

[EPUB] George Cukor: A Double Life : A Biography Of The Gentleman Director

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George Cukor-Patrick McGilligan 2013 One of the highest-paid studio contract directors of his time and dubbed the “women’s director”, George Cukor was five times nominated for an Academy Award as Best Director, and he was a homosexual—a rarity among the top echelon. Patrick McGilligan’s biography reveals how Cukor persevered within a system fraught with bigotry while becoming one of Hollywood’s consummate filmmakers.

George Cukor-Murray Pomerance 2015-07-07 George Cukor is one of the studio era’s most famous and admired directors, with many of the American cinema’s most beloved classics to his credit, including The Women, Gaslight, Adam’s Rib, A Star is Born, and My Fair Lady to his credit. Not himself a scriptwriter, he was particularly adept at choosing which properties to adapt and then managing the adaptation process with verve and effectiveness. What makes for a good adapter, for a talented master of ceremonies who knows where to put everything and everybody (including the camera)? Who knows how to make a property his own even while enhancing the value it has as belonging to someone else? The essays in this volume provide a series of complementary answers to those questions. Though many of his films are celebrated, Cukor has hitherto not received appropriate critical attention. Cukor’s interest in the various forms of indoor cinema lacked the generic focus of Ford’s westerns and Hitchcock’s thrillers. His style was theatricality writ large, a successful transference to the screen of what he had learned from his successful Broadway career, including the outsized, often flamboyant handling of emotionality. Yet Cukor was also a man of the cinema, fascinated by the ever-developing potentials of his adopted medium, as shown by the more than fifty films he directed in a career that endured from the early sound era into the 1970s.

Robert Altman-Patrick McGilligan 1989-07-15 The most prodigal, prolific, and visionary director to emerge from post-sixties Hollywood, Robert Altman is a man whose mystique sometimes threatens to overshadow his many critically acclaimed films (including MASH).



George Cukor-Emanuel Levy 1994 Drawing on personal correspondence and interviews with more than 100 Hollywood icons, this biography chronicles Cukor’s life, career, and cinematic achievements

George Cukor-George Cukor 2001 For investing movies with an image of style and glamour George Cukor (1899–1983) is considered one of the founding fathers of the Golden Age of Hollywood. The roll call of the great films he made and the stars he directed validates his rank as one of cinema’s greatest moviemakers. “The only really important thing I have to say about George Cukor,” Katharine Hepburn proclaimed, “is that all the other directors I have worked with starred themselves. But George ‘starred’ the actor. He didn’t want people to say ‘this great director.’ He wanted them to say ‘this great actor.’ ” Along with introducing Hepburn and Greta Garbo to American audiences, he worked with many of the most acclaimed movie actresses of his day, including Vivien Leigh, Olivia de Havilland, Jean Harlow, Elizabeth Taylor, Joan Crawford, Ingrid Bergman, Ava Gardner, Claudette Colbert, Angela Lansbury, Judy Holliday, Audrey Hepburn, and Marilyn Monroe. These interviews are a pleasure to read because Cukor is so immersed in his subject and so forthright in his observations. He comes to life immediately with disarming candor and infectious enthusiasm for cinema and the people who make it. In addition to discussing his romantic comedies, Cukor talks about his famous screen adaptations of classic novels and plays, including Little Women (1933) and David Copperfield (1935). His experience of being fired by producer David O. Selznick partway through the shooting of Gone With the Wind (1939) surfaces in nearly every interview. Instead of having his career derailed by this dismissal, however, he continued his rise as one of America’s premier directors. In his cornucopia of films are Holiday (1938), The Philadelphia Story (1940), Adam’s Rib (1949), Born Yesterday (1950), A Star Is Born (1954), Let’s Make Love (1960), and My Fair Lady (1964). Cukor was a man of myriad dimensions. In his last years he opened up about his private life and his previously undisclosed homosexuality. He was ardent in his friendships and single-minded in his devotion to making quality movies for a popular audience. Robert Emmet Long, a literature and film scholar and writer living in Fulton, New York, is the author or editor of more than forty books, including John Huston: Interviews (University Press of Mississippi).

