

Elia Kazan A Biography

The legendary acting coach shares his inspirational philosophy and effective techniques--including case studies, exercises, and professional insights--designed to help actors connect personally with a script, develop a character from the inside out, overcome fear and inhibitions, hone technical skills, and more. Reprint. 17,500 first printing.

At the peak of his career in the 1950s, Montgomery Clift was the symbol of a very talented yet rebellious generation of movie stars. His acting combined the personal and the professional, and his seventeen movies show his superb craft and extraordinary sensitivity. Yet there was much more to his life than his talents as an actor--more than most people knew. This book is a biography of the extremely handsome, acutely intelligent, but tormented Montgomery Clift. His life has been described as "the longest suicide in the history of Hollywood," and this biography shows the accuracy of that description. It covers Clift's sheltered childhood, his discovery at the age of 12, the early critical acclaim that brought attention from such noted directors as Elia Kazan and Antoinette Perry, his development as a professional actor and work with many of Hollywood's greatest directors (including Kazan, Fred Zinneman, Alfred Hitchcock and John Huston), and the devastating car accident that disfigured his face and caused him to turn to drugs and alcohol. Throughout the book, attention is given to Clift's self-destructive personality--which created problems that even close friends like Elizabeth Taylor could not help him solve--and his closet homosexuality, which contributed to his intense insecurity. Richly illustrated.

The acclaimed actor known for his outspoken opinions and candid discourses looks back on his eventful career in Hollywood, describing his work with such notables as Alfred Hitchcock, Paul Newman, John Wayne, and Jane Fonda and explaining why his emphasis on artistic challenge over career development has kept him from the peak of celebrity fame.

The Pulitzer Prize and Drama Critics Circle Award winning play. *A Streetcar Named Desire* is the tale of a catastrophic confrontation between fantasy and reality, embodied in the characters of Blanche DuBois and Stanley Kowalski. Fading southern belle Blanche DuBois is adrift in the modern world. When she arrives to stay with her sister Stella in a crowded, boisterous corner of New Orleans, her delusions of grandeur bring her into conflict with Stella's crude, brutish husband Stanley Kowalski. Eventually their violent collision course causes Blanche's fragile sense of identity to crumble, threatening to destroy her sanity and her one chance of happiness.

Elia Kazan: A LifeKnopf

Few figures in film and theater history tower like Elia Kazan. Born in 1909 to Greek parents in Istanbul, Turkey, he arrived in America with incomparable vision and drive, and by the 1950s he was the most important and influential director in the nation, simultaneously dominating both theater and film. His productions of *A Streetcar Named Desire* and *Death of a Salesman* reshaped the values of the stage. His films -- most notably *On the Waterfront* -- brought a new realism and a new intensity of performance to the movies. Kazan's career spanned times of enormous change in his adopted country, and his work affiliated him with many of America's great artistic moments and figures, from New York City's Group Theatre of the 1930s to the rebellious forefront of 1950s Hollywood; from Katharine Hepburn and Spencer Tracy to Marlon Brando and James Dean. Ebullient and secretive, bold and self-doubting, beloved yet reviled for "naming names" before the House Un-American Activities Committee, Kazan was an individual as complex and fascinating as any he directed. He has long deserved a biography as shrewd and sympathetic as this one. In the electrifying *Elia Kazan*, noted film historian and critic Richard Schickel illuminates much more than a single astonishing life and life's work: He pays discerning tribute to the power of theater and film, and casts a new light on six crucial decades of American history.

The very title of *Sweet Bird of Youth* is one of ironic pity. The two chief characters--a raddled has-been actress from Hollywood, seeking to forget her present in drugs and sex, and her still handsome masseur-gigolo, who has brought her to his hometown in the South, believing that through her money and faded glamor his gaudy illusions may yet come true--are the reverse side of the American dream of youth. Yet as they work out their fate amid violence and horror, there is nevertheless a note of compassion for the damned.

Herman J. (1897–1953) and Joseph L. Mankiewicz (1909–1993) wrote, produced, and directed over 150 pictures. With Orson Welles, Herman wrote the screenplay for *Citizen Kane* and shared the picture's only Academy Award. Joe earned the second pair of his four Oscars for writing and directing *All About Eve*, which also won Best Picture. Despite triumphs as diverse as *Monkey Business* and *Cleopatra*, and *Pride of the Yankees* and *Guys and Dolls*, the witty, intellectual brothers spent their Hollywood years deeply discontented and yearning for what they did not have—a career in New York theater. Herman, formerly an Algonquin Round Table habitu , New York Times and New Yorker theater critic, and playwright-collaborator with George S. Kaufman, never reconciled himself to screenwriting. He gambled away his prodigious earnings, was fired from all the major studios, and drank himself to death at fifty-five. While Herman drifted downward, Joe rose to become a critical and financial success as a writer, producer, and director, though his constant philandering with prominent stars like Joan Crawford, Judy Garland, and Gene Tierney distressed his emotionally fragile wife who eventually committed suicide. He wrecked his own health using uppers and downers in order to direct *Cleopatra* by day and finish writing it at night, only to be very publicly fired by Darryl F. Zanuck, an experience from which he never fully recovered. For this first dual portrait of the Mankiewicz brothers, Sydney Ladensohn Stern draws on interviews, letters, diaries, and other documents still in private hands to provide a uniquely intimate behind-the-scenes chronicle of the lives, loves, work, and relationship between these complex men.

