

Elia Kazan A Biography

"I call this book The Intent to Live because great actors don't seem to be acting, they seem to be actually living." –Larry Moss, from the Introduction When Oscar-winning actors Helen Hunt and Hilary Swank accepted their Academy Awards, each credited Larry Moss's guidance as key to their career-making performances. There is a two-year waiting list for his advanced acting classes. But now everyone—professionals and amateurs alike—can discover Moss's passionate, in-depth teaching. Inviting you to join him in the

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classroom and onstage, Moss shares the techniques he has developed over thirty years to help actors set their emotions, imagination, and behavior on fire, showing how the hard work of preparation pays off in performances that are spontaneous, fresh, and authentic. From the foundations of script analysis to the nuances of physicalization and sensory work, here are the case studies, exercises, and insights that enable you to connect personally with a script, develop your character from the inside out, overcome fear and inhibition, and master the technical skills required for success in the theater,

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television, and movies. Far more than a handbook, The Intent to Live is the personal credo of a master teacher. Moss's respect for actors and love of the actor's craft enliven every page, together with examples from a wealth of plays and films, both current and classic, and vivid appreciations of great performances. Whether you act for a living or simply want a deeper understanding of acting greatness, The Intent to Live will move, instruct, and inspire you.

At long last, the first serious biography of entertainment legend Lena Horne -- the celebrated star of film, stage, and music who

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became one of the first African-American icons. At the 2001 Academy Awards, Halle Berry thanked Lena Horne for paving the way for her to become the first black recipient of a Best Actress Oscar. Though limited, mostly to guest singing appearances in splashy Hollywood musicals, "the beautiful Lena Horne," as she was often called, became a pioneering star for African Americans in the 1940s and fifties. Now James Gavin, author of Deep in a Dream: The Long Night of Chet Baker, draws on a wealth of unmined material and hundreds of interviews -- one of them with Horne herself -- to give us the

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defining portrait of an American icon. Gavin has gotten closer than any other writer to the celebrity who has lived in seclusion since 1998. Incorporating insights from the likes of Ruby Dee, Tony Bennett, Diahann Carroll, Arthur Laurents, and several of Horne's fellow chorines from Harlem's Cotton Club, Stormy Weather offers a fascinating portrait of a complex, even tragic Horne -- a stunning talent who inspired such giants of showbiz as Barbra Streisand, Eartha Kitt, and Aretha Franklin, but whose frustrations with racism, and with tumultuous, root-less childhood, left wounds too deep to heal. The

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woman who emerged was as angry as she was luminous. From the Cotton Club's glory days and the back lots of Hollywood's biggest studios to the glitzy but bigoted hotels of Las Vegas's heyday, this behind-the-scenes look at an American icon is as much a story of the limits of the American dream as it is a masterful, ground-breaking biography. In 1999, Elia Kazan (1909-2003) received an honorary Oscar for lifetime achievement; it was a controversial award, for in 1952 he had given testimony to the HUAC Committee, for which he was ostracized by many. That Oscar also acknowledged Kazan's remarkable

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contribution to American and world cinema, making such films as "On the Waterfront" and "A Streetcar Named Desire". Kazan's life in the cinema is due a reassessment, one that is presented expertly and gracefully by Brian Neve in this book, drawing on previously neglected and some hitherto untapped sources. Focussing in particular on the producer-director's post-"On the Waterfront", New York based independent work, and on his key artistic collaborations, including those with Tennessee Williams, John Steinbeck and Budd Schulberg, Neve gives a fascinating reassessment of Kazan's famed technique with

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such actors as Marlon Brando and James Dean, and his lifetime concern to provoke and photograph 'authentic' behaviour. He reveals a pattern, through the films, of personally resonant themes, relating for example to ethnicity and the American immigrant myth. He reviews Kazan's style, from the colour and wide screen of "East of Eden" to the creative use of location in his American South films, including "Baby Doll". He debates the reception of Kazan's work and the controversy - which dogged his career - of his 1952 Congressional testimony. These elements and more make this a very readable and memorable,

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fresh portrayal of the film career of this ever fascinating director.

