
Elia Kazan A Life

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Elia Kazan: A Life *Knopf*

"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.

The Selected Letters of Elia Kazan *Vintage*

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.

Kazan on Directing *Vintage*

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.

THE ANATOLIAN *Knopf*

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.

Beyond The Aegean *Knopf*

From Elia Kazan, the celebrated writer and director: a huge, stunning story of a word in tumult and an immigrant’s life redeemed. It is a pivotal moment in history. The First World War has barely ended. Greek forces are reclaiming Anatolia from the Turks. And Stavros Topouzoglou—who twenty years earlier, escaping oppression of Turkish rule, fled to America only to discover the venality of his dream of an American life—disembarks to reclaim his homeland. Here he will recast his life and rid himself of his obsession with the elegant American woman who has become for him the ultimate symbol of success. He will marry an Anatolian girl who will treat him like and “agha.” He will have the life his father had. Stavros’s energy and arrogance propel him to an astonishing success in his war-torn country. Deep in the interior of Anatolia, he meets the woman who he thinks will complete this new vision of himself—the fiercely independent Thomna. But he does not know that her passion matches his own twenty years before—to get to America at any cost. His passion now is for Anatolia, and bringing his mother and sister back from America, he pursues his fortune further into dangerous areas, behind the lines of combat—even when learns that the Allies have deserted the Greeks, even after he loses his brother to the Greco-Turkish war. As the novel unfolds, we see Stavros and his dreams of wealth and home becoming inextricably entwined with the Greek cause—compelling him, at the risk of sacrificing his life with Thomna, to a level of selflessness and heroism he has never before imagined. *Beyond the Aegean* is a novel dramatically, historically, and emotionally powerful,

a novel that both stands uncompromisingly on its own and brings to a close Elia Kazan’s commanding saga of one immigrant life.

Kazan on Film

The Master Director Discusses His Film *Newmarket Press*

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.

Elia Kazan

A Biography *Harper Collins*

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. Ebulient 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.

Real Life Drama

The Group Theatre and America, 1931-1940 *Vintage*

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.

Tennessee Williams and Elia Kazan

A Collaboration in the Theatre Cambridge University Press

This is a book-length study of the intense creative relationship between Tennessee Williams and Elia Kazan.

Timebends

A Life Grove/Atlantic, Inc.

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 Salesmanand 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.

The Contender

The Story of Marlon Brando HarperCollins

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.

The Skin of Our Teeth

Play in Three Acts Samuel French, Inc.

"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 Intent to Live

Achieving Your True Potential As an Actor Bantam

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.

The Friedkin Connection

A Memoir Harper Collins

The long-awaited memoir from the Academy Award-winning director of such legendary films as The French Connection, The Exorcist, and To Live and Die in LA, The Friedkin Connection takes readers from the streets of Chicago to the suites of Hollywood and from the sixties to today, with autobiographical storytelling as fast-paced and intense as any of the auteur's films. William Friedkin, maverick of American cinema, offers a candid look at Hollywood, when traditional storytelling gave way to the rebellious and alternative; when filmmakers like him captured the paranoia and fear of a nation undergoing a cultural nervous breakdown. The Friedkin Connection includes 16 pages of black-and-white photographs.

Elia Kazan

A Life Anchor Books

The noted stage and film director and novelist recounts his long, eventful life--from Turkish boyhood

to American success--and his career, sharing his experiences with other stage and screen notables

Inside the Dream Palace

The Life and Times of New York's Legendary Chelsea Hotel *Simon and Schuster*

The Chelsea Hotel, since its founding by a visionary French architect in 1884, has been an icon of American invention: a cultural dynamo and haven for the counterculture, all in one astonishing building. Sherill Tippins, author of the acclaimed *February House*, delivers a masterful and endlessly entertaining history of the Chelsea and of the successive generations of artists who have cohabited and created there, among them Thomas Wolfe, Dylan Thomas, Arthur Miller, Allen Ginsberg, Bob Dylan, Janis Joplin, Leonard Cohen, Patti Smith, Robert Mapplethorpe, Andy Warhol, Sam Shepard, Sid Vicious, and Dee Dee Ramone. Now as legendary as the artists it has housed and the countless creative collaborations it has sparked, the Chelsea has always stood as a mystery as well: why and how did this hotel become the largest and longest-lived artists' community in the known world? Inside the Dream Palace is the intimate and definitive story.

