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# Roman Polanski

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*Roman Polanski*

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## AUGUST NAVARRO

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**The Girl** Phaidon Press

\*Includes pictures \*Includes Polanski's own quotes about his life and career \*Includes online resources and a bibliography for further reading \*Includes a table of contents "I can only say that whatever my life and work have been, I'm not envious of anyone, and this is my biggest satisfaction." - Roman Polanski "Polanski claims in Roman By Polanski, his autobiography, that for him the line between reality and fantasy has always been blurred." - Daniel Bird, Roman Polanski: The Pocket Essential Guide (2009). Few figures in Hollywood's history have been as acclaimed and controversial as director Roman Polanski, whose legendary films would stand out if not for the fact that they're often eclipsed by the turbulent life he's led. The son of Polish parents, Polanski survived World War II despite having both parents transferred to concentration camps during the Holocaust, but his mother was killed at Auschwitz. Despite the terrible ordeal and the loss of his mother, Polanski would grow up to become one of Europe's best

directors, and over the course of a career spanning about 50 years, his films have been nominated for too many awards to count. Given that background, Polanski would represent one of Hollywood's greatest success stories, but far from having a fairytale ending, more hardships would endure. During the second half of the 1960s, he was linked to American actress Sharon Tate, but shortly after the couple was married, Polanski's pregnant wife was murdered in gruesome fashion by members of Charlie Manson's Family. Shortly after her death, he was criticized for posing for photographs in the room where she had been murdered, but in his autobiography, Polanski wrote glowingly of his wife, "Sharon was more than just stunning to look at. She wasn't naive or stupid or a cliché starlet. What had impressed me most about her, quite apart from her exceptional beauty, was the sort of radiance that springs from a kind and gentle nature; she had obvious hang-ups yet seemed completely liberated. I'd never met anyone like her before." Unfortunately, more controversial things were to come. Polanski was accused of sexually assaulting a teenager in 1977 after a photo shoot in Los Angeles, but he avoided being sentenced by fleeing to France and, despite being controversial and having been subjected to extradition requests

by the American government, remains free and occasionally directs films. *Legends of Hollywood: The Life and Legacy of Roman Polanski* examines the life and career of one of the movie industry's most notorious figures. Along with pictures of important people, places, and events, you will learn about Roman Polanski like never before, in no time at all.

*Roman Polanski* GRIN Verlag

Collected interviews with the controversial European filmmaker of *Rosemary's Baby*, *Chinatown*, and *The Pianist*

*Oy-yoy! You got the wrong Polanski* Ballantine Books

Filme von Roman Polanski haben selten ein Happy End, aber sie baden nicht in Lust an der Katastrophe. Irgendein Teufel streckt am Ende doch den Kopf aus der Hölle, das Böse fährt selbst in der Vampirkomödie mit dem ahnungslosen Professor Abronsius in die Welt hinaus, was Menschen angetan wird, das lässt sich nicht rückgängig machen. Die Konstellation von Verfolger und Verfolgten, Macht und Ohnmacht prägt alle großen Filme des Regisseurs, und eines bleibt immer gleich: Polanski sieht die Welt durch die Augen der Opfer, der Unschuldigen, der jedenfalls an den Katastrophen nicht schuldigen. Gerade weil Roman Polanski seine eigenen Kindheitserfahrungen stark verfremdet, von Masken verhüllt in sein Werk hat einfließen lassen, rundet es sich doch aufs Ganze gesehen inzwischen zu einer Art "großen Konfession". Kaum einem Künstler seiner Generation ist so viel Ruhm und Glück zuteil - und keinem sind in seinem Leben so tiefe Wunden geschlagen worden. Die große Biographie zum 80. Geburtstag nimmt die wechselvolle Lebenserfahrung und das vielgestaltige Werk zusammen in den Blick und lässt es sich wechselseitig erklären.

**Roman** Wallflower Press

This is the long-forgotten and long out-of-print memoir of a genius storyteller...as great as his greatest movie. 20th Anniversary of the original publication.

