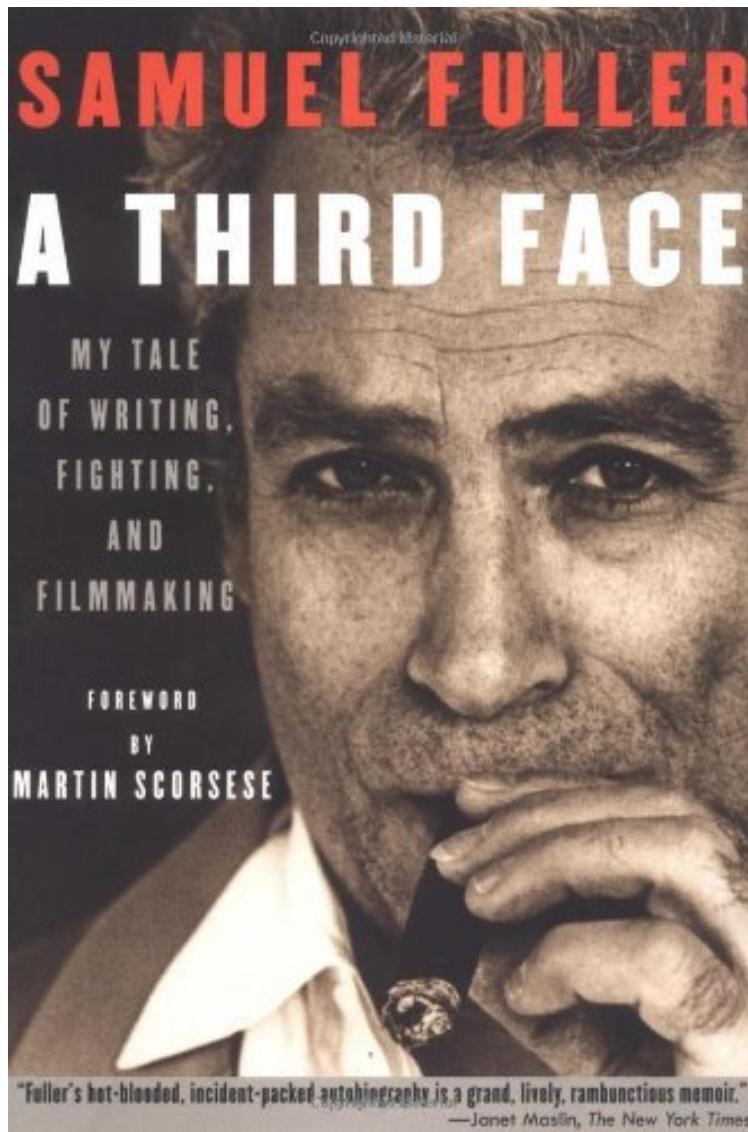


(Download) A Third Face: My Tale of Writing, Fighting and Filmmaking

## A Third Face: My Tale of Writing, Fighting and Filmmaking

Samuel Fuller, Christa Lang Fuller, Jerome Henry Rudes  
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**Samuel Fuller, Christa Lang Fuller, Jerome Henry Rudes : A Third Face: My Tale of Writing, Fighting and Filmmaking** before purchasing it in order to gage whether or not it would be worth my time, and all praised A Third Face: My Tale of Writing, Fighting and Filmmaking:

0 of 0 people found the following review helpful. ... artist gets to tell his story and does it pretty well. By Matthew V. Clemens An underappreciated artist gets to tell his story and does it pretty well. 8 of 8 people found the following review helpful. A monumental achievement. By Conrad Wesselhoeft "A Third Face" is one of the great crusty, caustic autobiographies of recent years. Fuller died a few ago, an old cigar smoker of pithy phrase, maverick tendencies and artistic courage. As a crime reporter in New York in the 20s, as a hobo in the 30s, as a GI in World War II, as a

novelist, screenwriter and director of noir and war movies ("Pickup on South Street," "House of Bamboo," "The Big Red One"), Fuller was a force of nature, a no-BS realist who knew how to tell a story. The photo on the back cover speaks volumes: raised pistol in one hand; a camera lens in the other. Yet he was, at core, a powerful pacifist. He was a survivor. Fuller's style is profane, anecdotal, street wise and hugely engaging. It's no wonder, since he was the young protege and buddy of hard-boiled writers like Gene Fowler and Damon Runyon. Fuller's account of his "dogface" years as a G.I. in North Africa, Italy, France and Germany is one of the best descriptions of WWII Army life I've read. Later, Hollywood studios offered him big money to make their blockbusters ("The Longest Day," "Patton"), but he turned them down so he could make little movies his own way. ("I make A movies on B budgets," he liked to say.) Out of curiosity, I recently rented a couple of his movies. "Pickup on South Street," with Richard Widmark and Jean Peters, just crackled. "Shock Corridor," with Peter Breck, was ambitious but flawed. Though I can't wait to see some of his other films, my hunch is "A Third Face" will stand as Fuller's single greatest artistic achievement. In later years, Fuller became mentor to many young directors: Jonathan Demme; Tim Robbins; Jim Jarmusch, Martin Scorsese. It's clear from Scorsese's introduction that they idolized him. As a writer, Sam Fuller teaches this lesson: Write fast; never give up; to hell with the naysayers. His final two or three paragraphs offers a capstone philosophy that all should embrace. I loved this book. It saddens me to finish it. 3 of 3 people found the following review helpful. My favorite biography of a filmmaker By nicolas blair The stories in this book are more than just stories from set they are stories about life. If you aren't a filmmaker you have a lot to gain from this book. If you want to know a little bit more about what it takes to make a film, you have a lot to gain from this book. If you are a filmmaker and want to hear about some classic movies and how they were made, then you have a lot to gain from this book. If you want to know about a lot of technical details about making a film, don't get this book.

