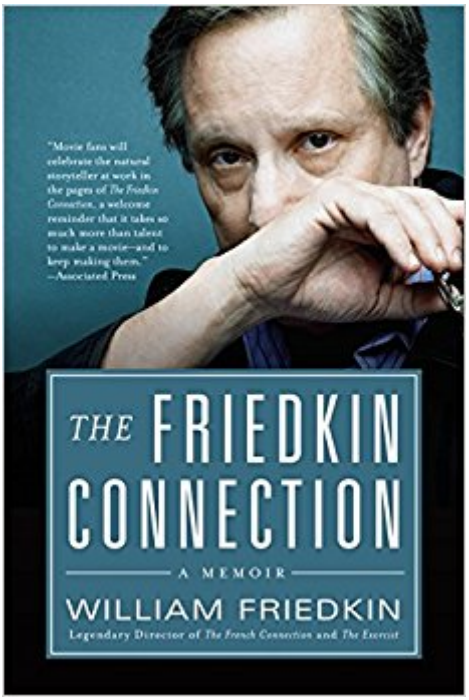
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The Friedkin Connection: A Memoir



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Synopsis

The long-awaited memoir from the Academy AwardÃ¢â ¬â œwinning 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, whenÃ Â 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.

Book Information

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Customer Reviews

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-Ã Â- brilliant legend. --Chris Keech --This text refers to the Preloaded Digital Audio Player edition.

Ã¢â ¬Å“Entertaining. . . . This memoir is at its most engrossing when describing the solid, unpretentious entertainments its author once made so well.Ã¢â ¬Â• (Wall Street Journal)Ã¢â ¬Å“Hardcore film geeks will salivate over this time capsule from a grateful and still-brilliant legend.Ã¢â ¬Â• (Booklist)Ã¢â ¬Å“For aspiring directors, a glimpse into the school of hard knocks, but thereÃ¢â ¬â„¢s plenty of good stuff, lean and well-written, for civilian film fans, too.Ã¢â ¬Â• (Kirkus Reviews)Ã¢â ¬Å“FriedkinÃ¢â ¬â„¢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 filmmakerÃ¢â ¬â„¢s life.Ã¢â ¬Â• (Variety)Ã¢â ¬Å“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.Ã¢â ¬Â• (Associated Press)Ã¢â ¬Å“FriedkinÃ¢â ¬â„¢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.Ã¢â ¬Â• (Publishers Weekly)Ã¢â ¬Å“FriedkinÃ¢â ¬â„¢s against-all-odds success story is compelling reading from the start.Ã¢â ¬Â• (LA Weekly)Ã¢â ¬Å“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, youÃ¢â ¬â„¢ll be anxious to see all the Friedkin movies youÃ¢â ¬â„¢ve missed.Ã¢â ¬Â• (Shelf Awareness)Ã¢â ¬Å“A fascinating appraisal - and a reminder of how much of a maverick Mr. Friedkin has turned out to be, willingly or otherwise.Ã¢â ¬Â• (Janet Maslin, New York Times)Ã¢â ¬Å“Even in print, Friedkin still knows how to thrill.Ã¢â ¬Â• (NY1.COM, "The Book Reader" review)Ã¢â ¬Å“The book is valuable for its candor on a variety of fronts. . . . Leanly satisfying.Ã¢â ¬Â• (The A.V. CLUB/THE ONION)

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 reccommended.

Well 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.

I’ve been a huge fan of film director William Friedkin since first seeing his Academy Award winning blockbuster "The FrenchConnection" when it was released on the big screen back in 1971. I was blown away by the look, style, editing, and music inthe picture along with the incredible elevated train/car chase that was the centerpiece of the film. After his horror-shocker "TheExorcist" came out in 1973, he and Stanley Kubrick became my favorite directors. I made it a point to see everything Friedkinhad 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 youfascinated. I’d always wondered how he pulled off some of his cinematic magic with not only "The French Connection" and "TheExorcist" but also with "Sorcerer" and "To Live and Die in L.A.". William delivers the goods on these and all of of his other work,including the VERY controversial gay shocker "Cruising" from 1980, with which Friedkin had a difficult time with star Al Pacinobecause of the film’s themes. The book provides more than enough proof that even early on as a documentary maker, Williamwas never one to back down from a challenge or anybody who impeded his unique style. On "Sorcerer", star Roy Scheider toldFriedkin 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 thosewho 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 knownhim 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 FriedkinConnection" in three nights and found it a fabulous insight into one of Hollywood’s most legendary, uncompromising, & talentedartists. An outstanding memoir.

This book has everything you want in a Hollywood memoir. Friedkin doesn’t spend a lot of time on things you really don’t care about (his childhood and such). He does spend the majority of the book telling you about how he made his films.It’s good stuff.I listened to the book, and it’s nice to hear Friedkin’s words in his own voice.

Reading this book is like sitting down with William Friedkin himself and just listening to him him talk about his career and movies. Great insight into movie making with tons of great stories.

This is a vivid and detailed account of William Friedkin’s formative years as a director of live TV in New York, his conscience-driven early documentaries, his first feature films and his greatest successes ("The French Connection," The Exorcist"), through the creative and commercial highs and lows that followed and continue today (including the excellent, underappreciated "Killer Joe," 2011). Friedkin’s life story is engrossing, and he writes it with tremendous heart, smarts and skill. This essential American director appears today only mildly haunted by his dazzling triumphs and admitted screw-ups, and provides a lifetime of observations on actors, story, camera, music, collaboration, and the values that reinforce his work. A highly entertaining, tough-minded and open-hearted memoir about fifty years of ambition, fame, art and sheer nerve by someone who knows what he’s talking about.

A great memoir. I like most of his movies and it was fun to read about how they were made. It occurred to me that Friedkin writes scenes for a living, s o the events he describes are extraordinarily clear. There are so many surprises: an actual devil-worshiping cult and not just goth kids trying to be spooky, the deeply disturbing goings on in a gay S&M club, the tantrums of pouting Al and theinsecurity of Gene. You will also discover what a complicated project a movie is. This is one of my favorite books.

Hollywood’s bad-boy director sheds much light on the movie-making process and what it took to get his films made. He also seems pretty straight-forward on what it’s like to be him. For much of the book, we read nothing about his personal adult life. I always scratch my head on that when I observe it in life stories but work it out if the professional life is a page-turner which his is. But then he mentions his long and apparently successful marriage to former studio exec Sherry Lansing. Yet he never mentions his marriage to Jeanne Moreau even once nor anything about the two women

with whom he fathered sons. Even the sons he only namelessly mentions in one line. Now what's up with that?

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