*Legends of Hollywood* Liverpool University Press

A new take on an eclectic and controversial director James Morrison's critical study offers a comprehensive and critically engaged treatment on Roman Polanski's immense body of work. Tracing the filmmaker's remarkably diverse career from its beginnings to 2007, the book provides commentary on all of Polanski's major films in their historical, cultural, social, and artistic contexts. Morrison locates Polanski's work within the genres of comedy and melodrama, arguing that he is not merely obsessed with the theme of repression, but that his true interest is in the concrete—what is out in the open—and why we so rarely see it. The range of Polanski's filmmaking challenges traditional divisions between high and low culture. For example, *The Ninth Gate* is a brash pastiche of the horror genre, while *The Pianist* is an Academy Award-winner about the Holocaust. Dubbing Polanski a relentless critic of modernity, Morrison concludes that his career is representative of the fissures, victories, and rehabilitations of the last fifty years of international cinema. A volume in the series *Contemporary Film Directors*, edited by James Naremore

**Roman Polanski: A Retrospective** Univ. Press of Mississippi  
Breaking a thirty-five year silence, the girl at the center of the infamous Roman Polanski sexual assault case reflects on the events of that day and tells how her life was irrevocably altered by the rape and subsequent media attention.

*Roman Polanski* Intellect Books

Seminar paper from the year 2009 in the subject Film Science, grade: 1,0, University of Amsterdam (ISHSS), language: English, abstract: His name rings a bell of recognition even in the ears of those people, who are not at all interested in cinema. He belongs to the greatest directors both in Hollywood and in Europe. Enigmatic and scandalous are two adjectives, which are most

frequently used to describe him, one of the most controversial directors, actors and scriptwriters - Roman Polanski. His films are not regarded as authorial, since most of his works are collaborations with other scriptwriters and producers. However, certain trademarks, which make up a "Polanski film", can be found throughout his movies: a circular plot structure, complex relationships between the victim and the perpetrator or the evil as his main subject. His movies shock, but even more shocking is his own life, which is often reflected in Polanski's film-making. With his movies Roman Polanski manages to reconcile what seems to be irreconcilable. Mazierska (2007) points out that his cinema is at crossroads between many competing discourses, such as art film and mass cinema, America and Europe, entertainment and art-house visual effects, convention and its inversion. And the philosophical issues Polanski draws on are so culturally transposable, that he, furthermore, manages to cross the cultural borders and gain popularity all over the world. In the following paper I will take up the challenge of uncovering the controversy of Polanski's work using an example of the movie *Dance of the Vampires* that he shot in England in 1967. In the first step I am going to clarify the diversity of different ways, how the audience respond to the film, with the help of movie reviews displayed on amazon.com. Thereafter, using the literature about this particular movie, Polanski's movies in general and the director himself, I am going to analyse the reasons for the emergence of these controversial reviews and compare the viewers' attitudes with the opinions of the film critics and Polanski himself. In short, my research questions are as follows: - What are the different ways, how the audience of *Dance of the Vampires* respond to the movie? - What features that set the film apart and the intentions of the filmmaker generate this resonance? - Can *Dance of the Vampires* be considered to be a cult film?

**Roman Polanski. Chinatown** Createspace Independent Publishing Platform

Drawing on previously unreleased material, a dramatic biography of one of the world's most celebrated and controversial directors describes his journey from a Krakow ghetto and Holocaust survivor to Hollywood acclaim, the murder of his wife and others by Charles Manson, his sexual assault charges and exile from the U.S., and his diverse film projects. 75,000 first printing.

*Roman Polanski* Harry N. Abrams

\*Includes pictures \*Includes the couple's quotes about their lives and careers \*Includes online resources and a bibliography for further reading \*Includes a table of contents "I can only say that whatever my life and work have been, I'm not envious of anyone, and this is my biggest satisfaction." - Roman Polanski "When I was in school, I dreamed about becoming a psychiatrist or a ballerina. Like most girls I would dream about being a movie star too. But those dreams are the impossible kind, the kind you don't really set your heart on." - Sharon Tate Few figures in Hollywood's history have been as acclaimed and controversial as director Roman Polanski, whose legendary films would stand out if not for the fact that they're often eclipsed by the turbulent life he's led. The son of Polish parents, Polanski survived World War II despite having both parents transferred to concentration camps during the Holocaust, but his mother was killed at Auschwitz. Despite the terrible ordeal and the loss of his mother, Polanski would grow up to become one of Europe's best directors, and over the course of a career spanning about 50 years, his films have been nominated for too many awards to count. Given that background, Polanski would represent one of Hollywood's greatest success stories, but far from having a fairytale ending, more hardships would endure. In 1969, things were looking up for one of Hollywood's most marketable actresses. After appearing

