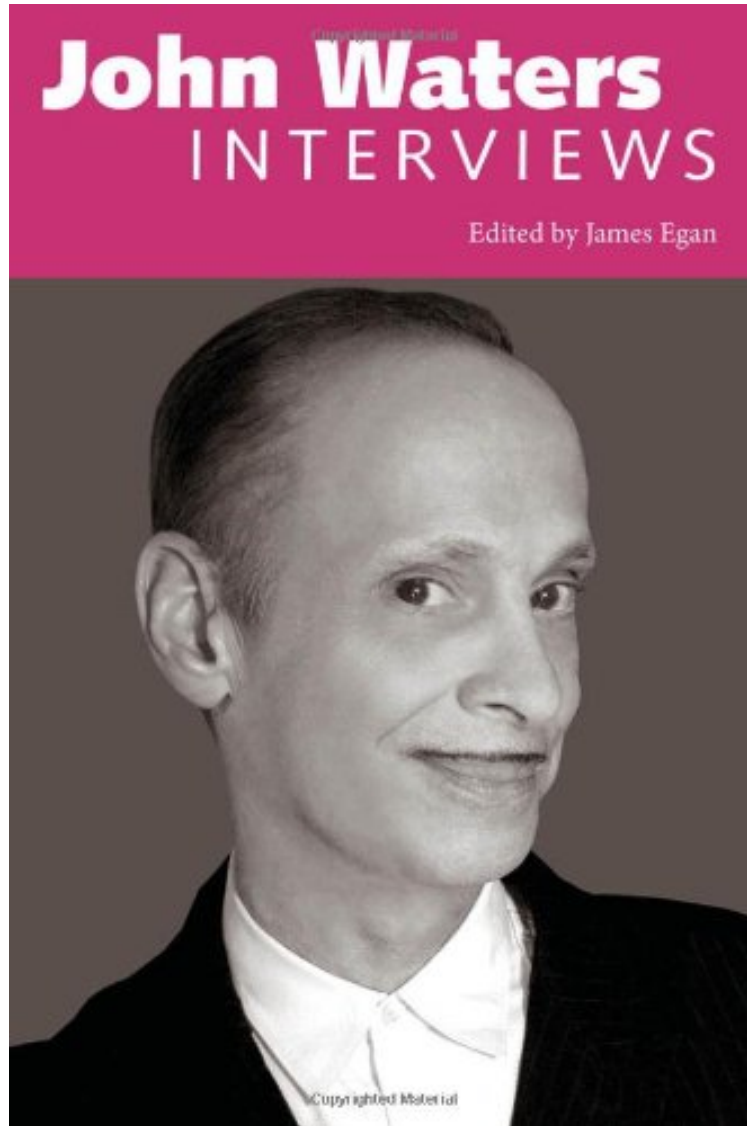


[FREE] John Waters: Interviews (Conversations with Filmmakers Series)

John Waters: Interviews (Conversations with Filmmakers Series)

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From Brand: University Press of Mississippi : John Waters: Interviews (Conversations with Filmmakers Series) before purchasing it in order to gauge whether or not it would be worth my time, and all praised John Waters: Interviews (Conversations with Filmmakers Series):

6 of 6 people found the following review helpful. Brought me back to midnight at the Elgin Theatre...By WorkingTherapist/Recovering Screenwriter...At least I think it was the Elgin, and I think it was a midnight screening, and Pink Flamingos was already on a rollercoaster ride in New York. A bunch of us staggered uptown actually

braving a trek above 14th Street-- and were thrilled by the film, shocked! And we were all in theatre school and thought we had invented, well, invention. These wonderful interviews, so beautifully put together by editor James Egan, were like a time machine to a place of discovery, comedy, irony, cool and fun. I especially love James Egan's interview with John Waters at the end of the book, the two of them discussing "kids today" and parenting. Like a wildly skewered moment in "Bye Bye Birdie." If you want to read about a true American Original, get this book, it's a lot of fun. 1 of 1 people found the following review helpful. John Waters By sstone This is a great book! If you are a Waters fan, it is a must-read. I love that the book consists of interviews with John Waters instead of just a biography of his life - it is great to hear him explain his movies in his own voice. 2 of 2 people found the following review helpful. A Masterful Selection - Wildly Entertaining By Carolyn M. Campbell As a friend of John Waters and someone who was in "Polyester", I feel that I have a lucky insider's view of the life and work of this great artist and filmmaker. "John Waters Interviews" is by far the most comprehensive anthology of writings on Waters by some of the great pop culture authors of our time, including Fran Lebowitz. James Egan has masterfully selected an encyclopedic range of articles revealing the full scope of Waters' amazing career. A must read for anyone interested in the behind-the-scenes world of independent filmmaking from the 60s to the present as well as a wildly entertaining romp through the era. Egan's own contribution, "Where Will John Waters Be Buried?" reveals his unique personal access to Waters and displays a formidable talent as an editor, interviewer and overall creative genius.

The films of John Waters (b. 1946) are some of the most powerful send-ups of conventional film forms and expectations since Luis Buñuel and Salvador Dalí's *Un Chien Andalou*. In attempting to reinvigorate the experience of movie-going with his shock comedy, Waters has been willing to take the chance of offending nearly everyone. His characters have great dignity and resourcefulness, taking what's different or unacceptable or grotesque about themselves, heightening it and turning it into a handmade personal style. The interviews collected here span Waters' career from 1965 to 2010 and include a new one exclusive to this edition. Waters began making films in his hometown of Baltimore in 1964. Demonstrating an innate talent at capturing the hideous and crude and elevating it to art, he reached international acclaim with his outrageous shock comedy *Pink Flamingos*. This landmark film redefined cinema and became a cult classic. Appearing in this and many of Waters' early films, his star Divine would consistently challenge gender definitions. With *Polyester*, Waters entered the mainstream. The film starred Divine as an unhappy housewife who romances a former teen idol played by Tab Hunter. Waters' commercial breakthrough, *Hairspray*, told the story of Baltimore's televised sock-hop program, *The Corny Collins Show*, and how one brave girl (Ricki Lake) used her platform as a dancer to end segregation in her town. From *Serial Mom* and *Pecker* to *Cecil B. Demented*, Waters continued to infiltrate the mainstream with his unique approach to filmmaking. As a visual artist, he was given a retrospective at the New Museum of Contemporary Art in 2004, which was shown at galleries around the world.

From the Inside Flap Interviews with the man responsible for such films as *Hairspray*, *Serial Mom*, and *Cecil B. Demented* About the Author James Egan, Los Angeles, California, is an award-winning filmmaker and founder of Wild at Heart Films. He is a professor at the University of Southern California's Graduate School of Cinematic Arts. Egan serves as a National Trustee on the Wounded Marine Careers Foundation, which works with entertainment professionals to train wounded members of the military, aiding them in finding careers in the film and television industry.