Barbara Leaming's *Marilyn Monroe* is a complex, sympathetic portrait that will totally change the way we view the most enduring icon of American sexuality. To those who think they have heard all there is to hear about Marilyn Monroe, think again. Leaming's book tells a brand-new tale of sexual, psychological, and political intrigue of the highest order. Told for the first time in all its complexity, this is a compelling portrait of a woman at the center of a drama with immensely high stakes, a drama in which the other players are some of the most fascinating characters from the world's of movies, theater, and politics. It is a book that shines a bright light on one of the most tumultuous, frightening, and exciting periods in American culture. Basing her research on new interviews and on thousands of primary documents, including revealing letters by Arthur Miller, Elia Kazan, John Huston, Laurence Olivier, Tennessee Williams, Darryl Zanuck, Marilyn's psychiatrist Dr. Ralph Greenson, and many others, Leaming has reconstructed the tangles of betrayal in Marilyn's life. For the first time, a master storyteller has put together all of the pieces and told Marilyn's story with the intensity and drama it so richly deserves. At the heart of this book is a sexual triangle and a riveting story of betrayal that has never been told before. You will come away filled with new respect for Marilyn's incredible courage, dignity, and loyalty, and an overwhelming sense of tragedy after witnessing Marilyn, powerless to overcome her demons, move inexorably to her own final, terrible betrayal of herself. *Marilyn Monroe* is a book that will make you think--and will break your heart.

In his powerful new novel, Elia Kazan takes up the life of the young Greek from Anatolia whose early years he chronicled in his first and highly acclaimed novel, *America America*, giving us the story of a man caught between two worlds and fighting to make a place for himself within them. We enter the story of 1909. Stavros Topouzoglou—Joe Arness to his American friends—is meeting the freighter that has brought his family to America. This day marks the culmination of a lifetime of responsibility. Steeled by his harsh life, proud and resourceful, he has nonetheless been governed by the age-old rules of filial duty: putting aside his own needs and desires, he

obediently took on the fulfillment of his father's dream of safety and salvation for their family. For a decade he has worked to bring his family to America—an America that has hypnotized and motivated him with its promise of money and power and privilege. But as the family disembarks there is one person missing: his father is dead. Suddenly, Stavros is caught between two powerful and opposing influences. On one side is his family: seven brothers and sisters and his mother look to him for guidance, strength, and support, drawing him back into the ways and tenets of the "old" country. On the other side, the bright-seeming, golden possibilities of the "new" world of America, possibilities that Stavros has only glimpsed from afar, but that he has determined to attain. Stavros is not prepared for this clash of cultures, nor for the emotional turmoil it produces in him. He has always believed that through sheer will and energy he could achieve anything, but now even his ferocious, unswerving drive cannot sustain him. And so we see him dutifully assume the patriarchal position in the family, only to witness the foundation of family devotion, respect, and love broken down by the terrifying yet heady exigencies of this new life. We see Stavros passionately drawn to Althea Perry, imagining her to be a key to his acceptance into the society he yearns for, but finding instead that she is a constant reminder of the obstacles he must continually face and the sacrifices of pride he must be prepared to make. We see Stavros slowly ingratiating himself with Fernand Sarrafian—the man he most admires, the man with the kind of power Stavros wants for himself—only to learn that Sarrafian's power is tainted with greed, deceit, and an almost total lack of humaneness. We see how often Stavros must invoke the words his father said to him as a boy: "If you don't allow yourself to feel it, the shame does not exist." We see him confronted by his brother—just returned from fighting for a Greater Greece—whose words to Stavros reverberate with both love and accusation: "I'm thinking of you at night. What you were once, what you are now . . . When we first came here, I was so proud of you . . . Now all you care about is how to make money." And it is these words that finally force Stavros to acknowledge the devastating impurities in his dream of an American life, to see how completely he's lost himself in his blind attempt to attain that dream. And he is compelled to devise a plan by which he can redeem not only himself, his family, and the memory of his father, but also—even if only in the smallest measure—the love for his homeland that he begins to feel with renewed fervor and impassioned dedication. In the story of Stavros, Elia Kazan not only gives us a vividly wrought picture of one man's struggle to understand his dreams, but he reveals, as well, what it has meant for the immigrant to confront America, and, more importantly, what it has meant for him to confront himself in this seductive, yet often inimical, culture.

National Book Critics Circle Award Winner: Biography Category National Book Award Finalist 2015 Winner of the Sheridan Morley Prize for Theatre Biography American Academy of Arts and Letters' Harold D. Vursell Memorial Award A Chicago Tribune 'Best Books of 2014' USA Today: 10 Books We Loved Reading Washington Post, 10 Best Books of 2014 The definitive biography of America's greatest playwright from the celebrated drama critic of The New Yorker. John Lahr has produced a theater biography like no other. Tennessee Williams: Mad Pilgrimage of the Flesh gives intimate access to the mind of one of the most brilliant dramatists of his century, whose plays reshaped the American theater and the nation's sense of itself. This astute, deeply researched biography sheds a light on Tennessee Williams's warring family, his guilt, his creative triumphs and failures, his sexuality and numerous affairs, his misreported death, even the shenanigans surrounding his estate. With vivid cameos of the formative influences in Williams's life—his fierce, belittling father Cornelius; his puritanical, domineering mother Edwina; his demented sister Rose, who was lobotomized at the age of thirty-three; his beloved grandfather, the Reverend Walter Dakin—Tennessee Williams: Mad Pilgrimage of the Flesh is as much a biography of the man who created *A Streetcar Named Desire*, *The Glass Menagerie*, and *Cat on a Hot Tin Roof* as it is a trenchant exploration of

