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Emilio D'Alessandro, Filippo Ulivieri
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STANLEY KUBRICK and me

THIRTY YEARS AT HIS SIDE



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Emilio D'Alessandro, Filippo Ulivieri : Stanley Kubrick and Me: Thirty Years at His Side before purchasing it in order to gage whether or not it would be worth my time, and all praised Stanley Kubrick and Me: Thirty Years at His Side:

12 of 12 people found the following review helpful. Essential Reading By Joseph I've always admired Kubrick as an artist. This is the first time I could (start to) understand him as Stanley, a human. This is a magnificent book for anyone interested in the personality of genius, cinema, Stanley's films, or a sincere and heartfelt memoir. My only complaint is the very best - I wish for more. Having read almost every book on the man, this is my favorite and the

most essential. 6 of 6 people found the following review helpful. If you are interested in Stanley Kubrick, buy this book. By Max Prendergast If you are interested in Stanley Kubrick, buy this book. It's that simple. As other reviewers have noted, this is not a book about film making. Emilio D'Alessandro was effectively Kubrick's personal assistant for thirty years. An Italian ex-racing driver (!), he freely admits he knows nothing about film, and, indeed, had never viewed even a single Kubrick film from beginning to end until after having worked with the man on a daily basis for decades. (Also, one very tiny quibble: the photos in the book are mostly small and rather fuzzily reproduced.) What this is, really, is a joint biography of two families, the D'Alessandros and the Kubricks. Sensitively written (with the participation of Filippo Ulivieri) the book transports you into Kubrick's working household, and a portrait of the great director built up through a thousand details of daily life and casual interactions between the director and others. There are no boardroom power meetings here, and no premiers, There is just the man. Workaholic, driven, and hugely intelligent, yes. But also anxious, kind, decent, and someone who enjoyed being constantly with his family (including a herd of beloved pets). Stanley Kubrick pulled off the near miracle of turning epic film-making into a home business. Emilio D'Alessandro was with Stanley Kubrick right up to the director's death in 1999, and it is perhaps the highest tribute to this affecting account, that by the time you reach that event you will feel every bit of the emotional desolation it caused to those who had truly known him. 4 of 4 people found the following review helpful. Best Book on Kubrick the Man By PDC This compelling, fascinating, beautifully written memoir paints a richly detailed portrait of Stanley Kubrick, a uniquely brilliant artist and a deeply complex human being. A mass of contradictions and, at times, jaw-dropping eccentricity, Kubrick comes to life as never before in this intimate account by Emilio D'Allesandro, his trusted personal assistant and friend for 30 years. And though at times I wondered how Emilio could have dealt with all that was asked and expected of him by Kubrick without having a nervous breakdown or physical collapse (something which ultimately does nearly happen), I also found myself surprisingly moved to tears by the affection and respect these two men held for each other as so beautifully expressed in this one-of-a-kind, minutely observed book. If you're a fan of Kubrick's films and want to know more about the day to day life of the man behind them, then this is the book for you!

This intimate portrait by his former personal assistant and confidante reveals the man behind the legendary filmmaker for the first time. Stanley Kubrick, the director of a string of timeless movies from *Lolita* and *Dr. Strangelove* to *A Clockwork Orange*, *2001: A Space Odyssey*, *Full Metal Jacket*, and others, has always been depicted by the media as the Howard Hughes of filmmakers, a weird artist obsessed with his work and privacy to the point of madness. But who was he really? Emilio D'Alessandro lets us see. A former Formula Ford driver who was a minicab chauffeur in London during the Swinging Sixties, he took a job driving a giant phallus through the city that became his introduction to the director. Honest, reliable, and ready to take on any task, Emilio found his way into Kubrick's neurotic, obsessive heart. He became his personal assistant, his right-hand man and confidant, working for him from *A Clockwork Orange* until Kubrick's death in 1999. Emilio was the silent guy in the room when the script for *The Shining* was discussed. He still has the coat Jack Nicholson used in the movie. He was an extra on the set of *Eyes Wide Shut*, Kubrick's last movie. He knew all the actors and producers Kubrick worked with; he observed firsthand Kubrick's working methods down to the smallest detail. Making no claim of expertise in cinematography but with plenty of anecdotes, he offers a completely fresh perspective on the artist and a warm, affecting portrait of a generous, kind, caring man who was a perfectionist in work and life.

