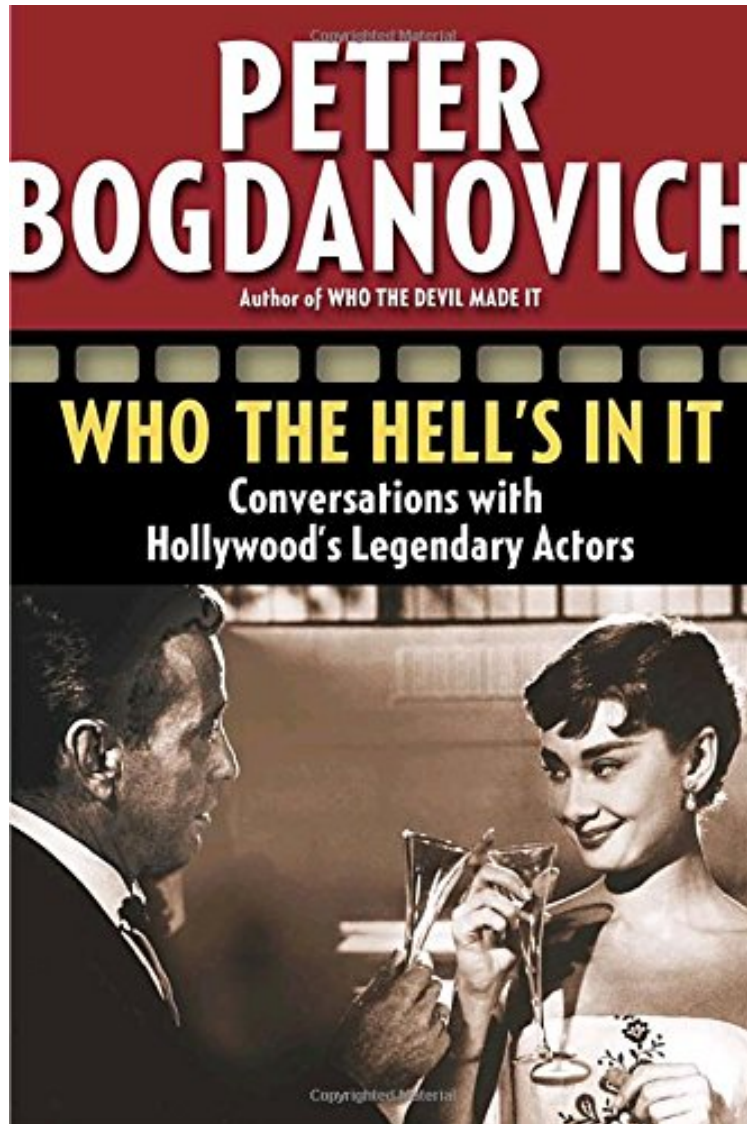


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Who the Hell's in It: Conversations with Hollywood's Legendary Actors

Peter Bogdanovich

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Peter Bogdanovich : Who the Hell's in It: Conversations with Hollywood's Legendary Actors before purchasing it in order to gage whether or not it would be worth my time, and all praised Who the Hell's in It: Conversations with Hollywood's Legendary Actors:

3 of 3 people found the following review helpful. An enjoyable portrait of actors in Hollywood's "Golden Age." By Michael T Kennedy I am not finished with the book but have enjoyed it a lot. His chapter on Humphrey Bogart is

poignant and I knew the doctors who treated Bogart, Maynard Brandsma, a character himself, made the diagnosis and Burt Meyer did the surgery. Burt said the cancer was so small he would never operate on another cancer of the esophagus if he couldn't cure that one. The Cary Grant chapter is excellent and so is the Jerry Lewis chapter although I have never been a Lewis fan. I am reading the John Wayne chapter and was amused just now at the evidence that Bogdanovich is a New Yorker and no sailor as, on page 284, he mentions Wayne and John Ford's sailing excursions to Catalina Island and helpfully adds in parentheses [Panama] when Wayne comments on the time he used to spend at "the Isthmus" which is, of course, at Catalina, not Panama. You can't know everything. I think "Who the Devil Made it" is a bit better but this is very enjoyable. Highly recommended if you are a classic movie fan. 1 of 1 people found the following review helpful. His interviews are filled with humor with great questions and answers. By stuck in So Cal Such an interesting read. Bogdanovich has so many fascinating people in his life. His interviews are filled with humor with great questions and answers. I only wish this amazing director/writer made more films. . . . 0 of 0 people found the following review helpful. Conversations with Interesting People by Peter Bogdanovich By Jacqueline Davidson I am reading this book now. Mr. Bogdanovich tells us about folks with whom he has worked, and whom he knew. He addresses the era in which good movies were made. Of course in my opinion this is no longer the case. So it is interesting to read about people we enjoyed while movies were good. I particularly enjoyed the chapter on Jerry Lewis, who starred in my favorite movie, The King of Comedy.