as a model in fashion magazines and having bit parts on shows during the early part of the decade, Sharon Tate was a star in the making. That summer, she was pregnant with her first child by director Roman Polanski, who had just recently become her husband, and a few months earlier, she had just finished filming *The Thirteen Chairs*, co-starring Orson Welles. Tragically, superstardom would never come, and even today, over 45 years later, most details of Sharon's life and career are completely overlooked by people who continue to be morbidly curious about her murder at the hands of the Manson Family on August 9, 1969. The murders committed by Charlie Manson's followers transfixed America, and Tate has been inextricably linked to one of 20th century America's most notorious criminals. Unfortunately, more controversial things were to come. Polanski was accused of sexually assaulting a teenager in 1977 after a photo shoot in Los Angeles, but he avoided being sentenced by fleeing to France and, despite being controversial and having been subjected to extradition requests by the American government, remains free and occasionally directs films. *Roman Polanski & Sharon Tate: The Controversial Life of the Director and Notorious Death of the Actress* examines the life and career of one of the movie industry's most notorious figures. Along with pictures of important people, places, and events, you will learn about Roman Polanski like never before.

**Roman Polanski** Rowman & Littlefield

*Polanski and Perception* focuses on Roman Polanski's interest in the nature of perception and how this is manifested in his films. Informed by the work of neuropsychologist R. L. Gregory, this volume primarily focuses on two sets of films: the Apartment trilogy and the Investigation trilogy. This book also includes case studies of other films.

*The Girl* Bloomsbury Publishing USA

Finally back in print, this is the long-forgotten and long out-of-print memoir of a genius storyteller—as great as his greatest movie. The engrossing autobiography is released on the 20th anniversary of the original publication.

**Roman Polanski** University of Illinois Press

Roman Polanski (born 1933) is a French-Polish film director, producer, writer and actor, who stands as one of the most influential directors living today.

**Roman Polanski** Macmillan

Polanski, a world-famous BAFTA and Golden Globe-winning director and Oscar nominee, has made headlines both for his fabulous films, including 'Rosemary's Baby', 'Macbeth', 'Chinatown' and 'The Ninth Gate', and his shocking personal life, which included the murder of his wife Sharon Tate by Charlie Manson and later being accused of drugging and raping an underage girl. This little book provides an introduction to the man and the director, reviews and analyses each of his movies, and includes a handy multi-media reference section.

*Repulsion* Boston : Twayne Publishers

Between his 1962 debut *A Knife in the Water* and the 1968 blockbuster *Rosemary's Baby*, Roman Polanski directed three movies—*Repulsion*, *Cul-de-Sac*, and *Dance of the Vampires* (a.k.a. *The Fearless Vampire Killers*)—that remain a crucial but too often overlooked piece of his filmography. In this remarkable behind-the-scenes look at the director's early output, Jordan Young gives us a revealing look at Polanski at work in the years before his rise to global renown. Drawing on new research and interviews with principals on both sides of the camera—including direct access to the director—Young shares eye-opening, freshly unearthed details. We witness Polanski making movies under some of the worst possible conditions, contending with financing nightmares (both *Repulsion* and *Cul-de-Sac* were underwritten by exploitation-film peddlers), poisonous enmities amongst cast and

crew, and collaborators who, in the director's words, "did their best to make me feel like a monster." Polanski the provocateur is in full view here, placing actors in physical peril and deploying such unusual methods as slaughtering chickens to provide real blood for a death scene. While never shying away from unflattering or shocking details, Young still provides a nuanced and measured portrait of his subject—a rare look at a controversial artist in the act of creation.

**Roman Polanski** Ediciones Cátedra

This book offers an examination of the films of Roman Polanski, focusing on the impact that his life as an exile has had upon his work. *Roman Polanski: A Life in Exile* is a revealing look at this acclaimed filmmaker whose life in exile seems to have made his films all the more personal and powerful. Written by a film critic, this insightful book follows Polanski's story from his childhood in a World War II Jewish ghetto to his early films in Poland; from his American breakout, *Rosemary's Baby*, to his wife's murder by the Manson family; from the spectacular return of *Chinatown*, to his exile as a convicted sex criminal, to the monumental career peak, *The Pianist*. The Holocaust, the oppression of communism, the shattering of the swinging 60s, the decadence of Hollywood, the life of a fugitive—Polanski experienced all of these firsthand, and understanding those experiences provides a fascinating pathway through his work.

