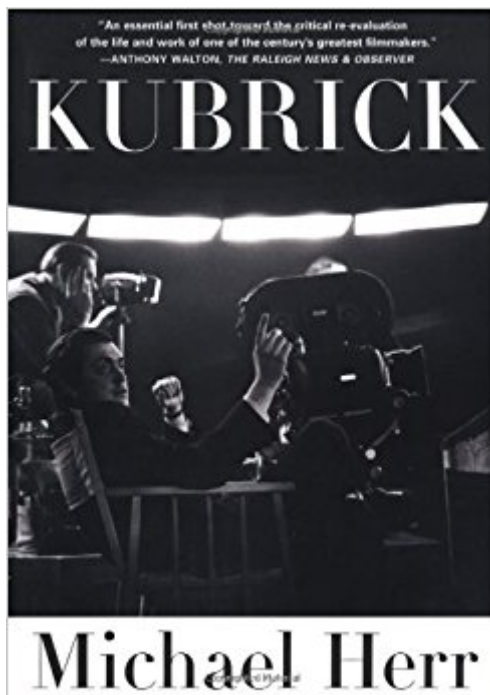


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Kubrick



Synopsis

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 forever--and of the complicated, often misunderstood man behind the art.

Book Information

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Customer Reviews

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 work but 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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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 --This text refers to an alternate Paperback edition.

mister herr beautiful prose and love of his friend can be read thorough the pages of this book...this is a book about a special man; and an even more special friendship; about how kubrick was really a man of immense knowledge jand about his very specials tastes: homer, ophuls, "the Simpsons" football, and money...herr dismisses the assumption that there may have been something weird about his death...yet compares "eyes wide shut" to mozart s "the magic flute" leaving in the air something to think about...warner should play more with this conspiracy theory connection as its should boast sales of "eyes wide shut" and possibly a lot of other kubrick s blu ray in the market(mozart dies very few months after the premiere of "the magic flute" in the imperial city of viena; kubrick died some weeks after "eyes wide shut" pre-release showing in the imperial city of new york; both masterpieces deals with strange secret societies and allusions to Europe sordid past in the middle east...but most of all; both are beautiful works of art)

loved this book, good buy

Originally meant as a "Vanity Fair" profile to herald the release of "Eyes Wide Shut", the material in Michael Herr's "Kubrick" was eventually published by the magazine as a eulogy. Regardless, Herr's intentions were honorable -- to introduce a Kubrick who was warm, witty and tireless in his quest for good conversation. This somewhat restores the balance for fans who thought that Frederic Raphael's "Eyes Wide Open" unjustly underscored criticism of the director as a paranoid misanthrope. The Kubrick in Herr's book is eccentric, but never morose. In fact, whether he's talking current events, "The Godfather" or Homer, the director often comes off as an engaging smart ... who just wants to know everything. Herr also offers some snapshots of Kubrick's artistic process -- such as the tight-ship handling of the "Full Metal Jacket" set and the initial preparations of the "Eyes Wide Shut" promotional campaign. But, ultimately, "Kubrick" is Herr's defense of his friend and little more.

A touching, and literate, gesture, but not essential for those more interested in Kubrick's body of work than in his personal demeanor.

I confess to expecting MUCH more, as Michael Herr, celebrated writer of the Vietnam classic war story *Dispatches*. Perhaps I wasn't as excited about reading and learning about Kubrick as Herr was? Book seems well written, just didn't love the subject matter.

Anyone who is interested in the work of Stanley Kubrick should read this beautifully-written and insightful memoir of Mr. Herr's long personal and creative relationship with Kubrick. I've read many of the biographies and the works of analysis; none has given me as thoughtful and authentic a glimpse of the iconic artist behind some of cinema's greatest works as this book has. If you're looking for a book on Kubrick, this one is essential. Mr. Herr, an elegant writer, knows his subject, which is not only Kubrick but collaboration, creativity, human nature, movies, art and much more, and he shares what he knows.

Michael, you are such a great guy! Beautiful book. And he says he'd not be a good critic of films: gee, he makes want to search my dusty dvd of *Eyes Wide Shut* and give it a extra try. I love Kubrick, he is the reason I started liking art films but I did think that *EWS* was a strange movie (I don't know, it's like something is missing, though all Kubrick elements are there). I think that every Kubrick hater should read this book before start slandering. Herr doesn't even avoid some jabs on Kubrick shortcomings and he is shows complete honesty and respect for the man.

Kubrick is hands-down my favorite director and although I've watched his films repeatedly I've never delved into his personal life before. This book seemed to be the most well-regarded out of the bunch so I decided this would be my jumping-in point. That however turned out to be a bit of a mistake. Written by a friend of Kubrick's, the book is undeniably bias and the way he gushes over every personality quirk as if Kubrick were a god gets rather tiresome. Not that I doubt Kubrick as a creative genius but I get the sense that the narrator could glorify Kubrick for eating a bagel and use every adjective known to man in doing so. This results in building a characature of a great man and at less than a hundred pages I'm left with knowing close to nothing outside the fact that he enjoyed phone conversations. The length of this book, as mentioned above, is one of its huge downfalls. At less than a hundred pages (with some of the thickest paper stock I've come across in a book) everything is surface level. To think that a man with his accomplishments and influence could be

summarized in so few words is ridiculous. Although I suppose I'm partly to blame for not checking the page count to begin with. Ultimately I'm sure there are much better books that delve into the workings of Kubrick's mind and his process with each film. For anyone interested in his legacy and impact on the film industry, search somewhere else. My next attempt: [The Stanley Kubrick Archives](#)

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