The Arrangement

Elia Kazan

The Cinema of an American Outsider *Bloomsbury Publishing*

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

Montgomery Clift

A Biography *Open Road Media*

"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.

The Dervish *Hal Leonard Corporation*

(Book). The first Arab Spring: revolution and passion seethe and erupt in this action-packed romance during the dying days of the Ottoman Empire. Kazan's novel takes us intimately behind the veil, to see and experience the Ottoman world, to let us view, from the "other" side, how the cultural and political antagonisms between the Occident and the Orient of the past century look. There are no easy villains or heroes in this story. Only ardent, unforgettable characters. An American war widow seeks emotional asylum with her sister at the American Consulate in Constantinople during the Allied occupation in 1919. Through a crossstitched pattern of synchronicity Kazan's heroine becomes a vital thread in the fate of Mustafa Kemal (later Atatürk) and his battle for his country's freedom. Based on firsthand accounts of the Turkish nationalist resistance, *The Dervish* details the extraordinary events that culminated in 1923 with the creation of the Republic of Turkey. The *Dervish* is the dramatic culmination of Kazan's acclaimed novel *Halide's Gift*, the story of two sisters bound by an extraordinary friendship, and torn apart by their love of radically different men. Translated into seven languages, the novel, according to *Publishers Weekly*, uncovers "an Islamic world on the brink of change that is carefully detailed and convincing." The *Washington Post* called Kazan's work "Engrossing..." and *Booklist* wrote, "Kazan has written a politically intriguing and uniquely stylized novel with a subject matter that is refreshingly untrod." A master of Turkish studies, she conveys this story with the mystique of billowing incense." The *Dervish* will set readers' heads whirling with its powerful story of political and social power plays. Suspense grows a la Le Carre, as do the parallels to the latest news flashes from our own times of Mideast turmoil.

Tennessee Williams: Mad Pilgrimage of the Flesh *W. W. Norton & Company*

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.

The Men in My Life

A Memoir of Love and Art in 1950s Manhattan *HarperCollins*

Acclaimed biographer Patricia Bosworth recalls her emotional coming of age in 1950s New York in this profound and powerful memoir, a story of family, marriage, tragedy, Broadway, and art, featuring a rich cast of well-known literary and theatrical figures from the period. From Bosworth—acclaimed biographer of Montgomery Clift, Diane Arbus, Marlon Brando, and Jane Fonda—comes a series of vivid confessions about her remarkable journey into womanhood. This deeply-felt memoir is the story of a woman who defied repressive 1950s conventions while being shaped by the notable men in her life. Born into privilege in San Francisco as the children of famous attorney Bartley Crum and novelist Gertrude, Patricia and her brother Bart Jr. lead charmed lives until their father's career is ruined when he defends the Hollywood Ten. The family moves to New York, suffering greater tragedy when Bart Jr. kills himself. However, his loving spirit continues to influence Patricia as she fights to succeed as an actress and writer. Married and divorced from an abusive husband before she's twenty, she joins the famed Actors Studio. She takes classes with Lee Strasberg alongside Marilyn Monroe, Paul Newman, and others; she works on Broadway opposite Paul Muni, Helen Hayes, and Elaine Stritch; Gore Vidal and Elia Kazan become her mentors. Her anecdotes of theatre's Golden Age have never been told before. At the zenith of her career, about to film *The Nun's Story* with Audrey Hepburn, Patricia faces a decision that changes her forever. *The Men in My Life* is about survival, achieving your goals, and learning to love. It's also the story of America's most culturally pivotal era, told through the lens of one insider's extraordinary life.

Mad at the World: A Life of John Steinbeck *W. W. Norton & Company*

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 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 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.

The Assassins

Master Sergeant Cesario Flores is a troubled man. A career non-com, he feels safe in his well-ordered life. So when his precious daughter Juana joins the tuned-in, dropped-out generation, Flores breaks into little pieces ... with murder the result. *The Assassins* is set in the United States during the '70s, a violent time at home and abroad. It's about two specific murders, but more than that, it focuses on a murderous way of life.