Peter Bogdanovich, known primarily as a director, film historian and critic, has been working with professional actors all his life. He started out as an actor (he debuted on the stage in his sixth-grade production of Finians Rainbow); he watched actors work (he went to the theater every week from the age of thirteen and saw every important show on, or off, Broadway for the next decade); he studied acting, starting at sixteen, with Stella Adler (his work with her became the foundation for all he would ever do as an actor and a director). Now, in his new book, Who the Hells in It, Bogdanovich draws upon a lifetime of experience, observation and understanding of the art to write about the actors he came to know along the way; actors he admired from afar; actors he worked with, directed, befriended. Among them: Lauren Bacall, Humphrey Bogart, James Cagney, John Cassavetes, Charlie Chaplin, Montgomery Clift, Marlene Dietrich, Henry Fonda, Ben Gazzara, Audrey Hepburn, Boris Karloff, Dean Martin, Marilyn Monroe, River Phoenix, Sidney Poitier, Frank Sinatra, and James Stewart. Bogdanovich captures in their words and his their work, their individual styles, what made them who they were, what gave them their appeal and why they've continued to be America's iconic actors. On Lillian Gish: the first virgin hearth goddess of the screen . . . a valiant and courageous symbol of fortitude and love through all distress. On Marlon Brando: He challenged himself never to be the same from picture to picture, refusing to become the kind of film star the studio system had invented and thrived upon the recognizable human commodity each new film was built around . . . The funny thing is that Brandos charismatic screen persona was vividly apparent despite the multiplicity of his guises . . . Brando always remains recognizable, a star-actor in spite of himself. Jerry Lewis to Bogdanovich on the first laugh Lewis ever got onstage: I was five years old. My mom and dad had a tux made I worked in the borscht circuit with them and I came out and I sang, Brother, Can You Spare a Dime? the big hit at the time . . . It was 1931, and I stopped the show naturally a five-year-old in a tuxedo is not going to stop the show? And I took a bow and my foot slipped and hit one of the floodlights and it exploded and the smoke and the sound scared me so I started to cry. The audience laughed they were hysterical . . . So I knew I had to get the rest of my laughs the rest of my life, breaking, sitting, falling, spinning. John Wayne to Bogdanovich, on the early years of Waynes career when he was working as a prop man: Well, Ive naturally studied John Ford professionally as well as loving the man. Ever since the first time I walked down his set as a goose-herder in 1927. They needed somebody from the prop department to keep the geese from getting under a fake hill they had for Mother Machree at Fox. Id been hired because Tom Mix wanted a box seat for the USC football games, and so they promised jobs to Don Williams and myself and a couple of the players. They buried us over in the properties department, and Mr. Fords need for a goose-herder just seemed to fit my pistol. These twenty-six portraits and conversations are unsurpassed in their evocation of a certain kind of great movie star that has vanished. Bogdanovichs book is a celebration and a farewell. From the Hardcover edition.