"A weird, revealing delight . . . The accretion of details about this seemingly salt-of-the-earth working stiff and the eccentric artistic genius who paid him creates an irresistible picture of friendship, loyalty, and artistic temperament. . . . I enjoyed every word." *The New York Times Book* "As good an insider's view of middle- to late-period Kubrick as there is. . . . The book is funny and casual throughout. Of special interest are D'Alessandro's set notes, revealing, for example, that the cat lady room in *A Clockwork Orange* figured two decades later in *Eyes Wide Shut*." *Kirkus* Utterly charming . . . [A] sweet and sentimental record of service to a creative genius . . . the book's invitingly conversational tone and descriptions paint an all-too-human portrait of a cloistered artist and ardent workaholic who expected everything and more from his employees and returned their devotion in kind. *Publishers Weekly* "Through detailed anecdotes and tender accounts of life both on location and off, D'Alessandro sheds light behind the scenes of Kubrick's famously controlled sets and offers a unique portrait of the man himself." *Vice* "No great man is great for his butler, they say, . . . as if the private life of someone extraordinary should always contradict his public image. That is not the case with the beautiful portrait that Emilio D'Alessandro and Filippo Ulivieri paint in *Stanley Kubrick and Me*. [...] D'Alessandro tells about a generous man, caring, perfectionist in his work, demanding in every aspect of the daily life. [...] It is a delightful book, indeed: gentle and delicate as the summer that slowly says goodbye and vanishes." *La Stampa* "This memoir is exquisite, not to be missed." *Il Sole 24 Ore* "There are so many details about Kubrick's daily life (and I mean 'daily,' not 'private': there is no gossip here) in this outstanding book 352 pages you read in a snap. [...] *Stanley Kubrick and Me* is perhaps the most important book ever written about Kubrick. It offers a portrait full of warmth, a touching memoir about the filmmaker, and at the same time it clears away all the stupid and crazy stuff

about him that has plagued his image for years."LUnit "This is a story of genius and sweetness. It is an exciting book because it gives tons of detail about how Kubricks films were made, but it is also, and surprisingly, a sort of sentimental novel, beautifully written . . . a story of warm feelingsan oblique tale of two souls in which genius and humility are knit together and sometimes exchange places."Radio Capital "Here is a perfect match, here are two men who greatly admired each other and are happy to show it. [...] Stanley Kubrick and Emilio DAlessandro, the visionary genius and the man who drove him anywhere, the imaginative director and his factotum, the art of thinking and the craft of doing, the mind and the body. They're like two happy kids at a birthday party."Il Venerd di Repubblica "His portrayal of Kubrick is heartfelt, yet detached. There is a controlled admiration running through the pages, a need to understand who Kubrick really was beyond the legend, and above all without the usual tales that depict him as someone who was furiously, obsessively, and crazily cut off from the world. [...] Emilio was the ideal character in a unique story, told with devotion, respect, and freedom. Here, there are no unnecessary frills and no implausible details that often damage many accounts of extraordinary encounters."Il Venerd di Repubblica "At last, a new book that for the first time seems to succeed in capturing the real Kubrick, the everyday manwho is indivisible from the artist, because thanks to the book you see how Kubrick was always on. always working, focused on his job. . . It is a very humorous book, and a touching one, even moving: something that is indeed a paradox for an artist who kept tears constantly away in his films. [...] The book offers relaxing reading for any Kubrick fan who has tried for years to distinguish the truth from the Internet bullshit. After reading the book, I think I love Emilio, and Stanley as well."

Globalist