Williams's plays and the tortured process of bringing them to stage and screen. The portrait of Williams himself is unforgettable: a virgin until he was twenty-six, he had serial homosexual affairs thereafter as well as long-time, bruising relationships with Pancho Gonzalez and Frank Merlo. With compassion and verve, Lahr explores how Williams's relationships informed his work and how the resulting success brought turmoil to his personal life. Lahr captures not just Williams's tempestuous public persona but also his backstage life, where his agent Audrey Wood and the director Elia Kazan play major roles, and Marlon Brando, Anna Magnani, Bette Davis, Maureen Stapleton, Diana Barrymore, and Tallulah Bankhead have scintillating walk-on parts. This is a biography of the highest order: a book about the major American playwright of his time written by the major American drama critic of his time.

At the height of America's anti-Communist Red Scare, playwright Arthur Miller traveled to Hollywood to work on a screenplay with Elia Kazan, the most important director in Hollywood and on Broadway in the 1950s. Kazan introduced Miller to Marilyn Monroe, then a minor actress and Kazan's lover. Miller and Monroe instantly fell in love; however, Miller was married. Subsequently, the artistic collaboration between Miller and Kazan shattered after Kazan "named names" of ex-Communists before Congress. Miller then wrote *THE CRUCIBLE*, which condemns informing; Kazan directed *ON THE WATERFRONT*, which celebrates testifying as heroic, and Monroe went on to become a major movie star and an enduring sex symbol. *COLLABORATORS* presents the story of the complex relationships among these towering figures from 1950s popular culture.

Santa Fe attorney Ed Eagle returns—and so does his past—in this riveting thriller from #1 New York Times bestselling author Stuart Woods. Ed Eagle, the six-foot-seven, take-no-prisoners Santa Fe attorney, is no stranger to murder, corruption, or organized crime—both north and south of the border. Ed has recovered from his encounters with Mexican organized crime and his ex-wife, Barbara—who's much more dangerous. But now a mysterious new client has come his way, one who may shed light into some dark corners of Ed's past...and put him in danger once more.

This collection of nearly three hundred letters gives us the life of Elia Kazan unfiltered, with all the passion, vitality, and raw honesty that made him such an important and formidable stage director (*A Streetcar Named Desire*, *Death of a Salesman*), film director (*On the Waterfront*, *East of Eden*), novelist, and memoirist. Elia Kazan's lifelong determination to be a "sincere, conscious, practicing artist" resounds in these letters—fully annotated throughout—in every phase of his career: his exciting apprenticeship with the new and astonishing Group Theatre, as stagehand, stage manager, and actor (*Waiting for Lefty*, *Golden Boy*) . . . his first tentative and then successful attempts at directing for the theater and movies (*The Skin of Our Teeth*, *A Tree Grows in Brooklyn*) . . . his cofounding in 1947 of the Actors Studio and his codirection of the nascent Repertory Theater of Lincoln Center . . . his innovative and celebrated work on Broadway (*All My Sons*, *Cat on a Hot Tin Roof*, *J.B.*) and in Hollywood (*Gentleman's Agreement*, *Splendor in the Grass*, *A Face in the Crowd*, *Baby Doll*) . . . his birth as a writer. Kazan directed virtually back-to-back the greatest American dramas of the era—by Arthur Miller and Tennessee Williams—and helped shape their future productions. Here we see how he collaborated with these and other writers: Clifford Odets, Thornton Wilder, John Steinbeck, and Budd Schulberg among them. The letters give us a unique grasp of his luminous insights on acting, directing, producing, as he writes to and about Marlon Brando, James Dean, Warren Beatty, Robert De Niro, Boris Aronson, and Sam Spiegel, among others. We see Kazan's heated dealings with studio moguls Darryl Zanuck and Jack Warner, his principled resistance to film censorship, and the upheavals of his testimony before the House Committee on Un-American Activities. These letters record as well the inner life of the artist and the man. We see his startling candor in writing to his first wife, his confidante and adviser, Molly Day Thacher—they did not mince words with each other. And we see a father's letters to and about

his children. An extraordinary portrait of a complex, intense, monumentally talented man who engaged the political, moral, and artistic currents of the twentieth century.

This is Marlon Brando's own story, and his reason for telling it is best revealed in his own words: "I have always considered my life a private affair and the business of no one beyond my family and those I love. Except for moral and political issues that aroused in me a desire to speak out, I have done my utmost throughout my life, for the sake of my children and myself, to remain silent. . . . But now, in my seventieth year, I have decided to tell the story of my life as best I can, so that my children can separate the truth from the myths that others have created about me, as myths are created about everyone swept up in the turbulent and distorting maelstrom of celebrity in our culture." To date there have been over a dozen books written about Marlon Brando, and almost all of them have been inaccurate, based on hearsay, sensationalist or prurient in tone. Now, at last, fifty years after his first appearance onstage in New York City, the actor has told his life story, with the help of Robert Lindsey. The result is an extraordinary book, at once funny, moving, absorbing, ribald, angry, self-deprecating and completely frank account of the career, both on-screen and off, of the greatest actor of our time. Anyone who has ever enjoyed a Brando film will relish this book. Please note: this edition does not include photos.

