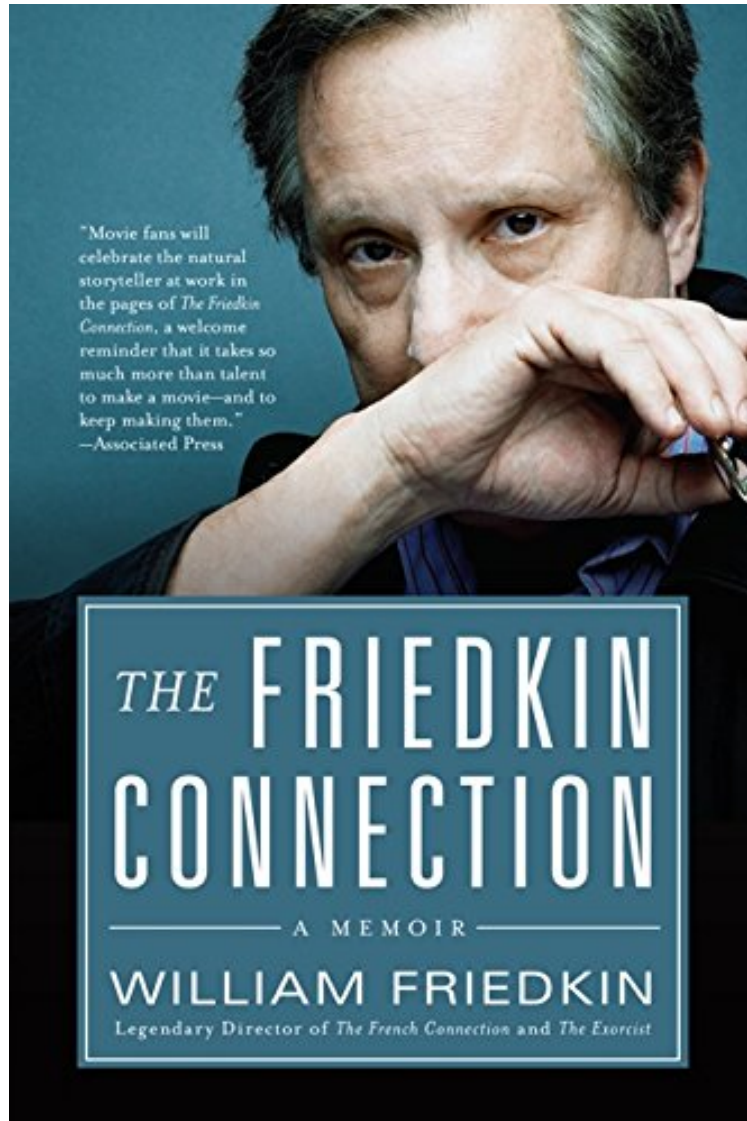


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The Friedkin Connection: A Memoir

William Friedkin

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#991331 in Books William Friedkin 2014-04-01 2014-04-01 Original language: English PDF # 1 9.00 x .85 x 6.00, 1.15 #File Name: 0061775142512 pages The Friedkin Connection | File size: 33.Mb

William Friedkin : The Friedkin Connection: A Memoir before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Friedkin Connection: A Memoir:

1 of 1 people found the following review helpful. Excellent writer. And Honest. By andrew review Exorcist is the scariest movie I ever saw. The French Connection one of the best crime movies ever. Live and die in LA one of the most under rated. Friedman directed all of them. His autobiography, very well, and not ghost, written tells how he made these films. Fascinating stuff and highly recommended. 1 of 1 people found the following review helpful. Detailed, Professional, Honest and Self-Reflective. Highly Recommended. By CustomerWell written and interesting

professional memoir from a lauded director who has certainly had his share of ups and downs, hits and misses. Fascinating details of the perils and rewards of moviemaking are coupled with some humor and humility in just the right amounts. Very few personal details of Friedkin's life are included, which he acknowledges near the end of the book, but those no doubt would have doubled the length of the book and been less interesting to film enthusiasts, however juicy or salacious. As it is, the book is focused and sufficiently detailed to satisfy fans or those who need to catch up with Friedkin's laudable body of work, with two certified classics: *The French Connection* and *The Exorcist*.
0 of 0 people found the following review helpful. JazzymanBy James K. StewartI've been a huge fan of film director William Friedkin since first seeing his Academy Award winning blockbuster "The French Connection" when it was released on the big screen back in 1971. I was blown away by the look, style, editing, and music in the picture along with the incredible elevated train/car chase that was the centerpiece of the film. After his horror-shocker "The Exorcist" came out in 1973, he and Stanley Kubrick became my favorite directors. I made it a point to see everything Friedkin had directed and would direct in the future. The man is a genius at his craft. I couldn't wait to read "The Friedkin Connection" when it was published and it didn't disappoint. From his early childhood in Chicago to his tough breakthrough as a filmmaker, the book from his point of view is simply marvelous. His writing flows in a very accessible, yet detailed manner that leaves you fascinated. I'd always wondered how he pulled off some of his cinematic magic with not only "The French Connection" and "The Exorcist" but also with "Sorcerer" and "To Live and Die in L.A.". William delivers the goods on these and all of his other work, including the VERY controversial gay shocker "Cruising" from 1980, with which Friedkin had a difficult time with star Al Pacino because of the film's themes. The book provides more than enough proof that even early on as a documentary maker, William was never one to back down from a challenge or anybody who impeded his unique style. On "Sorcerer", star Roy Scheider told Friedkin he should stop firing so many people "because he was tired of having to take them to the airport and saying goodbye." At the same time, Friedkin reveals himself in the book as being genuine, considerate, and truly concerned with his art and those who worked with him. In Peter Biskind's percipient 1998 bestseller "Easy Riders, Raging Bulls", one Hollywood producer stated, "Billy was a tough critter. He didn't give a f*** about anybody else that walked the face of the earth. He was a guy, you'd know him for thirty years, saved his ass by putting together the deal, he'd turn to you and say, 'Get off the set.'" I read "The Friedkin Connection" in three nights and found it a fabulous insight into one of Hollywood's most legendary, uncompromising, talented artists. An outstanding memoir.