A biography of the actor and director draws on interviews with Eastwood, his friends, and colleagues to chronicle his rise in Hollywood, his personal life, and his complex personality

The Intent to Live

My Life Outside the Lines

Hope, Heartbreak, and Hollywood Classics

Something Wonderful

Tennessee Williams: Mad Pilgrimage of the Flesh

Tennessee Williams and Elia Kazan

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The Group Theatre and America, 1931-1940

From the moment he achieved stardom over 30 years ago in the 'spaghetti westerns' of Sergio Leone, Clint Eastwood has remained private. His is a unique career informed by personal and professional values rare in modern Hollywood.

From award-winning biographer Patrick McGilligan comes an eye-opening life of the troubled filmmaker behind *Rebel Without a Cause*. Nicholas Ray spent the

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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*

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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

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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

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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

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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,

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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.

The author recounts his early years in Brooklyn, struggles to become an actor, work with such stars as Marlon Brando and Marilyn Monroe, and role as one of the earliest members of the famed

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Actors Studio.

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

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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. The Ambitious Life of an American Icon Suite for Barbara Loden

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Dana Andrews

Sam Spiegel

Room to Dream

Rebel

Rodgers and Hammerstein's Broadway

Revolution

A National Book Critics Circle finalist • One of People's top 10 books of 2021 • An instant New York Times bestseller • Named a best book of the year by NPR and Time A magnificent biography of one of the most protean creative forces in American entertainment history, a life of dazzling highs and vertiginous

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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

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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

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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

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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

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consequential figures the worlds of theater and motion pictures have ever seen. It is a triumph of the biographer's art.

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

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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 -

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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...

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The 1956 wedding of Marilyn Monroe and Arthur Miller surprised the world. *The Genius and the Goddess* presents an intimate portrait of the prelude to and ultimate tragedy of their short marriage. Distinguished biographer Jeffrey Meyers skillfully explores why they married, what sustained them for five years, and what ultimately destroyed their marriage and her life. The greatest American playwright of the twentieth century and the most popular American actress both complemented and wounded one another. Marilyn craved attention and success but became dependent on drugs, alcohol, and sexual

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adventures. Miller experienced creative agony with her. Their marriage coincided with the creative peak of her career, yet private and public conflict caused both of them great anguish. Meyers has crafted a richly nuanced dual biography based on his quarter-century friendship with Miller, interviews with major players of stage and screen during the postwar Hollywood era, and extensive archival research. He describes their secret courtship. He also reveals new information about the effect of the HUAC anti-Communist witch-hunts on Miller and his friendship with Elia Kazan. The fascinating cast of

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characters includes Marilyn's co-stars Sir Laurence Olivier, Yves Montand, Montgomery Clift, and Clark Gable; her leading directors John Huston, Billy Wilder, and George Cukor; and her literary friends Dame Edith Sitwell, Isak Dinesen, Saul Bellow, and Vladimir Nabokov. Meyers offers the most in-depth account of the making and meaning of *The Misfits*. Written by Miller for Monroe, this now-classic film was a personal disaster. But Marilyn remained Miller's tragic muse and her character, exalted and tormented, lived on for the next forty years in his work. The first-ever complete biography of

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Hollywood legend Sam Spiegel reveals the inner world of the man who produced *The African Queen*, *On the Waterfront*, *Lawrence of Arabia*, and other great American films. 50,000 first printing.