[Peter Bogdanovich] knows practically everything about the movies this book is among the richest (and most delightful) ever written about Hollywood. Deeply elegiac. Ben Schwarz, Atlantic Monthly An invaluable archive of a nearly lost cinematic world that director-actor Bogdanovich has himself intimately inhabited for some 50 years. Alan Moores, Booklist [Bogdanovich] treats his subjects with sympathy throughout. What comes through is Bogdanovichs abiding love of cinema. Library Journal Those who like classic movies will fall in love with this book [and] find themselves wishing for more. Publishers Weekly Just as he did with Who the Devil Made It?, Peter Bogdanovich is keeping history alive with Who the Hells In It? He was there at the crossroads, between the Old and New Hollywoods, as an actor, then as a repertory programmer, a critic, a director, and a confidante. And always as a fan, whose love for movies has only increased over the years. There are so many wonderful memories contained in these pages, so many lovingly rendered details, so many engrossing stories. And somehow, all of the actors and actresses here, from Brando

to Clift, from John Wayne to John Cassavetes, seem at once human and larger than life. Who the Hells In It? is indispensable. Martin Scorsese What a treat this book is. Funny, intimate, thoughtful, surprising. And one helluva read. The conversations and opinions contained here are as informative as they are refreshing . . . These are the true legends who earned the title legitimately. With this book, their alchemy is preserved for posterity. Rex Reed A completely unique, moving book full of Bogdanovich's well-known expertise and limitless affection for anyone and anything to do with good movies. Wes Anderson A wonderful book, both personal and partisan, by a true enthusiast and an insider, who is not only one of the great chroniclers of the movies but one of its most gifted practitioners. Paul Theroux Peter Bogdanovich has elicited the humanity and personality behind the Personality that became the essential building block of stardom. Why was Marion Morrison John Wayne? The book gives us many insights but never on the level of gossip or psychiatry. And to hear actors such as these, legends and monuments most of them, discuss their craft, their workmanship, very simply their job you never see that. David Chase If you love movies, I bet you'll love this book. Jeff Bridges From the Hardcover edition. From the Inside Flap Peter Bogdanovich, known primarily as a director, film historian and critic, has been working with professional actors all his life. He started out as an actor (he debuted on the stage in his sixth-grade production of "Finian's Rainbow"); he watched actors work (he went to the theater every week from the age of thirteen and saw every important show on, or off, Broadway for the next decade); he studied acting, starting at sixteen, with Stella Adler (his work with her became the foundation for all he would ever do as an actor and a director). Now, in his new book, "Who the Hell's in It, Bogdanovich draws upon a lifetime of experience, observation and understanding of the art to write about the actors he came to know along the way; actors he admired from afar; actors he worked with, directed, befriended. Among them: Lauren Bacall, Humphrey Bogart, James Cagney, John Cassavetes, Charlie Chaplin, Montgomery Clift, Marlene Dietrich, Henry Fonda, Ben Gazzara, Audrey Hepburn, Boris Karloff, Dean Martin, Marilyn Monroe, River Phoenix, Sidney Poitier, Frank Sinatra, and James Stewart. Bogdanovich captures--in their words and his--their work, their individual styles, what made them who they were, what gave them their appeal and why they've continued to be America's iconic actors. On Lillian Gish: "the first virgin hearth goddess of the screen . . . a valiant and courageous symbol of fortitude and love through all distress." On Marlon Brando: "He challenged himself never to be the same from picture to picture, refusing to become the kind of film star the studio system had invented and thrived upon--the recognizable human commodity each new film was built around . . . The funny thing is that Brando's charismatic screen persona was vividly apparent despite the multiplicity of his guises . . . Brando always remains recognizable, a star-actor in spite of himself." Jerry Lewis to Bogdanovich on the first laugh Lewis ever got onstage: "I was five years old. My mom and dad had a tux made--I worked in the borscht circuit with them--and I came out and I sang, 'Brother, Can You Spare a Dime?' the big hit at the time . . . It was 1931, and I stopped the show--naturally--a five-year-old in a tuxedo is "not going to stop the show? And I took a bow and my foot slipped and hit one of the floodlights and it exploded and the smoke and the sound scared me so I started to cry. 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Bogdanovich's book is a celebration and a farewell." From the Hardcover edition. About the Author Peter Bogdanovich, is the author of thirteen books, including Who the Devil Made It, as well as This Is Orson Welles, The Cinema of Howard Hawks and John Ford. Bogdanovich has directed such plays as The Big Knife, Camino Real and Once in a Lifetime. His films include Targets, The Last Picture Show, What's Up, Doc?, Paper Moon and They All Laughed. His essays and reviews have appeared in the New York Times, Los Angeles Times, Esquire and the New York Observer. From the Hardcover edition.