"An extraordinary book that masterfully illuminates the dream-like writing world of Tennessee Williams; the actresses he worked with and those who inspired him to create his Amanda Wingfield, his Blanche DuBois, Stella Kowalski, Alma Winemiller, Lady Torrance, and the other now iconic characters of his plays that revolutionized the American theater of the mid-20th century"--

Elia Kazan was the twentieth century's most celebrated director of both stage and screen, and this monumental, revelatory book shows us the master at work. Kazan's list of Broadway and Hollywood successes—*A Streetcar Named Desire*, *Death of a Salesman*, *On the Waterfront*, to name a few—is a testament to his profound impact on the art of directing. This remarkable book, drawn from his notebooks, letters, interviews, and autobiography, reveals Kazan's method: how he uncovered the "spine," or core, of each script; how he analyzed each piece in terms of his own experience; and how he determined the specifics of his production. And in the final section, "The Pleasures of Directing"—written during Kazan's final years—he becomes a wise old pro offering advice and insight for budding artists, writers, actors, and directors.

Rita Hayworth dancing by candlelight; Elizabeth Taylor tenderly wrapping him in her Pashmina scarf; streaking for Sir Laurence Olivier in a drafty English castle; terrifying a dozing Jackie Onassis; carrying an unconscious Montgomery Clift to safety on a dark New York street... Captured forever in a unique memoir, Frank Langella's myriad encounters with some of the past century's most famous human beings are profoundly affecting, funny, wicked, sometimes shocking, and utterly irresistible. With sharp wit and a perceptive eye, Mr. Langella takes us with him into the private worlds and privileged lives of movie stars, presidents, royalty, literary lions, the social elite, and the greats of the Broadway stage. We learn something, too, of Mr. Langella's personal journey from the age of fifteen to the present day. *Dropped Names* is, like its subjects, riveting and unforgettable. This is a book-length study of the intense creative relationship between Tennessee Williams and Elia Kazan.

This Student Edition of *After the Fall* is perfect for students of literature and drama and offers an unrivalled and comprehensive guide to Miller's play. It features an extensive introduction by Brenda Murphy which includes a chronology of Miller's life and times, a summary of the plot and commentary on the characters, themes, language, context and production history of the play. Together with over twenty questions for further study and detailed notes on words and phrases from the text, this is the definitive edition of the play. *After the Fall* (1964) is embedded in historical events that were bound up with Arthur Miller's personal life. It is an intensely personal psychological study of its protagonist Quentin and a moral and philosophical commentary on the Holocaust, McCarthyism, and the career and death of Marilyn Monroe. The play marks the full realisation of Miller's modernist experimentation in trying to create a form that dramatises both human consciousness or subjectivity and its interrelationship with social and familial dynamics. A drama that takes place in the mind and thoughts of its protagonist, where memories are overshadowed by the Holocaust, the play is a moving study of human consciousness, morality and how we should live our lives once we have come to the realisation that we exist 'after the Fall'.

Real Life Drama is the classic history of the remarkable group that revitalized American theater in the 1930s by engaging urgent social and moral issues that still resonate today. Born in the turbulent decade of the Depression, the Group Theatre revolutionized American arts. Wendy Smith's dramatic narrative brings the influential troupe and its founders to life once again, capturing their joys and pains, their triumphs and defeats. Filled with fresh insights into the towering personalities of Harold Clurman, Lee Strasberg, Cheryl Crawford, Elia Kazan, Clifford Odets, Stella and Luther Adler, Karl Malden, and Lee J. Cobb, among many others, *Real Life Drama* chronicles a passionate community of idealists as they opened a new frontier in theater.

For many of his theater contemporaries, Lee J. Cobb (1911–1976) was the greatest actor of his generation. In Hollywood he became the definitive embodiment of gangsters, psychiatrists, and roaring lunatics. From 1939 until his death, Cobb contributed riveting performances to a number of films, including *Boomerang*, *On the Waterfront*, *The Brothers Karamazov*, *12 Angry Men*, and *The Exorcist*. But for all of his conspicuous achievements in motion pictures, Cobb's name is most identified with the character Willy Loman in the original stage production of Arthur Miller's *Death of a Salesman* (1949). Directed by Elia Kazan, Cobb's Broadway performance proved to be a benchmark for American theater. In *Lee J. Cobb: Characters of an Actor*, Donald Dewey looks at the life and career of this versatile performer. From his Lower East Side roots in New York City—where he was born Leo Jacob—to multiple accolades on stage and the big and small screens, Cobb's life proved to be a tumultuous rollercoaster of highs and lows. As a leading man of the theater, he gave a number of compelling performances in such plays as *Golden Boy* and *King Lear*. For the Hollywood