Full Service-Scotty Bowers 2012-02-14 Now the subject of the hit documentary Scotty and the Secret History of Hollywood, praised by Vanity Fair as “full of revelations” and Entertainment Weekly as “deliciously salacious,” Full Service is the remarkable true story of Scotty Bowers, the “gentleman hustler,” during the heyday of classic Hollywood. Newly discharged from the Marines after World War II, Bowers arrived in Hollywood in 1946. Young, charismatic, and strikingly handsome, he quickly caught the eye of many of the town’s stars and starlets. He began sleeping with some himself, and connecting others with his coterie of young, attractive, and sexually free-spirited friends. His own lovers included Edith Piaf, Spencer Tracy, Vivien Leigh, Cary Grant, and the abdicated King of England Edward VIII, and he arranged tricks or otherwise crossed paths with Tennessee Williams, Charles Laughton, Vincent Price, Katharine Hepburn, Rita Hayworth, Errol Flynn, Gloria Swanson, Noël Coward, Mae West, James Dean, Rock Hudson and J. Edgar Hoover, to name but a few. Full Service is not only a fascinating chronicle of Hollywood’s sexual underground, but also exposes the hypocrisy of the major studios, who used actors to propagate a myth of a conformist, sexually innocent America knowing full well that their stars’ personal lives differed dramatically from this family-friendly mold. As revelation-filled as Hollywood Babylon, Full Service provides a lost chapter in the history of the sexual revolution and is a testament to a man who provided sex, support, and affection to countless people.



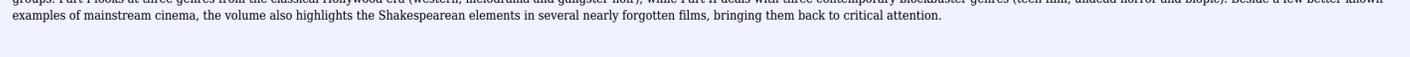
Nicholas Ray-Patrick McGilligan 2011-07-12 From award-winning biographer Patrick McGilligan comes an eye-opening life of the troubled filmmaker behind Rebel Without a Cause Nicholas Ray spent the glory years of his career creating films that were dark, emotionally charged, and haunted by social misfits and bruised young people consumed by private anguish—from his career-defining debut, they Live by Night (1948), to his enduring masterwork, Rebel Without a Cause (1955); from the noir thriller In a Lonely Place (1950), pairing his second wife, the blond bombshell Gloria Grahame, with Humphrey Bogart, to cult pictures like Johnny Guitar (1954) and Bigger Than Life (1956). Yet his work on-screen is more than matched by the passions and struggles of his personal story—one of the most dramatic lives of any major Hollywood filmmaker. In Nicholas Ray: The Glorious Failure of an American Director, Patrick McGilligan offers a revelatory biography of Ray, a man whose troubled life was marked by creative peaks and valleys alike. As a young man, Ray personified the rambling spirit of a twentieth-century America, learning from luminaries like Thornton Wilder and Frank Lloyd Wright; mingling with future legends like Elia Kazan, Joseph Losey, and John Houseman; and carousing with musicians like Lead Belly and Woody Guthrie. Notoriously self-destructive but irresistibly alluring—to men and women alike—Ray empathized with the broken and misunderstood, a talent that allowed him to create characters of true complexity on-screen. His youthful association with radical politics nearly killed his nascent film career—until a secret agreement to cooperate with the House Committee on Un-American Activities saved him. His tumultuous second marriage, to Grahame, was shattered after Ray found her in bed with his teenage son from his first marriage. He romanced stars and starlets, including Marilyn Monroe, Shelley Winters, Joan Crawford, and the teenage Natalie Wood, but never enjoyed a stable home life. The triumph of Rebel Without a Cause, his masterpiece of teenage angst, led to a burgeoning partnership with James Dean, but Dean’s untimely death devastated the filmmaker, who fell into a spiral of drinking and drug addiction. Less than a decade later, Ray’s career was effectively over . . . until the adoration of European critics, and a frantic last-ditch burst of creativity, nearly restored him to glory before his tragic early death in 1979. Meticulously detailed and compulsively readable, this new biography reconstructs the tortuous journey of one of the most enduringly fascinating figures in American film.

