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Fucking Innocent: The Early Films Of Wes Anderson



Synopsis

Wes Anderson is now seen as one of America's greatest and most stylistic filmmakers. With movies like *The Fantastic Mr. Fox*, *The Grand Budapest Hotel*, *Moonrise Kingdom*, and *The Darjeeling Limited*, Anderson has solidified his place among the best and brightest of contemporary filmmakers. Anderson's early films, the films that rocketed him to stardom, are often written about separately and in contrast to his later films, in *Fucking Innocent*, John Andrew Frederick, who has taught Anderson's early work at the University of Southern California, examines his three earliest films and discusses each individually and as the burgeoning of the art of one of most talented of American directors. Frederick's criticism looks at *Bottle Rocket*, *Rushmore*, and *The Royal Tennenbaums* in this fun and sharp critique.

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Customer Reviews

"Certain artists—none might call them our poets of nostalgia—are easy to venerate, harder to penetrate. I'm thinking of Nabokov, or (his natural American descendent) Wes Anderson. For all their beauty, their elegance, their humor, the work remains so cautiously composed it might be difficult to enter into an intimate (as opposed to merely personal) relationship with it. Here comes John Andrew Fredrick, though, whose *Fucking Innocent* does exactly that. With a reckless, loose-limbed intelligence, a deep well of erudition, and a truly infectious love for his subject—a love that never tips over into worship—Fredrick lights up an oeuvre from within, and does it so delightfully one forgets one is reading criticism at all. Indeed, he shatters the

mirror. For all its talk of self-reflection—Anderson's great and abiding theme, after all—Fucking Innocent delivers much more: the world and the artist and the sky."—Matthew Specktor, author of *American Dream Machine*

John Andrew Fredrick was born in Richmond, VA, and grew up in Santa Barbara, CA. After receiving his Ph.D. from the University of California at Santa Barbara, he formed an indie rock band called The Black Watch that has released 17 records to considerable acclaim. He lives in Los Angeles.

I just got this this afternoon and I'm thrilled with it, to say the least! I love Wes Anderson's *Bottle Rocket* (that's my favorite), and have seen *Rushmore* many times and *The Royal Tenenbaums* several. I gobbled up the first essay like any toffee you like: excellent exegesis with many points made that I'd never considered/fathomed before. There are myriad rock references and enough literary refs to please keen readers like me, like Anderson himself. Wish there were some stills from the films but you can't have everything. It's a cute size and colour as well! Buy it! It's brilliant. You can read it in a day and then go watch the films again.

A critique that truly matches the quirkiness and depth of Anderson's films. Frederick displays an obvious affection for these three (mostly underrated) early-Andersonian works without becoming obsessive or biased, making for a truly intriguing read for the die-hard film fan or even the mildly interested. Frederick draws links between *Bottle Rocket*, *Rushmore*, and *The Royal Tenenbaums* to illuminate core motifs that define Andersonian cinema. It was absolutely fascinating to read about the relationship of Anthony (*Rushmore*) to Richie (*Royal Tenenbaums*), both played by Luke Wilson. It finally makes sense that Anderson likes to stick with the same actors. The characters remain the same at the core. The only minor critique I have of this critique (so meta) is that sometimes Frederick's grammar makes for an awkward read. Some phrasology would be more fitting for a lecture or speech than how it is dictated in the book. Overall, enjoyable and a must-read for all Wes Anderson fans.

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