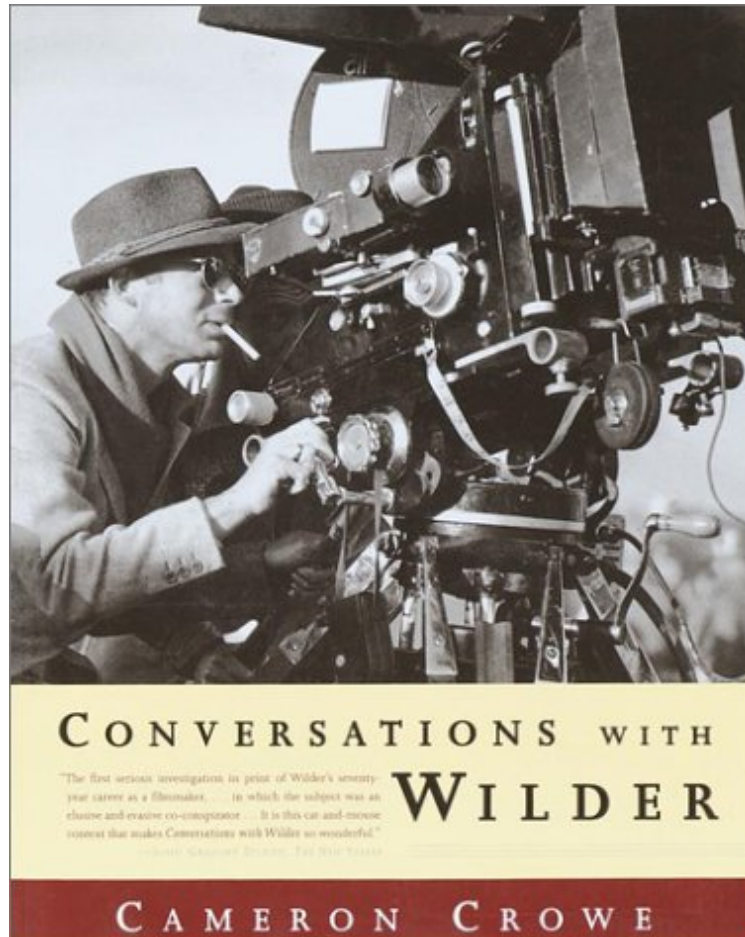


(Library ebook) Conversations with Wilder

Conversations with Wilder

Cameron Crowe

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Cameron Crowe : Conversations with Wilder before purchasing it in order to gauge whether or not it would be worth my time, and all praised Conversations with Wilder:

1 of 1 people found the following review helpful. Unexpectedly insightful, thorough and love the connection to Hollywood glitz By Cindy Stephens I had to have this book because of my over-the-top enjoyment of the movie Some Like It Hot, which Wilder directed. While I was also attracted to learning more about the Hollywood scene in the 50's and 60's and more about the actors he used repeatedly (like Jack Lemmon), my intent was on discovering more about the man that could create Some Like It Hot, The Apartment and Sunset Boulevard. I was pleasantly surprised to learn that Wilder began in Hollywood as a writer. That undoubtedly contributed to his ability to create that incomparable magic combined with such raw character depth on the screen. His movies have such a rich, real human depth to them. There's not so much about his actors or the Hollywood of that era, but this book is really a detailed work on Wilder's background from childhood to Hollywood, revealing how he thinks and his intentions behind each film. Since Cameron so readily relates to the director, it makes it very thorough, surprisingly insightful and a really great read. 4 of

5 people found the following review helpful. If You Love Movies, You'll Eventually Have To Read It....By John McElwee...and if you've read the fairly extensive backlog of available Billy Wilder bios and interviews(two other books were out within the past ten years, I think)---you won't mind plowing through the familiar ,oft-told Wilder anecdotes in search of fresh material.It's there because Cameron Crowe asks a number of very specific questions,and Billy's obliged to search his memory,rather than falling back on the glib stories that have made up his(admittedly entertaining)repertory for lo these many years.Crowe's observations of Wilder's daily routines are illuminating----there is a downside to being the oldest living legend in town.The guy's obviously had about all the accolades and fawning attention he can reasonably endure.Reading this book cured me of my one-time desire to actually meet the great man--- I think we'd both be dissappointed,but hell,I don't blame him.How many times do you want to hear how great you are when you're 96 and all you want to do is cross the street to the corner lunch counter unmolested?Crowe gives us a vivid picture of a Hollywood luminary who has outlived virtually everyone he ever worked with---must be quite a sensation--- I only hope I live long enough to experience a similar one.0 of 0 people found the following review helpful. I'm wild about WilderBy Bill KayWhile this book is very much one for film fans, the key to its success is that Wilder plays along with the interviews and at times clearly enjoys the conversations with a much younger director - who happens to worship him, which always helps! I have found myself quoting chunks of it at people across the dinner table, because Wilder was responsible for so many iconic movies and worked with so many legendary stars, from Garbo to Monroe. He comes across as a warm individual, but that doesn't stop him delivering some acid lines. Altogether an entertaining and absorbing book.