What Price Hollywood?-Elyce Rae Helford 2020-06-23 During the early Hollywood sound era, studio director George Cukor produced nearly fifty films in as many years, famously winning the Best Director Oscar at the 1964 Academy Awards for My Fair Lady. His collaborations with so-called difficult actresses such as Katharine Hepburn, Judy Garland, and Marilyn Monroe unsettled producers even as his ticket sales lined their pockets. Fired from Gone with the Wind for giving Vivien Leigh more screen time than Clark Gable, Cukor quickly earned a double-sided reputation as a “woman’s director.” While the label celebrated his ability to help actresses deliver their best performances, the epithet also branded the gay director as suitable only for work on female-centered movies such as melodramas and romantic comedies. Desperate for success after a failed drag film nearly ended his career, Cukor swore to work within Hollywood’s constraints. Nevertheless, What Price Hollywood? Gender and Sex in the Films of George Cukor finds that Cukor continued to explore gender and sexuality on-screen. Drawing on a broad array of theoretical lenses, Elyce Rae Helford examines how Cukor’s award-winning films -- titles including My Fair Lady and The Philadelphia Story -- as well as his lesser-known films engage Hollywood masculinity and gender performativity through camp, drag, and mixed genres. Blending biography with critical analysis of more than twenty-five films, What Price Hollywood? tells the story of a once-in-a-generation director who produced some of the best films in history.



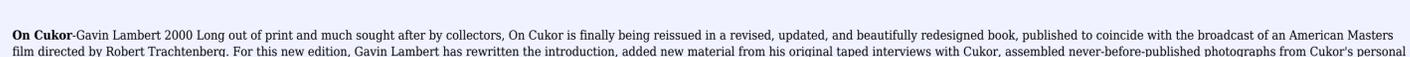
Fritz Lang-Patrick McGilligan 2013-09-01 The name of Fritz Lang—the visionary director of Metropolis, M, Fury, The Big Heat, and thirty other unforgettable films—is hallowed the world over. But what lurks behind his greatest legends and his genius as a filmmaker? Patrick McGilligan, placed among “the front rank of film biographers” by the Washington Post, spent four years in Europe and America interviewing Lang’s dying contemporaries, researching government and film archives, and investigating the intriguing life story of Fritz Lang. This critically acclaimed biography—lauded as one of the year’s best nonfiction books by Publishers Weekly—reconstructs the compelling, flawed human being behind the monster with the monocle.

Cowboy Hamlets and zombie Romeos-Kinga Földváry 2020-12-15 The book presents a systematic method of interpreting Shakespeare film adaptations based on their cinematic genres. Its approach is both scholarly and reader-friendly, and its subject is fundamentally interdisciplinary, combining the findings of Shakespeare scholarship with film and media studies, particularly genre theory. The book is organised into six large chapters, discussing films that form broad generic groups. Part I looks at three genres from the classical Hollywood era (western, melodrama and gangster-noir), while Part II deals with three contemporary blockbuster genres (teen film, undead horror and biopic). Beside a few better-known examples of mainstream cinema, the volume also highlights the Shakespearean elements in several nearly forgotten films, bringing them back to critical attention.



Alfred Hitchcock-Patrick McGilligan 2010-10-19 Alfred Hitchcock: A Life in Darkness and Light is the definitive biography of the Master of Suspense and the most widely recognized film director of all time. In a career that spanned six decades and produced more than 60 films - including The 39 Steps, Vertigo, Psycho, and The Birds - Alfred Hitchcock set new standards for cinematic invention and storytelling. Acclaimed biographer Patrick McGilligan re-examines his life and extraordinary work, challenging perceptions of Hitchcock as the “macabre Englishman” and sexual obsessive, and reveals instead the ingenious craftsman, trickster, provocateur, and romantic. With insights into his relationships with Hollywood legends - such as Cary Grant, James Stewart, Ingrid Bergman, and Grace Kelly - as well as his 54-year marriage to Alma Reville and his inspirations in the thriller genre, the book is full of the same dark humor, cliffhanger suspense, and revelations that are synonymous with one of the most famous and misunderstood figures in cinema.

