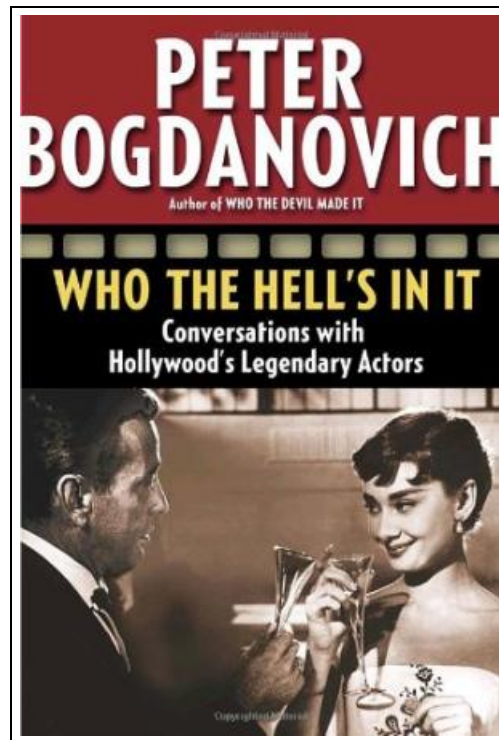


Who the Hell's in It: Conversations with Hollywood's Legendary Actors



Filesize: 4 MB

Reviews

This type of publication is every thing and helped me seeking ahead and much more. It usually fails to charge too much. It is extremely difficult to leave it before concluding, once you begin to read the book.
(Juliet Mertz)

WHO THE HELL S IN IT: CONVERSATIONS WITH HOLLYWOOD S LEGENDARY ACTORS



Ballantine Books, United States, 2005. Paperback. Book Condition: New. Reprint. 234 x 145 mm. Language: English . Brand New Book. 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...



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