In *Conversations with Wilder*, Hollywood's legendary and famously elusive director Billy Wilder agrees for the first time to talk extensively about his life and work. Here, in an extraordinary book with more than 650 black-and-white photographs -- including film posters, stills, grabs, and never-before-seen pictures from Wilder's own collection -- the ninety-three-year-old icon talks to Cameron Crowe, one of today's best-known writer-directors, about thirty years at the very heart of Hollywood, and about screenwriting and camera work, set design and stars, his peers and their movies, the studio system and films today. In his distinct voice we hear Wilder's inside view on his collaborations with such stars as Barbara Stanwyck, Gary Cooper, Marilyn Monroe, Jack Lemmon, Tony Curtis, William Holden, Audrey Hepburn, and Greta Garbo (he was a writer at MGM during the making of *Ninotchka*). Here are Wilder's sharp and funny behind-the-scenes stories about the making of *A Foreign Affair*, *Double Indemnity*, *Sunset Boulevard*, *Love in the Afternoon*, *Some Like It Hot*, *The Apartment*, and *Ace in the Hole*, among many others. Wilder is ever mysterious, but Crowe gets him to speak candidly on Stanwyck: "She knew the script, everybody's lines, never a fault, never a mistake"; on Cary Grant: "I had Cary Grant in mind for four of my pictures . . . slipped through my net every time"; on the "Lubitsch Touch": "It was the elegant use of the super-joke." Wilder also remembers his early years in Vienna, working as a journalist in Berlin, rooming with Peter Lorre at the Chateau Marmont -- always with the same dry wit, tough-minded romanticism, and elegance that are the hallmarks of Wilder's films. This book is a classic of Hollywood history and lore.

.com *Conversations with Wilder*, an invaluable, photo-intensive volume, is a kind of remake of Truffaut's must-read interview book *Hitchcock*, with Cameron Crowe in the inquisitive Truffaut role and wily 93-year-old Billy Wilder as the crafty master director. Drawing on his experience interviewing the monsters of rock and his deep, shot-by-shot knowledge of Wilder's work, Crowe gently and cunningly coaxes answers from Wilder--arguably today's most influential living director--on what made his hits tick and his flops suck, along with glimpses of what might have been. Did you know Mae West and Mary Pickford spurned *Sunset Boulevard* and Wilder spurned Marilyn Monroe for Irma la Douce? That *The Apartment* was inspired by *Brief Encounter* and the look of *Double Indemnity* was based on *M*? The gossipy insights are great too. Bogart spat when he talked, so Wilder couldn't back-light him in *Sabrina*, and Audrey Hepburn's wardrobe woman had to towel her off after each take--discreetly! Wilder loathed Raymond Chandler (partly because Chandler disdained James M. Cain when adapting *Double Indemnity*) but gives him his due as a screenwriter: Chandler could do dialogue and descriptions, but he couldn't construct a scene. "He was a mess, but he could write a beautiful sentence," says Wilder. Agatha Christie was the opposite: "She had structure, but she lacked poetry." Some critics scoff at Crowe (who cried while directing emotional scenes in *Jerry Maguire*) for taking on the cynic Wilder. But they're brothers under the skin. Both leaped from popular music journalism to directing. Both incorporate actual events in their films. Wilder keenly regrets not filming this scene in *The Spirit of St. Louis*, which he claims really happened: the night before his historic flight, Lindbergh's handlers talked a pretty waitress into having sex with him. They claimed he was a virgin, and likely to die on his voyage. In the hero's parade upon his return, she waves at him through the ticker-tape, but he doesn't see her. "Would have been a good scene," mourns Wilder. Without this book, we'd never have known about it. --Tim Appelo "A world-class director interviews the Master, and every line is fascinating. As with *Zen and the Art of Archery* and other texts about mastery, the shock of pleasure in reading this enlightened and affectionate conversation is the utter simplicity that comes with true mastery. There is laughter too, as with anything first-rate in this form. Wilder and Crowe don't waste time on theory or generalities, and

the result -- as in their film work -- is truth, pure and simple." -- Mike Nichols "It's always best to hear straight from the director about his own work. This book of interviews is just that: rich in information and autobiographical detail, filled with wonderful anecdotes and observations, often irreverent and hilarious, and sometimes surprisingly moving. Cameron Crowe's book is like Wilder's best films: sharply observed, absolutely succinct and precise, funny but always with a very strong, serious foundation. Billy Wilder is one of the few genuine masters we have left, from a period in film history that is now gone. Which makes *Conversations with Wilder* all the more precious and valuable." -- Martin Scorsese

From the Inside Flap In *Conversations with Wilder*, Hollywood's legendary and famously elusive director Billy Wilder agrees for the first time to talk extensively about his life and work. Here, in an extraordinary book with more than 650 black-and-white photographs -- including film posters, stills, grabs, and never-before-seen pictures from Wilder's own collection -- the ninety-three-year-old icon talks to Cameron Crowe, one of today's best-known writer-directors, about thirty years at the very heart of Hollywood, and about screenwriting and camera work, set design and stars, his peers and their movies, the studio system and films today. In his distinct voice we hear Wilder's inside view on his collaborations with such stars as Barbara Stanwyck, Gary Cooper, Marilyn Monroe, Jack Lemmon, Tony Curtis, William Holden, Audrey Hepburn, and Greta Garbo (he was a writer at MGM during the making of *Ninotchka*). Here are Wilder's sharp and funny behind-the-scenes stories about the making of *A Foreign Affair*, *Double Indemnity*, *Sunset Boulevard*, *Love in the Afternoon*, *Some Like It Hot*, *The Apartment*, and *Ace in the Hole*, among many others. Wilder is ever mysterious, but Crowe gets him to speak candidly on Stanwyck: "She knew the script, everybody's lines, never a fault, never a mistake"; on Cary Grant: "I had Cary Grant in mind for four of my pictures . . . slipped through my net every time"; on the "Lubitsch Touch": "It was the elegant use of the super-joke." Wilder also remembers his early years in Vienna, working as a journalist in Berlin, rooming with Peter Lorre at the Chateau Marmont -- always with the same dry wit, tough-minded romanticism, and elegance that are the hallmarks of Wilder's films. This book is a classic of Hollywood history and lore.