuffed with tasty archive footage, photographs and the occasional knowingly cheesy re-enactment of a key episode, the documentary is brisk and engaging but feels somewhat scattered. Myers' inexperience as a filmmaker shows in its choppy narrative. A seasoned director might perhaps have traced a more robust through-line in Gordon's gradual transition from the 1970s hedonist wearing a T-shirt emblazoned with "No Head No Backstage Pass" to the spiritual middle-aged BuJew yearning for a child. But the film concludes on a poignant note with the disclosure that he hasn't yet given up hope.

Mike Myers' Directorial Debut 'Supermensch: The Legend of Shep Gordon' Is Filled With Wild Showbiz Tales

BY DAVID D'ARCY

SEPTEMBER 12, 2013 6:17 PM

"Supermensch: The Legend of Shep Gordon," the directorial debut of Mike Myers, is a vaudeville celebrity remembrance of mega-manager Shep Gordon by stars who might have starved without Gordon's help.

"Who was (or is) Shep Gordon?" might have been an appropriate title for all but show biz insiders, but it wouldn't have conveyed the reverence (albeit often obscene) that went into this homage/doc.

Gordon shaped and saved the careers of many -- Alice Cooper, Anne Murray, Luther Vandross, Emeril Lagasse -- and even in the swarm of show-biz archaeology out there, it will be a novelty, given Gordon's longevity across the entertainment industry and the marquee friendships that have lasted.

Shep Gordon was a Long Island kid who went to the University of Buffalo -- Harvey Weinstein's alma mater, in case you didn't know -- and ended up in Los Angeles at the Landmark Motel in Hollywood. Gordon was punched by a rowdy woman guest there, who happened to be Janis Joplin. He also met Jimi Hendrix. "You're Jewish?" Hendrix apparently said. "You should be a manager."

Gordon took the advice, seeing that access to musicians was also access to sex with the women who followed them, but things started slowly. One of his early clients who became a life-long friend was Alice Cooper. Gordon saw that the unknown Cooper could make a name for himself by marketing notoriety. If the cops closed down a show, the house would be packed the next night. It worked for decades. Today, according to the documentary, the two still golf together.

More than a friend, Gordon was an asset for his clients: "Get the money" was his mantra. He recognized that black entertainers were not being paid by promoters, and took an interest in Teddy Pendergrass. Pendergrass's appeal was sex, so Gordon organized shows for women only, also a shrewd maneuver. Pendergrass proved too grand, even for Gordon, a JewBu (Jewish Buddhist) who warned the singer of karma repercussions when he refused capriciously to play a sold-out concert. Pendergrass was paralyzed in a car crash a week later.

The stories go on and on. Gordon represented Anne Murray, the wholesome square Canadian with a golden voice. (She's past Middle American -- she's Canadian," he said.) He also represented Emeril Lagasse; chefs were another unpaid group and Gordon's appetite for food surpassed his appetite for sex. The celebrity chef phenomenon is largely his brainchild. Like his loyal clients, Gordon will never starve -- literally.

Myers brings energy to his first film the way he brought it to his early comedy -- a little too much. The first-person narration by Gordon (akin to Brett Morgen's "The Kid Stays in the Picture") is enlivened by constant clips, edited rapid-fire, that sound a lot like comics juicing a crowd for response. Myers also throws in archival movie reaction shots that seem taken from unrelated sources -- maybe just for laughs?

Regardless, there are a million stories here, enough to make you wonder what they cut out to make it acceptable to A&E IndieFilms, which produced it. Like so many testimonials, this cine-roast (roast-umentary?) with Michael Douglas, Sylvester Stallone, and Myers himself (who met Gordon through "Wayne's World," and calls him "a perfect combination of Brian Epstein, Marshall McLuhan and Mr. Magoo") rises above wax museum level, because the tales become wilder and wilder, and because Gordon truly seems to be a mensch – rare in a business of vain backstabbers.

When the doc moves to Gordon's adoption of the family of his African American ex, and his survival of an "intestinal heart attack," the tears start flowing. What's a remembrance without a Jerry Lewis moment? But the first hour of "Supermensch" is a crazy excavation of the insanity underneath depravity. In short, see it. There won't be another doc on Shep Gordon while he's still with us.



Screen International – 15 March, 2014

Supermensch: The Legend Of Shep Gordon

15 March, 2014 | By Mark Adams, chief film critic

Dir: Mike Myers. US. 2013. 85mins

Mike Myers makes a warm-hearted documentary directorial debut with *Supermensch: The Legend Of Shep Gordon*, an enjoyably fluffy delve into the life of an entertainment industry legend. Brimming with great interviews (clearly Myers has a cool little black book full of contacts) and impressive archive footage, it is genially non-critical film that leaves audiences with a smile.

The film, which premiered at Toronto screened again recently at the Miami International Film Festival, is a pacy, funny romp through a very individual life. Shep Gordon is a rare man who thrives on a challenge, has an innate warm humanity and a glorious mass of contradictions. An easy watch and packed with great anecdotes, it is a film that would work well in formal distribution along with the film festival circuit.

It helps immensely that Shep Gordon himself is a witty, warm and genial character with a wealth of stories (the truth of some he even doubts himself sometimes) and a roster of A-list showbiz friends. He also clearly has a great relationship with Myers, who he met in 1991 when negotiating to use a song by Alice Cooper – one of Gordon's first clients – in *Wayne's World*. Years later a depressed Myers asked Gordon if he could stay at Gordon's house in Maui for a few days, and ended up staying for two months and being looked after by Gordon. The terms 'supermensch' comes very much from Gordon's sense of generosity and kindness.

Gordon stumbled into music management when he checked into the Hollywood Landmark Motor Hotel and was decked by Janis Joplin and got some early advice from Jimi Hendrix. An early client was Alice Cooper...though the challenge was finding a way to break his unique stage show of sex and violence. Strategic use of a chicken in one act – thrown onto stage by Gordon claims Cooper – led to headlines and serious bookings for Cooper.

Other clients included Canadian singer Anne Murray; soul singer Teddy Pendergrass and chef Emeril Lagasse, though he developed strong relationships with a variety of movie folk

as well, including Michael Douglas, Sylvester Stallone and Tom Arnold, as well as Sharon Stone (whom Gordon dated for a couple of years but is not interviewed).

Gordon is never less than honest when talking about his relationships, boozing, drug taking, though the film gets its real sense of depth and warmth when he talks about the more compassionate side of his life. He became the de-facto family to four orphaned children - grandchildren of a former girlfriend - whose upbringing he financed after their mother died; moved to Maui where he developed a famous open-house lifestyle and developed a spiritual sense of life and still continues to yearn to have a child of his own

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