Follies of God

Tennessee Williams and the Women of the Fog *Vintage*

"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"--

Room to Dream *Random House*

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

Kazan Revisited *Wesleyan University Press*

A groundbreaking filmmaker dogged by controversy in both his personal life and career, Elia Kazan was one of the most important directors of postwar American cinema. In landmark motion pictures such as *A Streetcar Named Desire*, *On the Waterfront*, *East of Eden*, and *Splendor in the Grass*, Kazan crafted an emotionally raw form of psychological realism. His reputation has rested on his Academy award-winning work with actors, his provocative portrayal of sexual, moral, and generational conflict, and his unpopular decision to name former colleagues as Communists before the House Un-American Activities Committee in 1952. But much of Kazan’s influential cinematic legacy remains unexamined. Arriving in the wake of his centenary, *Kazan Revisited* engages and moves beyond existing debates regarding Kazan’s contributions to film, tackling the social, political, industrial, and aesthetic significance of his work from a range of critical perspectives. Featuring essays by established film critics and scholars such as Richard Schickel (*Time*), Victor Navasky (*The Nation*), Mark Harris (*Entertainment Weekly*), Kent Jones (*Film Comment*), Jonathan Rosenbaum (*Essential Cinema*, 2004), Jeanine Basinger (*The Star Machine*, 2007), and Leo Braudy (*On the Waterfront*, 2008), this book is a must for diehard cinephiles and those new to Kazan alike. Contributors include: JEANINE BASINGER, LEO BRAUDY, LISA DOMBROWSKI, HADEN GUEST, MARK HARRIS, KENT JONES, PATRICK KEATING, SAVANNAH LEE, BRENDA MURPHY, VICTOR NAVASKY, BRIAN NEVE, JONATHAN ROSENBAUM, RICHARD SCHICKEL, ANDREW TRACY, and SAM WASSON.

Hollywood Hellraisers

The Wild Lives and Fast Times of Marlon Brando, Dennis Hopper, Warren Beatty and Jack Nicholson *Random House*

'I don't know what people expect when they meet me. They seem to be afraid that I'm going to piss in the potted palm and slap them on the ass.' Marlon Brando 'I should have been dead ten times over. I believe in miracles. It's an absolute miracle that I'm still around.' Dennis Hopper 'The best time to get married is noon. That way, if things don't work out, you haven't blown the whole day.' Warren Beatty 'You only lie to two people in your life: your girlfriend and the police.' Jack Nicholson They're the baddest bad asses Hollywood has ever seen: Marlon Brando, Dennis Hopper, Warren Beatty and Jack Nicholson. These are men for whom rules did not apply, men for whom normal standards of behaviour were simply too wearisome to worry about. These are men who brawled, boozed, snorted and shagged their way into legend-hood - but along the way they changed acting and the way movies were made forever. *Hollywood Hellraisers* is a whistle-stop tour of jaw-dropping sexual activity, misbehaviour of an Olympic standard, all-out excess and genuine madness. It's a wonder Hollywood survived.

Collaborators

Elia Kazan, Arthur Miller & Marilyn Monroe : a Play

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.

Mike Nichols

A Life *Penguin*

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 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.

The Many Lives of Cy Endfield

Film Noir, the Blacklist, and Zulu *University of Wisconsin Pres*

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.

Dropped Names

Famous Men and Women As I Knew Them *Harper Collins*

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.

And Then One Day

A Memoir *Penguin UK*

Naseeruddin Shah's sparkling memoir of his early years, 'from zero to thirty-two', spans his extraordinary journey from a feudal hamlet near Meerut, to Catholic schools in Nainital and Ajmer, and finally to stage and film stardom in Mumbai. Along the way, he recounts his passages through Aligarh University, the National School of Drama and the Film and Television Institute of India, where his luck finally began to change. And Then One Day tells a compelling tale, written with rare honesty and consummate elegance, leavened with tongue-in-cheek humour. There are moving portraits of family members, darkly funny accounts of his schooldays, and vivid cameos of directors and actors he has worked with, among them Ebrahim Alkazi, Shyam Benegal, Girish Karnad, Om Puri and Shabana Azmi. The accounts of his struggle to earn a living through acting, his experiments with the craft, his love affairs, his early marriage, his successes and failures are narrated with remarkable frankness and objective self-assessment. Brimming with delightful anecdotes as well as poignant, often painful revelations, this book is a tour de force.