Jack’s Life-Patrick McGilligan 1996-01-26 Describes Nicholson’s childhood in seaside New Jersey, his formative years as an actor and screenwriter in Hollywood, his almost accidental breakthrough, his work in such films as “Chinatown” and “One Flew Over the Cuckoo’s Nest,” and his private life



On Cukor-Gavin Lambert 2000 Long out of print and much sought after by collectors, On Cukor is finally being reissued in a revised, updated, and beautifully redesigned book, published to coincide with the broadcast of an American Masters film directed by Robert Trachtenberg. For this new edition, Gavin Lambert has rewritten the introduction, added new material from his original taped interviews with Cukor, assembled never-before-published photographs from Cukor’s personal collection and updated a complete filmography that includes movies reshot by Cukor without credit. The heart of the book remains intact. In an unusually candid series of taped interviews with Lambert in the early 1970s, one of Hollywood’s finest directors shared some revealing and intimate thoughts on his craft. He discussed his most famous films, including What Price Hollywood?, Dinner at Eight, Little Women, David Copperfield, Camille, Holiday, The Women, The Philadelphia Story, Gaslight, Adam’s Rib, Pat and Mike, The Marrying Kind, It Should Happen to You, A Star is Born, and My Fair Lady. In this fascinating text, George Cukor recalled Hollywood as it evolved during his lifetime, the movies he wanted (but was never able) to make, and the movie (Gone with the Wind) from which he was fired. He sketched vivid portraits of personal friends and professional colleagues, such as Katharine Hepburn, Spencer Tracy, John Barrymore, Greta Garbo, Tallulah Bankhead, David Selznick, Vivien Leigh, Somersett Maugham, Judy Garland, Joan Crawford, Lana Turner, Marilyn Monroe, Cecil Beaton, and many others. And this great survivor signed off with memorable advice on how to remain sane despite the humiliating reversals that fifty years of Hollywood filmmaking inevitably entails. “There will be other studies of George Cukor, but Lambert’s will not be supplanted,” The Los Angeles Times correctly predicted when On Cukor was first published in 1972. Indeed, this rich and glorious portrait remains a seminal work about one of the film industry’s true creative geniuses.

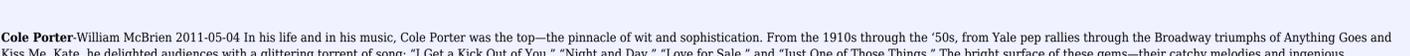
Double Life-Alan Shayne 2013-07-30 “A fascinating, frank and page-turning memoir about the lifelong love affair of two extraordinary men” (Candace Bushnell, author of Sex and the City). The human story at the center of this debate is told in Double Life, a dual memoir by a gay male couple in a fifty-plus-year relationship. With high profiles in the entertainment, advertising, and art communities, the authors offer a virtual timeline of how gay relationships have gained acceptance in the last half-century. At the same time, they share inside stories from film, television, and media featuring the likes of Marlon Brando, Katharine Hepburn, Rock Hudson, Barbra Streisand, Laurence Olivier, Truman Capote, Bette Davis, Robert Redford, Lee Radziwill, and Frances Lear. Double Life is a trip through the entertainment world and a gay partnership in the latter half of the twentieth century. As more and more same sex couples find it possible to say “I do,” the book serves as an important document of how far we’ve come.

Oscar Micheaux: The Great and Only-Patrick McGilligan 2007-06-12 Profiles the pioneering director of African-American cinema, discussing his childhood in South Dakota, his direction of numerous films before black-produced movies could be shown in white theaters, and his influence on American black culture.



Dancing on the Ceiling-Stephen M. Silverman 2019-04-03 The first book to explore the life and extraordinary work of the legendary moviemaker who directed Singin’ in the Rain, On the Town, and Funny Face, from the author of David Lean (“Silverman has captured one of the world’s truly great filmmakers”—Billy Wilder). Stanley Donen is the man who forever changed the Hollywood musical, moving it away from the Busby Berkeley extravagance to a felt integration of the songs and dances. He is also the man who helped shape the sophisticated romance exemplified by Indiscreet and Charade. The author, with Donen’s cooperation, has brilliantly revealed Donen’s fifty-year career—first in the theater, next in Hollywood, and then abroad. We see Donen’s collaborations with Fred Astaire, Cary Grant, Gene Kelly, and Frank Sinatra. And we see his work with Rodgers and Hart, Alan Lerner, Comden and Green, Roger Edens, Arthur Freed, Michael Kidd, and Bob Fosse. We watch Donen growing up in the South in the 1930s, seeking refuse at movies, watching Fred Astaire dance on the screen, and forever changed by it. And then at sixteen, fleeing to New York, where he lands his first job in the chorus of the groundbreaking musical Pal Joey, directed by George Abbott, starring Gene Kelly...and appearing next in Best Foot Forward. We follow Donen west to MGM (first he was a chorus boy, then assistant choreographer)...next embellishing Anchors Aweigh, dreaming up the almost technically impossible notion of having its star, Gene Kelly, dance with a cartoon character, Jerry the Mouse...and in the next decade making one great musical after another! We hear Donen’s recollections of life and work on the sets of Singin’ in the Rain, Royal Wedding, Funny Face, Seven Brides for Seven Brothers, On the Town, The Pajama Game, Indiscreet, Charade, Two for the Road, Arabesque, Bedazzled, and other movies he directed. We see him through the eyes of more than one hundred of his contemporaries whom, in addition to Donen himself, Silverman has interviewed at length, from Kay Thompson and Billy Wilder to Deborah Kerr, Audrey Hepburn, Debbie Reynolds, Gregory Peck, and Cyd Charisse. Dancing on the Ceiling gives, close up, a great director and a lost Hollywood on whose silver screen wit and charm abounded.

