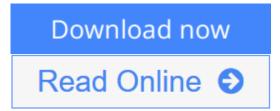


Kubrick

By Michael Herr



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Kubrick is Michael Herr's memoir of his nearly twenty-year friendship and collaboration with Stanley Kubrick, one of the greatest filmmakers of all time and the creator of such classics as Dr. Strangelove, 2001: A Space Odyssey, and A Clockwork Orange. From their first meeting at an advance screening of The Shining in 1980, Kubrick and Herr began an intense intellectual exchange that grew into the artistic collaboration that ultimately produced the groundbreaking Vietnam film Full Metal Jacket. Filled with personal insights and previously untold anecdotes, Kubrick is a probing view into the inner life of a man whose creative passion and powerful intellect changed the art of filmmaking foreverand of the complicated, often misunderstood man behind the art.



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Editorial Review

From Library Journal

This slim volume comprises one man's impressions of one of our most provocative filmmakers. Stanley Kubrick's death in 1999 and the posthumous release of his last film, Eyes Wide Shut, prompted much revisionist exploration of his workDbut none is to be found here. Herr (Dispatches), who collaborated with Kubrick on the screenplay of Full Metal Jacket, doesn't deign to simplify complexities or dispel misconceptions. Nor does he offer particularly compelling insights. No pretense is made toward biography. In fact, much of what Herr presents is candid speculation. Kubrick is depicted as a man of dichotomies: an intellectual who was also a fan of popular culture, an American expatriate in England who never fully abandoned his Hollywood roots, and an artist whose vision married both beauty and violence. More than merely an account of a friendship, this is an elegy to and a meditation upon the Kubrick legend. All but the largest film collections may be hard pressed to justify expenditure on this modest book.

-DJayne Plymale, Univ. of Georgia, Athens

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Review

Herr sets out to refute misconceptions about Kubrick.... But Herr's own stories make Kubrick seem eccentric. -- *The New York Times Book Review*, Ted Loos

From the Inside Flap

The revolutionary artistry of Stanley Kubrick's films transformed the landscape of modern cinema. From the apocalyptic satire of Dr. Strangelove, to the epic vision of 2001: A Space Odyssey, to the dystopian nightmare of A Clockwork Orange, Kubrick produced a wide-ranging body of work cherished by film lovers the world over. But because of the moral complexity of his movies--and his meticulous style of filmmaking and legendary personal eccentricities--he was often misunderstood by colleagues and critics. This misunderstanding continued even after his death, in the critical controversy surrounding his final film Eyes Wide Shut.

In Kubrick, author and screenwriter Michael Herr gives a personal look at the allegedly reclusive, compulsively brilliant director. He also recounts the evolution of their unique friendship, from their first meeting at a screening for The Shining in 1980, to their collaboration on the screenplay for Full Metal Jacket, through years of marathon phone conversations on topics ranging from film and technology to philosophy and literature--the last of which occurred just days before the director's death.

In describing Kubrick, Herr strips away the myths surrounding his friend, revealing a man who was not introverted and misanthropic (as the media and his biographers claimed), but instead warm, gregarious, and endlessly inquisitive. He was also profoundly complicated. Though he loved America-and even embraced such pop culture touchstones as professional football and TV sitcoms--he permanently emigrated to England because of his distrust of Hollywood. Though he disdained elitism, he would only allow the most brilliant and talented inside his inner circle. He had a tremendous love and respect for the actors and screenwriters he worked with, but his style of filmmaking often led to bitter confrontations.

Filled with personal insights and previously untold anecdotes, Michael Herr's Kubrick is a probing view into the director's inner life, capturing the creative passion and powerful intellect of one of the greatest filmmakers of all time.

"You could always tell it was a Stanley Kubrick movie the moment it started, but he never made the same movie twice. It was often said that the people in Stanley's movies live in separate spaces on the screen, most often alone no matter what the company, but that was something that had been in the air since the early days of the late century, we've all breathed it, artists breathed it more deeply, and exhaled it as work. It was through those spaces, and in the distances between them, and their arrangement on the screen, that you can find the essence of Stanley's sympathy.... In all of the media's mischief and misapprehension, there was a lingering innuendo that he really only made movies to get himself through a bad case of chronic social anxiety disorder, but in fact he had his friends, many of them, who tell another story. An artist's isolation has nothing to do with physical circumstances anyway, with how publicly or privately he seems to be doing his work. It's more about tempo, intuition, experiment, and the kind of silence you don't come by easily these days, and not at all if you're passive. Out of this situation, the only situation he could tolerate, he made films of an incredible purity."--From Kubrick by Michael Herr

Michael Herr is a journalist, screenwriter, and novelist. He is the author of Dispatches, his classic account of the war in Vietnam, and the novel Walter Winchell. He is also a coauthor of the screenplays for Apocalypse Now and Full Metal Jacket.

Users Review

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