studios, Cobb fit the description of the “character actor.” No one better epitomized the performer who suddenly appears on the screen and immediately grabs the audience’s attention. During his forty-five-year career, there wasn’t a significant star—from Humphrey Bogart and James Stewart to Paul Newman and Clint Eastwood—with whom he didn’t work. Cobb was also followed by controversy: he appeared before the House Un-American Activities Committee in the 1950s and was a witness to a movie-set murder case in the 1970s. Through it all, he never lost his taste for fast cars and gin rummy. A bear of a man with a voice that equally accommodated growls and sibilant sympathies, Cobb was undeniably an actor to be reckoned with. In this fascinating book, Dewey captures all of the drama that surrounded Cobb, both on screen and off. Stanley Kubrick, director of the acclaimed films *Path of Glory*, *Spartacus*, *Lolita*, *Dr. Strangelove*, *2001: Space Odyssey*, *A Clockwork Orange*, *The Shining*, and *Full Metal Jacket*, is arguably one of the greatest American filmmakers. Yet, despite being hailed as “a giant” by Orson Welles, little is known about the reclusive director. Stanley Kubrick—the first full-length study of his life—is based on assiduous archival research as well as new interviews with friends, family, and colleagues. Film scholar Vincent LoBrutto provides a comprehensive portrait of the director, from his high school days, in the Bronx and his stint as a photographer for *Look* magazine, through the creation of his wide-ranging movies, including the long-awaited *Eyes Wide Shut*. The author provides behind-the-scenes details about writing, filming, financing, and reception of the director's entire output, paying close attention to the technical innovations and to his often contentious relationships with actors. This fascinating biography exposes the enigma that is Stanley Kubrick while placing him in context of film history. The definitive memoir of Arthur Miller—the famous playwright of *The Crucible*, *All My Sons*, *Death of a Salesman*, *A View from the Bridge*, and other plays—*Timebends* reveals Miller’s incredible trajectory as a man and a writer. Born in 1915, Miller grew up in Harlem in the 1920s and 1930s, developed leftist political convictions during the Great Depression, achieved moral victory against McCarthyism in the 1950s, and became president of PEN International near the end of his life, fighting for writers’ freedom of expression. Along the way, his prolific output established him as one of the greatest writers of the twentieth century—he wrote twenty-two plays, various screenplays, short stories, and essays, and won the Pulitzer Prize in 1949 for *Death of a Salesman* and the New York Drama Critics Circle Award in 1947 for *All My Sons*. Miller also wrote the screenplay for *The Misfits*, Marilyn Monroe’s final film. This memoir also reveals the incredible host of notables that populated his life, including Marilyn Monroe, Elia Kazan, Clark Gable, Sir Laurence Olivier, John F. Kennedy, and Mikhail Gorbachev. Leaving behind a formidable reputation in the worlds of theater, cinema, and politics, Arthur Miller died in 2005 but his memoir continues his legacy.

NEW YORK TIMES BESTSELLER • An unprecedented look into the personal and creative life

of the visionary auteur David Lynch, through his own words and those of his closest colleagues, friends, and family “Insightful . . . an impressively industrious and comprehensive account of Lynch’s career.”—The New York Times Book Review In this unique hybrid of biography and memoir, David Lynch opens up for the first time about a life lived in pursuit of his singular vision, and the many heartaches and struggles he’s faced to bring his unorthodox projects to fruition. Lynch’s lyrical, intimate, and unfiltered personal reflections riff off biographical sections written by close collaborator Kristine McKenna and based on more than one hundred new interviews with surprisingly candid ex-wives, family members, actors, agents, musicians, and colleagues in various fields who all have their own takes on what happened. Room to Dream is a landmark book that offers a onetime all-access pass into the life and mind of one of our most enigmatic and utterly original living artists. With insights into . . . Eraserhead The Elephant Man Dune Blue Velvet Wild at Heart Twin Peaks Twin Peaks: Fire Walk with Me Lost Highway The Straight Story Mulholland Drive INLAND EMPIRE Twin Peaks: The Return Praise for Room to Dream “A memorable portrait of one of cinema’s great auteurs . . . provides a remarkable insight into [David] Lynch’s intense commitment to the ‘art life.’ ”—The Guardian “This is the best book by and about a movie director since Elia Kazan’s A Life (1988) and Michael Powell’s A Life in Movies (1986). But Room to Dream is more enchanting or appealing than those classics. . . . What makes this book endearing is its chatty, calm account of how genius in America can be a matter-of-fact defiance of reality that won’t alarm your dog or save mankind. It’s the only way to dream in so disturbed a country.”—San Francisco Chronicle

This collection of essays offers the first comprehensive treatment of British and American films adapted from modern British plays. Offering insights into the mutually profitable relationship between the newest performance medium and the most ancient. With each chapter written by an expert in the field, Modern British Drama on Screen focuses on key playwrights of the period including George Bernard Shaw, Somerset Maugham, Terence Rattigan, Noel Coward and John Osborne and the most significant British drama of the past century from Pygmalion to The Madness of George III. Most chapters are devoted to single plays and the transformations they underwent in the move from stage to screen. Ideally suited for classroom use, this book offers a semester’s worth of introductory material for the study of theater and film in modern Britain, widely acknowledged as a world center of dramatic productions for both the stage and screen.

Picking up where A Story Lately Toldleaves off, when Anjelica Huston is 22 years old, WatchMe chronicles her glamorous and eventful Hollywood years. She tells the story of falling in love with Jack Nicholson and her adventurous, turbulent, high-profile, spirited 17-year relationship with him and his intoxicating circle of friends. She writes about learning the art and craft of acting, about her Academy Award-winning portrayal of Maerose Prizzi in Prizzi’s Honour, about her collaborations with many of the greatest directors in Hollywood, including Woody Allen, Wes Anderson, Richard Condon, Bob Rafelson, Francis Ford Coppola and Stephen Frears. She writes movingly and beautifully about the death of her father, the legendary director John Huston and her marriage to sculptor Robert Graham.