(Applause Books). Samuel Fuller was one of the most prolific and independent writer-director-producers in Hollywood. His 29 tough, gritty films made from 1949 to 1989 set out to capture the truth of war, racism and human frailties, and incorporate some of his own experiences. His film *Park Row* was inspired by his years in the New York newspaper business, where his beat included murders, suicides, state executions and race riots. He writes about hitchhiking across the country at the height of the Great Depression. His years in the army in World War II are captured in his hugely successful pictures *The Big Red One*, *The Steel Helmet* and *Merrill's Marauders*. Fuller's other films include *Pickup on South Street*; *Underworld U.S.A.*, a movie that shows how gangsters in the 1960s were seen as "respected" tax-paying executives; *Shock Corridor*, which exposed the conditions in mental institutions; and *White Dog*, written in collaboration with Curtis Hanson (*L.A. Confidential*), a film so controversial that Paramount's then studio heads Jeffrey Katzenberg and Michael Eisner refused to release it. *A Third Face* was completed by Jerome Henry Rudes, Fuller's longtime friend, and his wife, Christa Lang Fuller. Winner of Best Non-Fiction for 2002 Award from the Los Angeles Times Book Review.

From Publishers Weekly "Hammer!" Hell if I know why that was the first goddamned word that came out of my mouth," writes cult filmmaker Fuller (1911-1997) in his autobiography's opening line. But "hammer" is an apt word for Fuller's abrupt, shocking style. With such classics as *Pickup on South Street* and *Run of the Arrow*, Fuller brought seriousness and art to the Hollywood B-movie. "I'm a storyteller," he proclaims, and this straightforward, unsentimental account of his life and substantial career is reflective of his film sensibility. The book details Fuller's early days as a journalist on the crime beat who wrote exposés of the Klan and later as a soldier in WWII. During his long career, Fuller wrote and directed 23 films, wrote another 16 and published 11 novels. Famous for his gritty stories with stark plot details—the bald prostitute beating up her pimp in *The Naked Kiss*; the asylum race riot started by a black man who thinks he's in the KKK in *Shock Corridor*—Fuller was one of Hollywood's most political filmmakers, and his memoir neatly conflates his artistic and political visions. Of *Shock Corridor*, he reflects, "It had the subtlety of a sledgehammer. I was dealing with insanity, racism, patriotism, nuclear warfare, and sexual perversion... my madhouse was a metaphor for America." Always energetic and often gossipy—he writes of his odd, intense friendship with Jim Morrison and how Barbara Stanwyck did her own stunts in *Forty Guns*—Fuller's last work is a joy and an important addition to film and popular culture literature. 171 photos. Copyright 2002 Reed Business Information, Inc. From Booklist. Ebullient and cantankerous, director Sam Fuller probably had more personality than anyone else in the movie business. It came through clearly in his films, particularly in the outrageously lurid, low-budget likes of *Shock Corridor* and *The Naked Kiss*. Happily, it is also fully displayed in his wildly entertaining autobiography, which with characteristic excitement recalls breaking into Hollywood, describes the shooting of his 29 films, and relates his struggles to continue working on underfunded projects in Europe after the studio system died in the late 1960s. Fuller's earlier life was actually more colorful and exciting than his Hollywood years. At 17 he became a crime reporter for a New York tabloid, at which he developed his expertise in sensationalism, and later he took part in the D-Day landing at Omaha Beach. He always saw himself as a storyteller first—he turned to directing to keep his scripts from being butchered—and his final story (he died at 85 in 1997) shows that his own life was the greatest tale he had to tell. ((ed October 1, 2002)) Gordon Flagg Copyright copy; American Library Association. All rights reserved Sam Fuller's A

Third Face is an extraordinary account of the glory days of Hollywood when passion ruled instead of focus groups and creative accounting. Sam was not only a brilliant director and storyteller, but also a heroic man who fought the real war as a combat infantryman as well as the war against the front offices of the studios. This book will move and excite you, and you will learn what Hollywood is really like from the inside and what war is really like (which Fuller portrays in many of his films). It is aptly subtitled 'My Tale of Writing, Fighting, and Filmmaking.'--- David Brown