**Roman** Il Castoro

La obra del cineasta Roman Polanski, a pesar de estar formada por solo una veintena de películas (además de varios cortometrajes) a lo largo de más de medio siglo, es una de las más importantes y sugestivas del cine contemporáneo. Director de poderosa personalidad, su concepto cinematográfico siempre se ha colocado muy por encima de modas o tendencias, exhibiendo un prisma que tiene en las estructuras circulares, los universos cerrados, las distorsiones psicológicas, la incomunicación o la íntima fusión entre el sexo y la muerte los elementos más importantes de su estilo. Su dramática infancia, el brutal asesinato de su esposa Sharon Tate y su azarosa vida personal, que le ha provocado no pocos problemas con la justicia, provocan que su obra guarde aspectos internos capitales para entender no únicamente al Polanski cineasta sino, también, al ser humano que se esconde tras él.

*Roman Polanski* Simon and Schuster

This is the story of Roman Polanski's career from his early work such as 'Knife in the Water', through to his latest masterpiece, 'Carnage'.

**Roman Polanski** Reclam Verlag

Polanski is one of the most talented and distinguished of modern film makers. Covering Polanski's films as director, this book addresses the eclecticism, ambiguity and paradoxes of his cinema, while seeking out the common elements in his films. It examines the autobiographical effect of Polanski's films, his characters and diverse narratives.

*Polanski and Perception* New York : Morrow

Roman Polanski's *Repulsion* (1965), starring Catherine Deneuve as a repressed and tormented manicurist, is a gripping, visually inventive descent into paranoia and self-destructive alienation. Emblematic of recurrent Polanski motifs, evinced in his student short films, in his striking debut feature, *Knife in the Water* (1962), and in subsequent features like *Death and the Maiden* (1994), *Repulsion* is a tour de force examination of crippling anxiety and the sinister potency of inanimate objects. *Repulsion* amplifies the realm of psychological horror by evoking the seething impact of increasing delusion, literal and figurative seclusion, and the consequences of one woman's foreboding sensitivity to the unsettling world that surrounds her. This Devil's Advocate considers *Repulsion* within the context of familiar horror

tropes and the prevailing qualities of Polanski's broader oeuvre. Drawing on the research of Sigmund Freud, Julia Kristeva, Barbara Creed and others, concerning issues of abjection, the 'monstrous-feminine', and the psychology of horror spectatorship, this text focuses on central themes of isolation, sexuality and setting. Bookended by introductory biographical details and concluding with a roundup of the film's reception, Jeremy Carr situates *Repulsion* within the horror genre at large as well as its various off-shoots, such as the rape/revenge subgenre. There is also an analysis of the film's technical qualities, from its sound design to its brilliantly low-key special effects, all of which define the film as Polanski's most audaciously stylish realisation of dread and unease.

What? by Roman Polanski Hemlock Horror Companion

In this searing and surprising memoir, Samantha Geimer, "the girl" at the center of the infamous Roman Polanski sexual assault case, breaks a virtual thirty-five-year silence to tell her story and reflect on the events of that day and their lifelong repercussions. March 1977, Southern California. Roman Polanski drives a rented Mercedes along Mulholland Drive to Jack Nicholson's house. Sitting next to him is an aspiring actress, Samantha Geimer, recently arrived from York, Pennsylvania. She is thirteen years old. The undisputed facts of what happened in the following hours

appear in the court record: Polanski spent hours taking pictures of Samantha-on a deck overlooking the Hollywood Hills, on a kitchen counter, topless in a Jacuzzi. Wine and Quaaludes were consumed, balance and innocence were lost, and a young girl's life was altered forever-eternally cast as a background player in her own story. For months on end, the Polanski case dominated the media in the US and abroad. But even with the extensive coverage, much about that day-and the girl at the center of it all-remains a mystery. Just about everyone had an opinion about the renowned director and the girl he was accused of drugging and raping. Who was the predator? Who was the prey? Was the girl an innocent victim or a cunning Lolita artfully directed by her ambitious stage mother? How could the criminal justice system have failed all the parties concerned in such a spectacular fashion? Once Polanski fled the country, what became of Samantha, the young girl forever associated with one of Hollywood's most notorious episodes? Samantha, as much as Polanski, has been a fugitive since the events of that night more than thirty years ago. Taking us far beyond the headlines, *The Girl* reveals a thirteen-year-old who was simultaneously wise beyond her years and yet terribly vulnerable. By telling her story in full for the first time, Samantha reclaims her identity, and indelibly proves that it is possible to move forward from victim to survivor, from confusion to certainty, from shame to strength.