For The Elia Kazan Maven. This book is your ultimate resource for Elia Kazan. Here you will find the most up-to-date 155 Success Facts, Information, and much more. In easy to read chapters, with extensive references and links to get you to know all there is to know about Elia Kazan's Early life, Career and Personal life right away. A quick look inside: Pinky (1949 film), The Crucible (1996 film) - Background, Andy Griffith - Dramatic role in A Face in the Crowd (1957), Morris Carnovsky - Broadway career and the Group Theatre, 5th Golden Globe Awards - Best Picture, Donaldson Awards - Director (play), Blue (1968 film) - Evaluation in film guides, The Long Hot Summer, Lee Strasberg - Group Theater, James Dean (film) - Plot, Film score - History, Charles W. Fries - Contributions, Kim Hunter - Career, Curtis Hanson - Film

career, Michael Gordon (film director) - Life and career, Greek American - In popular culture, Lee Strasberg - Elia Kazan as student, 1954 in film - Awards, Thunder Rock (play), Bodil Award for Best American Film - 1950s, Golden Globe Award for Best Director - Motion Picture, Satyajit Ray - Legacy, Alex Nicol - Biography, Ben Gazzarra - Career, Tennessee Williams - Posthumous recognition, 5th Golden Globe Awards - Best Director-Motion Picture, A Tree Grows in Brooklyn (film), Princess Theatre - 1930s to 1950s, Greece - Cinema, 1969 in film - Notable films released in 1969, Porgy and Bess (film) - Production, Elia Kazan - Karl Malden, Blues in the Night (1941 film) - Music, Norris Houghton - The Phoenix Rises, Directors Guild of America Award - Outstanding Achievement in Feature Film, 27th Academy Awards, Martha Wayne - Background, and much more...

Fiction. Translated from the French by Natasha Lehrer and Cecile Menon. "I believe there is a miracle in Wanda," wrote Marguerite Duras of the only film American actress Barbara Loden ever wrote and directed. "Usually, there is a distance between representation and text, subject and action. Here that distance is completely eradicated." It is perhaps this "miracle"--the seeming collapse of fiction and fact--that has made Wanda (1970) a subject of fascination for artists from Isabelle Huppert to Rachel Kushner to Kate Zambreno, and that set acclaimed French writer Nathalie Leger on an obsessive quest across continents, into archives, and through mining towns of Pennsylvania trying to get closer to the film and its maker. SUITE FOR BARBARA LODEN is the magnificent result. Moving contrapuntally between biography and auto-fiction, film criticism and anecdote, fact and speculation, SUITE FOR BARBARA LODEN is a stunning meditation on knowledge and self-knowledge, on the surfaces of life and art, and how we come to truth--a kind of truth--not through facts alone but through acts of the imagination.

"Winner of the Pulitzer Prize, this is the groundbreaking satiric fantasy follows the extraordinary Antrobus family down through the ages from the time of 'The War' surviving flood, fire, pestilence, locusts, the ice age, the pox and the double feature, a dozen subsequent wars and as many depressions. Ultimately, they are the stuff of which heroes and buffoons are made. Their survival is a vividly theatrical testament of faith in humanity." --

"The definitive work on the gifted, haunted actor" (Los Angeles Times) and "the best film star biography in years" (Newsweek). From the moment he leapt to stardom with the films Red River and A Place in the Sun, Montgomery Clift was acclaimed by critics and loved by fans. Elegant, moody, and strikingly handsome, he became one of the most definitive actors of the 1950s, the first of Hollywood's "loner heroes," a group that includes Marlon Brando and James Dean. In this affecting biography, Patricia Bosworth explores the complex inner life and desires of the renowned actor. She traces a poignant trajectory: Clift's childhood was dominated by a controlling, class-obsessed mother who never left him alone. He developed passionate friendships with Marilyn Monroe and Elizabeth Taylor in spite of his closeted homosexuality. Then his face was destroyed after a traumatic car crash outside Taylor's house. He continued to make films, but the loss of his beauty and subsequent addictions finally brought the curtain down on his career. Stunning and heartrending, Montgomery Clift is a remarkable tribute to one of Hollywood's most gifted—and tormented—actors.

An instant New York Times Bestseller! Named a most anticipated book of 2021 by O Magazine, Playbill.com, CNN, Town & Country, and more! A magnificent biography of one of the most protean creative forces in American entertainment history, a life of dazzling highs and vertiginous plunges—some of the worst largely unknown until now—by the acclaimed author of Pictures at a Revolution and Five Came Back Mike Nichols burst onto the scene as a wunderkind: while still in his twenties, he was half of a hit improv duo with Elaine May that was the talk of the country. Next he directed four consecutive hit plays, won back-to-back Tonys, ushered in a new era of Hollywood moviemaking with Who's Afraid of Virginia Woolf?, and followed it with The Graduate, which won him an Oscar and became the third-highest-grossing

movie ever. At thirty-five, he lived in a three-story Central Park West penthouse, drove a Rolls-Royce, collected Arabian horses, and counted Jacqueline Kennedy, Elizabeth Taylor, Leonard Bernstein, and Richard Avedon as friends. Where he arrived is even more astonishing given where he had begun: born Igor Peschkowsky to a Jewish couple in Berlin in 1931, he was sent along with his younger brother to America on a ship in 1939. The young immigrant boy caught very few breaks. He was bullied and ostracized--an allergic reaction had rendered him permanently hairless--and his father died when he was just twelve, leaving his mother alone and overwhelmed. The gulf between these two sets of facts explains a great deal about Nichols's transformation from lonely outsider to the center of more than one cultural universe--the acute powers of observation that first made him famous; the nourishment he drew from his creative partnerships, most enduringly with May; his unquenchable drive; his hunger for security and status; and the depressions and self-medications that brought him to terrible lows. It would take decades for him to come to grips with his demons. In an incomparable portrait that follows Nichols from Berlin to New York to Chicago to Hollywood, Mark Harris explores, with brilliantly vivid detail and insight, the life, work, struggle, and passion of an artist and man in constant motion. Among the 250 people Harris interviewed: Elaine May, Meryl Streep, Stephen Sondheim, Robert Redford, Glenn Close, Tom Hanks, Candice Bergen, Emma Thompson, Annette Bening, Natalie Portman, Julia Roberts, Lorne Michaels, and Gloria Steinem. Mark Harris gives an intimate and evenhanded accounting of success and failure alike; the portrait is not always flattering, but its ultimate impact is to present the full story of one of the most richly interesting, complicated, and consequential figures the worlds of theater and motion pictures have ever seen. It is a triumph of the biographer's art.