Hirschfeld

Elia Kazan: A Life

The Disney Version

Play in Three Acts

Brando's Smile: His Life, Thought, and Work

The Cinema of an American Outsider

Characters of an Actor

At the peak of his career in the 1950s, Montgomery Clift was the symbol of a very talented yet rebellious generation of

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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

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devastating car accident that disfigured his face and caused him to turn to drugs and alcohol. Throughout the book, attention is given to Cliff'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. Winner of the 2021 Los Angeles Times Book Prize for Biography A Publishers Weekly Best Book of 2020 in Nonfiction A resonant biography of America ' s most celebrated novelist of the Great Depression. The first full-length biography of the Nobel laureate to appear in a quarter century, Mad at the World illuminates what has made the work of John Steinbeck an enduring part of the literary canon: his capacity for empathy. Pulitzer Prize finalist William Souder

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explores Steinbeck ' s long apprenticeship as a writer struggling through the depths of the Great Depression, and his rise to greatness with masterpieces such as *The Red Pony*, *Of Mice and Men*, and *The Grapes of Wrath*. Angered by the plight of the Dust Bowl migrants who were starving even as they toiled to harvest California ' s limitless bounty, fascinated by the guileless decency of the downtrodden denizens of Cannery Row, and appalled by the country ' s refusal to recognize the humanity common to all of its citizens, Steinbeck took a stand against social injustice—paradoxically given his inherent misanthropy—setting him apart from the writers of the so-called "lost generation." A man by turns quick-tempered, compassionate, and ultimately brilliant, Steinbeck could be a

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difficult person to like. Obsessed with privacy, he was mistrustful of people. Next to writing, his favorite things were drinking and womanizing and getting married, which he did three times. And while he claimed indifference about success, his mid-career books and movie deals made him a lot of money—which passed through his hands as quickly as it came in. And yet Steinbeck also took aim at the corrosiveness of power, the perils of income inequality, and the urgency of ecological collapse, all of which drive public debate to this day. Steinbeck remains our great social realist novelist, the writer who gave the dispossessed and the disenfranchised a voice in American life and letters. Eloquent, nuanced, and deeply researched, *Mad at the World* captures the full measure of the man and his work.

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"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." --

Features photographs from the private archives of the Hollywood icon and includes coverage of his Oscar-winning performance in "The African Queen," his relationship with Lauren Bacall, and the ongoing legacy of "Casablanca."

Clint Eastwood

The Master Director Discusses His Film

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A Life

Nicholas Ray

Mike Nichols

Lee J. Cobb

Kazan on Directing

Drawn from a wealth of interviews, the author presents an intimate portrait of the Academy Award-winning director of such films as *A Tree Grows in Brooklyn*, detailing his moviemaking genius, relationships with celebrities, inner feelings and thoughts on the movie industry, and much more.

"This is the best autobiography I've read by a prominent American in I don't know how many years. It is endlessly

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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

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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

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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,

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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

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and Hollywood, the keenness with which he observes the men and women and worlds around him, and, above all, the honesty with which he pursues and captures his own essence, make this one of the most fascinating autobiographies of our time.

A groundbreaking work that reveals how Marlon Brando shaped his legacy in art and life. When people think about Marlon Brando, they think of the movie star, the hunk, the scandals. In *Brando's Smile*, Susan L. Mizruchi reveals the Brando others have missed: the man who collected four thousand books; the man who rewrote scripts, trimming his lines to make them sharper; the man who consciously used his body and employed the objects around him to

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create believable characters; the man who loved Emily Dickinson's poetry. To write this biography, Mizruchi gained unprecedented access to a vast number of annotated books from Brando's library, hand-edited copies of screenplays, private letters, and recorded interviews that have never before been quoted in a biography. Original interviews with some of the still-living players from Brando's life, including Ellen Adler, his one-time girlfriend and the daughter of his acting teacher Stella Adler, provide even deeper insight into the complex person whose intelligence belied the high-school dropout. Mizruchi shows how Brando's embrace of foreign cultures and social outsiders led to his brilliant performances in

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unusual roles—a gay man, an Asian, a German soldier—to test himself and to foster empathy on a global scale. We also meet the political Brando: the civil rights activist, the close friend of James Baldwin, the actor who declined his Oscar to support Indian rights. More than seventy stunning—and many rare—photographs of Marlon Brando illuminate this portrait of the man who has left an astounding cultural legacy.