Magical Muse

Millennial Essays on Tennessee Williams *University of Alabama Press*

In this unique and engaging collection, twelve essays celebrate the legacy of one of America's most important playwrights and investigate Williams's enduring effect on America's cultural, theatrical, and literary heritage. Like Faulkner before him, Tennessee Williams gave universal appeal to southern characters and settings. His major plays, from Cat on a Hot Tin Roof and The Glass Menagerie to A Streetcar Named Desire and Night of the Iguana, continue to capture America's popular imagination, a significant legacy. Though he died in 1983, only recently have Williams's papers become available to the public, bringing to light a number of intriguing discoveries—letters, drafts, and several unpublished and unproduced plays. These recent developments make a reassessment of Williams's life and work both timely and needed. The essays in this collection originated as presentations at the 27th annual Alabama Symposium on English and American Literature at The University of Alabama in 1999. The book addresses a wide range of topics, among them the influence of popular culture on Williams's plays, and, in turn, his influence on popular culture; his relationship to Hollywood and his struggles with censorship, Hollywood standards, and the competing vision of directors such as Elia Kazan; his depictions of gender and sexuality; and issues raised by recently discovered plays. Anyone interested in American literature and drama will find this collection of fresh, accessible essays a rewarding perspective on the life, work, and legacy of one of the bright stars of American theatre.

Memoirs

Patricia Neal

An Unquiet Life *University Press of Kentucky*

Major Motion Picture Adaptation Coming Soon The internationally acclaimed actress Patricia Neal (1926–2010) was a star on stage, film, and television for more than sixty years. On Broadway she appeared in such lauded productions as Lillian Hellman's *Another Part of the Forest*, winning the first Tony award. In Hollywood she starred opposite the likes of John Wayne, Paul Newman, John Garfield, and Gary Cooper in some thirty films. She is perhaps best known for her portrayal of Alma Brown in *Hud*, which earned her the 1963 Academy Award for Best Actress. But there was much more to Neal's life. She was born in Packard, Kentucky, though she spent most of her childhood in Knoxville, Tennessee. For a time, Neal became romantically involved with Gary Cooper, her married costar in *The Fountainhead*. In 1953, Neal wed famed children's author Roald Dahl, a match that would bring her five children and thirty years of dramatic ups and downs. At the pinnacle of her screen career, Neal suffered a series of strokes which left her in a coma for twenty-one days, and *Variety* even ran a headline erroneously stating that she had died. After a difficult recovery, Neal returned to film acting, earning a second Academy Award nomination for *The Subject Was Roses* (1968). She appeared in several television movie roles in the 1970s and 1980s and won a Golden Globe for Best Actress in a Dramatic TV Movie in 1971 for *The Homecoming*. Adapted as a major motion picture (filmed as *An Unquiet Life*) starring Hugh Bonneville, Keeley Hawes, and Sam Heughan, Patricia Neal: *An Unquiet Life* is the first critical biography detailing the actress's impressive film career and remarkable personal life. Author Stephen Michael Shearer conducted numerous interviews with Neal, her professional colleagues, and her intimate friends and was given access to the actress's personal papers. The result is an honest and comprehensive portrait of an accomplished woman who lived her life with determination and bravado.

The Journals of Spalding Gray *Vintage*

The personal diaries of the noted playwright, screenwriter, and actor offers insight into his evolution as an artist, his conflicted celebrity, and the struggles with depression that culminated in his 2004

suicide.

The Ragman's Son *Simon & Schuster*

Kirk Douglas's skilful and passionate autobiography charts the rise of the son of an illiterate Russian-Jewish ragman who became a Hollywood legend. With unflinching humour and frankness he reveals the inside story of more than forty years of stardom, alongside Sinatra, Wayne and Olivier - and his relationships with movie goddesses like Crawford, Hayworth and Dietrich. Rich in unforgettable anecdotes that capture the true spirit of the golden years of Hollywood and Broadway, this is an autobiography that reads like a novel, narrated by the unmistakable voice of a true superstar.

Life the Movie**How Entertainment Conquered Reality** *Vintage*

Examining such diverse topics as O. J. Simpson, Martha Stewart, Court TV, and Clinton vs. Kenneth Starr, an awardwinning writer explores the transformation of modern life into an entertainment medium, explaining how everything from religion to politics has become a form of show business. Reprint. 17,500 first printing.

The Hawkline Monster**A Gothic Western** *Canongate Books*

Magic Child, a fifteen-year old Indian girl, wanders into the wrong whorehouse. She is looking for the right men to kill the monster. The monster that lives in the ice caves under the basement of Miss Hawkline's yellow house. Richard Brautigan takes the reader on a heroic, magical adventure through Eastern Oregon. The Hawkline Monster confirms his place as one of the twentieth century's most exciting writers.