A revelatory portrait of the creative partnership that transformed musical theater and provided the soundtrack to the American Century They stand at the apex of the great age of songwriting, the creators of the classic Broadway musicals *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*, whose songs have never lost their popularity or emotional power. Even before they joined forces, Richard Rodgers and Oscar Hammerstein II had written dozens of Broadway shows, but together they pioneered a new art form: the serious musical play. Their songs and dance numbers served to advance the drama and reveal character, a sharp break from the past and the template on which all future musicals would be built. Though different in personality and often emotionally distant from each other, Rodgers and Hammerstein presented an unbroken front to the world and forged much more than a songwriting team; their partnership was also one of the most profitable and powerful entertainment businesses of their era. They were cultural powerhouses whose work came to define postwar America on stage, screen, television, and radio. But they also had their failures and flops, and more than once they feared they had lost their touch. Todd S. Purdum's portrait of these two men, their creative process, and their groundbreaking innovations will captivate lovers of musical theater, lovers of the classic American songbook, and young lovers wherever they are. He shows that what Rodgers and Hammerstein wrought was truly something wonderful.

Dana Andrews (1909–1992) worked with distinguished directors such as John Ford, Lewis Milestone, Otto Preminger, Fritz Lang, William Wyler, William A. Wellman, Mervyn Le Roy, Jean Renoir, and Elia Kazan. He played romantic leads alongside the great beauties of the modern screen, including Joan

Crawford, Elizabeth Taylor, Greer Garson, Merle Oberon, Linda Darnell, Susan Hayward, Maureen O'Hara, and most important of all, Gene Tierney, with whom he did five films. Retrospectives of his work often elicit high praise for an underrated actor, a master of the minimalist style. His image personified the "male mask" of the 1940s in classic films such as *Laura*, *Fallen Angel*, and *Where the Sidewalk Ends*, in which he played the "masculine ideal of steely impassivity." No comprehensive discussion of film noir can neglect his performances. He was an "actor's actor." Here at last is the complete story of a great actor, his difficult struggle to overcome alcoholism while enjoying the accolades of his contemporaries, a successful term as president of the Screen Actors Guild, and the love of family and friends that never deserted him. Based on diaries, letters, home movies, and other documents, this biography explores the mystery of a poor boy from Texas who made his Hollywood dream come true even as he sought a life apart from the limelight and the backbiting of contemporaries jockeying for prizes and prestige. Called "one of nature's noblemen" by his fellow actor Norman Lloyd, Dana Andrews emerges from *Hollywood Enigma* as an admirable American success story, fighting his inner demons and ultimately winning.

A former CIA agent's thrilling novel about two passionate CIA spies, who, at the risk of their respective careers, both try to keep their informants out of harms way.

Based on new and revelatory material from Brando's own private archives, an award-winning film biographer presents a deeply-textured, ambitious, and definitive portrait of the greatest movie actor of the twentieth century, the elusive Marlon Brando, bringing his extraordinarily complex life into view as never before. The most influential movie actor of his era, Marlon Brando changed the way other actors perceived their craft. His approach was natural, honest, and deeply personal, resulting in performances—most notably in *A Streetcar Named Desire* and *On the Waterfront*—that are without parallel. Brando was heralded as the American Hamlet—the Yank who surpassed British stage royalty Laurence Olivier, John Gielgud, and Ralph Richardson as the standard of greatness in the mid-twentieth century. Brando's impact on American culture matches his professional significance; he both challenged and codified our ideas of masculinity and sexuality. Brando was also one of the first stars to use his fame as a platform to address social, political, and moral issues, courageously calling out America's deeply rooted racism. William Mann's brilliant biography of the Hollywood legend illuminates this culture icon for a new age. Mann astutely argues that Brando was not only a great actor but also a cultural soothsayer, a Cassandra warning us about the challenges to come. Brando's admonitions against the monetization of nearly every aspect of the culture were prescient. His public protests against racial segregation and discrimination at the height of the Civil Rights movement—getting himself arrested at least once—were criticized as being needlessly provocative. Yet those actions of fifty years ago have become a

model many actors follow today. Psychologically astute and masterfully researched, based on new and revelatory material, *The Contender* explores the star and the man in full, including the childhood traumas that reverberated through his professional and personal life. It is a dazzling biography of our nation's greatest actor that is sure to become an instant classic. *The Contender* includes sixteen pages of photographs.