At the age of 36, Marilyn Monroe died a Hollywood movie star and became an American legend. This work combines the actress's personal confessions, along with interviews with friends and contemporaries, to reveal the truth behind this Hollywood icon.

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The Life of Lena Horne

The Good, the Bad, and Me

Stanley Kubrick

The Glorious Failure of an American Director

The Brothers Mankiewicz

Hollywood Enigma

A Biography

“The single most illuminating work on America and the movies” (The Kansas City Star): the story of how a shy boy from Chicago crashed Hollywood and created the world’s first multimedia entertainment empire—one that shapes American

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popular culture to this day. When Walter Elias Disney moved to Hollywood in 1923, the twenty-one-year-old cartoonist seemed an unlikely businessman—and yet within less than two decades, he'd transformed his small animation studio into one of the most successful and beloved brands of the twentieth century. But behind Disney's boisterous entrepreneurial imagination and iconic characters lay regressive cultural attitudes that, as The Walt Disney Company's influence grew, began to not simply reflect the values of midcentury America but actually shape

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the country's character. Lauded as "one of the best studies ever done on American popular culture" (Stephen J. Whitfield, Professor of American Civilization at Brandeis University), Richard Schickel's *The Disney Version* explores Walt Disney's extraordinary entrepreneurial success, his fascinatingly complex character, and—decades after his death—his lasting legacy on America. 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

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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

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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

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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

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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.

NEW YORK TIMES BESTSELLER • An unprecedented look into the personal and creative life of the visionary auteur David Lynch, through his own

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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

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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

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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

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a country.”—San Francisco Chronicle

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

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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

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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 Genius and the Goddess

In My Anecdote

Brando: Songs My Mother Taught Me

Elia Kazan 155 Success Facts - Everything You
Need to Know about Elia Kazan

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A Memoir

The Contender

Clint

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,

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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

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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

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chronicle of the lives, loves, work, and relationship between these complex men.

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

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“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. 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 creator of the classic Broadway musicals Oklahoma!,

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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

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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

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lovers wherever they are. He shows that what Rodgers and Hammerstein wrought was truly something wonderful.

"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

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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

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and heartrending, Montgomery Clift is a remarkable tribute to one of Hollywood's most gifted—and tormented—actors.

A Celebration of the Life and Films of Humphrey Bogart

Elia Kazan

Mad at the World: A Life of John Steinbeck

Kazan on Film

Marilyn Revealed

Achieving Your True Potential as an Actor

The Biography

This is a book-length study of the intense

creative relationship between Tennessee Williams and Elia Kazan.

Entertainment Weekly's BIG FALL BOOKS PREVIEW Selection Best Book of 2019 -- Publisher's Weekly 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.

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. "This memoir is a peripatetic selection of Malden's encounters with larger-than-life Broadway figures... like Kazan, Strasberg, and Brando. The 1950s were Broadway's heyday but also the time of blacklisting, and Malden paints a vivid picture here of those times.

Moreover, the actor eschews the 'down-and-dirty tell-all memoir' so common now to offer his views on the various acting techniques and methods he came upon. Recommended." -

Library Journal

Real Life Drama

Arthur Miller and Marilyn Monroe

Montgomery Clift

When Do I Start?