The long-awaited memoir from the Academy Award-winning director of such legendary films as *The French Connection*, *The Exorcist*, and *To Live and Die in LA*, *The Friedkin Connection* takes readers from the streets of Chicago to the suites of Hollywood and from the sixties to today, with autobiographical storytelling as fast-paced and intense as any of the auteur's films. William Friedkin, maverick of American cinema, offers a candid look at Hollywood, when traditional storytelling gave way to the rebellious and alternative; when filmmakers like him captured the paranoia and fear of a nation undergoing a cultural nervous breakdown. *The Friedkin Connection* includes 16 pages of black-and-white photographs.

From Booklist Much has been written about the second golden age of Hollywood during the 1970s. Friedkin, who got his start in Chicago directing documentaries and live television, rocketed to the head of the class alongside such heavyweights as Scorsese, Coppola, and Polanski after the success and acclaim he received (including the Academy Award for Best Director) for helming the 1971 classic *The French Connection*. As Friedkin recalls in this durable and intermittently enthralling memoir, such universal praise came too soon, and he became deeply concerned that his career had peaked after only his fifth film. He never could have predicted the frenzied reaction to his 1973 follow-up, *The Exorcist*, which broke box-office records and redefined the horror genre. On the page, Friedkin never comes across as arrogant, and although he shares candid anecdotes about working with Sonny and Cher, Gene Hackman, and Al Pacino, this is no venomous tell-all. The reflective chapters devoted to his critical and commercial failures are the most insightful. Hardcore film geeks will salivate over this time capsule from a grateful and still-brilliant legend. -- Chris Keech *Entertaining*. . . . This memoir is at its most engrossing when describing the solid, unpretentious entertainments its author once made so well. (Wall Street Journal) Hardcore film geeks will salivate over this time capsule from a grateful and still-brilliant legend. (Booklist) For aspiring directors, a glimpse into the school of hard knocks, but there's plenty of good stuff, lean and well-written, for civilian film fans, too. (Kirkus) Friedkin's book does the unthinkable: it relates the behind-the-scenes stories of his triumphs but also sees Friedkin take responsibility (brutally so) for his wrong calls. . . . He captures the gut-wrenching shifts of a filmmaker's life. (Variety) Movie fans will celebrate the natural storyteller at work in the pages of *The Friedkin Connection*, a welcome reminder that it takes so much more than talent to make a movie - and to keep making them. (Associated Press) Friedkin's memory for the process of filmmaking elevates this book above the usual score-settling Hollywood memoir; film buffs will be pleased with what he offers here. (Publishers Weekly) Friedkin's against-all-odds success story is compelling reading from the start. (LA Weekly) Filled with insights into the art of film and its practitioners and honest assessments of his work--and the work of others in the film industry--this is terrific stuff. After reading it, you'll be anxious to see all the Friedkin

movies you've missed. (Shelf Awareness)A fascinating appraisal - and a reminder of how much of a maverick Mr. Friedkin has turned out to be, willingly or otherwise. (Janet Maslin, New York Times)Even in print, Friedkin still knows how to thrill. (NY1.COM, "The Book Reader" review)The book is valuable for its candor on a variety of fronts. . . . Leanly satisfying. (The A.V. CLUB/THE ONION)From the Back CoverWith such seminal movies as *The Exorcist* and *The French Connection*, Academy Award-winning director William Friedkin secured his place as a great filmmaker. But his own success story has the makings of classic American film. He was born in Chicago, the son of Russian immigrants. Immediately after high school, he found work in the mailroom of a local television station, and patiently worked his way into the directing booth during the heyday of live TV. An award-winning documentary brought him attention as a talented new filmmaker and an advocate for justice, and it caught the eye of producer David L. Wolper, who brought Friedkin to Los Angeles. There he moved from television (one of the last episodes of *The Alfred Hitchcock Hour*) to film (*The Birthday Party*, *The Boys in the Band*), displaying a versatile stylistic range. Released in 1971, *The French Connection* won five Academy Awards, including Best Picture and Best Director, and two years later *The Exorcist* received ten Oscar nominations and catapulted Friedkin's career to stardom. Penned by the director himself, *The Friedkin Connection* takes readers on a journey through the numerous chance encounters and unplanned occurrences that led a young man from a poor urban neighborhood to success in one of the most competitive industries and art forms in the world. From the streets of Chicago to the executive suites of Hollywood, from a passionate new artistic life as a renowned director of operas to his most recent tour de force, *Killer Joe*, William Friedkin has much to say about the world of moviemaking and his place within it.