From award-winning biographer Patrick McGilligan comes an eye-opening life of the troubled filmmaker behind *Rebel Without a Cause*. Nicholas Ray spent the glory years of his career creating films that were dark, emotionally charged, and haunted by social misfits and bruised young people consumed by private anguish—from his career-defining debut, *They Live by Night* (1948), to his enduring masterwork, *Rebel Without a Cause* (1955); from the noir thriller *In a Lonely Place* (1950), pairing his second wife, the blond bombshell Gloria Grahame, with Humphrey Bogart, to cult pictures like *Johnny Guitar* (1954) and *Bigger Than Life* (1956). Yet his work on-screen is more than matched by the passions and struggles of his personal story—one of the most dramatic lives of any major Hollywood filmmaker. In *Nicholas Ray: The Glorious Failure of an American Director*, Patrick McGilligan offers a revelatory biography of Ray, a man whose troubled life was marked by creative peaks and valleys alike. As a young man, Ray personified the rambling spirit of twentieth-century America, learning from luminaries like Thornton Wilder and Frank Lloyd Wright; mingling with future legends like Elia Kazan, Joseph Losey, and John Houseman; and carousing with musicians like Lead Belly and Woody Guthrie. Notoriously self-destructive but irresistibly alluring—to men and women alike—Ray empathized with the broken and misunderstood, a talent that allowed him to create characters of true complexity on-screen. His youthful association with radical politics nearly killed his nascent film career—until a secret agreement to cooperate with the House Committee on Un-American Activities saved him. His tumultuous second marriage, to Grahame, was shattered after Ray found her in bed with his teenage son from his first marriage. He romanced stars and starlets, including Marilyn Monroe, Shelley Winters, Joan Crawford, and the teenage Natalie Wood, but never enjoyed a stable home life. The triumph of *Rebel Without a Cause*, his masterpiece of teenage angst, led to a burgeoning partnership with James Dean, but Dean's untimely death devastated the filmmaker, who fell into a spiral of drinking and drug addiction. Less than a decade later, Ray's career was effectively over . . . until the adoration of European critics, and a frantic last-ditch burst of creativity, nearly restored him to glory before his tragic early death in 1979. Meticulously detailed and compulsively readable, this new biography reconstructs the tortuous journey of one of the most enduringly fascinating figures in American film.

"This is the best autobiography I've read by a prominent American in I don't know how many years. It is endlessly absorbing and I believe this is because it concerns a man who is looking to find a coherent philosophy that will be tough enough to contain all that is ugly in his person and his experience, yet shall prove

sufficiently compassionate to give honest judgment on himself and others. Somehow, the author brings this off. Elia Kazan: A Life has that candor of confession which is possible only when the deepest wounds have healed and honesty can achieve what honesty so rarely arrives at—a rich and hearty flavor. By such means, a famous director has written a book that offers the kind of human wealth we find in a major novel.” —Norman Mailer In this amazing autobiography, Kazan at seventy-eight brings to the undiluted telling of his story—and revelation of himself—all the passion, vitality, and truth, the almost outrageous honesty, that have made him so formidable a stage director (A Streetcar Named Desire, Death of a Salesman, All My Sons, Cat on a Hot Tin Roof, Tea and Sympathy), film director (On the Waterfront, East of Eden, Gentleman’s Agreement, Splendor in the Grass, Baby Doll, The Last Tycoon, A Face in the Crowd), and novelist (the number-one best-seller The Arrangement.) Kazan gives us his sense of himself as an outsider (a Greek rug merchant’s son born in Turkey, an immigrant’s son raised in New York and educated at Williams College). He takes us into the almost accidental sojourn at the Yale Drama School that triggered his commitment to theatre, and his edgy, exciting apprenticeship with the new and astonishing Group Theatre, as stagehand and stage manager—and as actor (Waiting for Lefty, Golden Boy) . . . his first nervous and then successful attempts at directing for theatre and movies (The Skin of Our Teeth, A Tree Grows in Brooklyn) . . . his return to New York to co-found the Actors Studio (and his long and ambivalent relationship with Lee Strasberg) . . . his emergence as premier director on both coasts. With his director’s eye for the telling scene, Kazan shares the joys and complications of production, his unique insights on acting, directing, and producing. He makes us feel the close presence of the actors, producers, and writers he’s worked with—James Dean, Marlon Brando, Tennessee Williams, Vivien Leigh, Tallulah Bankhead, Sam Spiegel, Darryl Zanuck, Harold Clurman, Arthur Miller, Budd Schulberg, James Baldwin, Clifford Odets, and John Steinbeck among them. He gives us a frank and affectionate portrait of Marilyn Monroe. He talks with startling candor about himself as husband and—in the years where he obsessively sought adventure outside marriage—as lover. For the first time, he discusses his Communist Party years and his wrenching decision in 1952 to be a cooperative witness before HUAC. He writes about his birth as a writer. The pace and organic drama of his narrative, his grasp of the life and politics of Broadway and Hollywood, the keenness with which he observes the men and women and worlds around him, and, above all, the honest with which he pursues and captures his own essence, make this one of the most fascinating autobiographies of our time.

Scoring the Hollywood Actor in the 1950s theorises the connections between film acting and film music using the films of the 1950s as case studies. Closely examining performances of such actors as James Dean, Montgomery Clift, and Marilyn Monroe, and films of directors like Elia Kazan, Douglas Sirk, and Alfred Hitchcock, this volume provides a comprehensive view of how screen

performance has been musicalised, including examination of the role of music in relation to the creation of cinematic performances and the perception of an actor's performance. The book also explores the idea of music as a temporal vector which mirrors the temporal vector of actors' voices and movements, ultimately demonstrating how acting and music go together to create a forward axis of time in the films of the 1950s. This is a valuable resource for scholars and researchers of musicology, film music and film studies more generally.

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