Film Noir, the Blacklist, and Zulu

The Many Lives of Cy Endfield

A Retrospective

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The definitive biography of Al Hirschfeld, renowned caricaturist and artist. Al Hirschfeld knew everybody and drew everybody. He occupied the twentieth century, and illustrated it. Hirschfeld: The Biography is the first portrait of the renowned artist's life—as spirited and unique as his pen-and-ink drawings. Beginning in the 1920s, he caricatured Hollywood actors, Washington politicians, and—his favorite—celebrities of the stage. Broadway belonged to Hirschfeld. His work appeared in the New York Times and other publications, as well as on book jackets, album covers, posters, and

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postage stamps, for more than seventy-five years. He lived in Paris, Moscow, and Bali, and in a pink New York townhouse on a star-studded block where his closest friends—Carol Channing, S. J. Perelman, Gloria Vanderbilt, Brooks Atkinson, Elia Kazan, Marlene Dietrich, and William Saroyan—flocked in and out. He played the piano, went to jazz joints with Eugene O'Neill, and wrote a musical that bombed. He drove until he was ninety-eight years old and always found a parking space. He worked every day, threw dinner parties twice a week, and hosted New Year's Eve soirees that were

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legendary. He had three wives, a formidable agent, and a daughter, Nina, the most famous little girl that no one knows. Hirschfeld died in 2003, at the age of ninety-nine. "If you live long enough," he liked to say, "everything happens." For him, it did. And good and bad—it's all here. Through interviews with Hirschfeld himself, his friends and family (including the mysterious Nina), and his famous subjects, as well as through letters, scrapbooks, and home movies, Ellen Stern has crafted a delightful, detailed, and definitive portrait of Al Hirschfeld, one of our most beloved, and most influential, artists.

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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

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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.

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Anyone who has ever enjoyed a Brando film will relish this book. Please note: this edition does not include photos.

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

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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

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Stanley Kubrick while placing him in context of film history.

Cy Endfield (1914-1995) was a filmmaker (Try and Get Me!, Hell Drivers, Zulu) with interests in close-up magic, science, and invention. The director of several distinctive Hollywood movies, he was blacklisted and refused to "name names" before the House Un-American Activities Committee.

The Selected Letters of Elia Kazan

The Story of Marlon Brando

Bogie

The Skin of Our Teeth

A Collaboration in the Theatre

*The Life, Times, Art and Commerce of Walt
Disney*

Stormy Weather

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,

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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

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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

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ultimately winning.

The second in Nathalie Le'ger's acclaimed genre-defying triptych of books about the struggles and obsessions of women artists. "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 cult classic, and a fascination of artists from Isabelle Huppert

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to Rachel Kushner to Kate Zambreno. For acclaimed French writer Nathalie Le'ger, the mysteries of Wanda launched an obsessive quest across continents, into archives, and through mining towns of Pennsylvania, all to get closer to the film and its maker. Suite for Barbara Loden is the magnificent result. The legendary icon tells his story—a tale of art, passion, commitment, addiction, as intense and hypnotic as the man himself. In a career spanning five decades, Nick Nolte has endured the rites of Hollywood celebrity. Rising from obscurity to leading roles and Oscar nominations, he has been both

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celebrated and vilified in the media; survived marriages, divorces, and a string of romances; was named the "Sexiest Man Alive" by People magazine; and suffered public humiliation over his drug and alcohol issues, including a drug-fueled trip down a "long road of nothingness" that ended in arrest. Despite these ups and downs, Nolte has remained true to the craft he loves, portraying a diverse range of characters with his trademark physicality and indelible gravelly voice. Already 35 when his performance in the 1976 miniseries Rich Man, Poor Man launched him to stardom, Nolte never

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learned to play by Hollywood's rules. A rebel who defies expectations, an obsessive method actor who will go to extremes for a role (he lived among the homeless to prepare for Down and Out in Beverly Hills), Nolte is motivated more by edgier, more personal projects than by box office success. Today he is clean yet still driven, juggling a number of upcoming works and raising his young daughter. A man who refuses to hide his mistakes, Nolte now delivers his most revealing performance yet. His revealing memoir, filled with sixteen pages of color photos, offers a candid, unvarnished close-up look at the man, the

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career, the loves, and the life.

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

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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

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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

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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.