What Price Hollywood?-Elyce Rae Helford 2020-05-22 During the early Hollywood sound era, studio director George Cukor produced nearly fifty films in as many years, famously winning the Best Director Oscar at the 1964 Academy Awards for My Fair Lady. His collaborations with so-called difficult actresses such as Katharine Hepburn, Judy Garland, and Marilyn Monroe unsettled producers even as his ticket sales lined their pockets. Fired from Gone with the Wind for giving Vivien Leigh more screen time than Clark Gable, Cukor quickly earned a double-sided reputation as a “woman’s director.” While the label celebrated his ability to help actresses deliver their best performances, the epithet also branded the gay director as suitable only for work on female-centered movies such as melodramas and romantic comedies. Desperate for success after a failed drag film nearly ended his career, Cukor swore to work within Hollywood’s constraints. Nevertheless, What Price Hollywood? Gender and Sex in the Films of George Cukor finds that Cukor continued to explore gender and sexuality on-screen. Drawing on a broad array of theoretical lenses, Elyce Rae Helford examines how Cukor’s award-winning films -- titles including My Fair Lady and The Philadelphia Story -- as well as his lesser-known films engage Hollywood masculinity and gender performativity through camp, drag, and mixed genres. Blending biography with critical analysis of more than twenty-five films, What Price Hollywood? tells the story of a once-in-a-generation director who produced some of the best films in history.



Cole Porter-William McBrien 2011-05-04 In his life and in his music, Cole Porter was the top—the pinnacle of wit and sophistication. From the 1910s through the ‘50s, from Yale pep rallies through the Broadway triumphs of Anything Goes and Kiss Me, Kate, he delighted audiences with a glittering torrent of song: “I Get a Kick Out of You.” “Night and Day,” “Love for Sale,” and “Just One of Those Things.” The bright surface of these gems—their catchy melodies and ingenious lyrics—made them instant pop hits. Their more subtle qualities and their musical and emotional depth have made them lasting standards, among the greatest glories of the American songbook. In Cole Porter, William McBrien has thoroughly captured the creator of these songs, whose life was one not only of wealth and privilege but also of tragedy, secrecy, and courage. A prodigal young man, Porter found his aesthetic and emotional anchor in a long, loving, if sexless marriage, while continuing to maintain many discreet affairs with men. In 1937, at the height of his success, he suffered a near-fatal riding accident; his last eighteen years were marked by pain, drugs, and repeated operations on his legs, years of physical agony but unstinting artistic achievement. Here is the book that Porter’s fans have long hoped for—a life that informs the great music and lyrics though illuminating glimpses of the hidden, complicated, private man.

Ingrid-Charlotte Chandler 2008-02 A portrait based on firsthand interviews and conversations with fellow stars, directors, and friends offers insight into Ingrid Bergman’s professional achievements and scandalous decision to abandon her family for a life in Italy with Roberto Rossellini.



Back Story (Caught Dead in Wyoming, Book 6)-Patricia McLinn 2017-10-26 Even long memories fade, but murder never dies. Elizabeth Dannihier has been among TV journalism’s elite. But divorcing her network exec husband ends not only her marriage but her career, and she’s banished to tiny KWMT in Sherman, Wyoming, to finish out her contract. Now she’s exploring what comes next - in her career, her life and her relationships with family, friends and those who’d like to be more than friends. But she’s not being left in peace to wrestle with these issues because she keeps being drawn in to murder investigations. Now Elizabeth, and handsome KWMT colleague Mike Paycik, rugged rancher Tom Burrell, and her colorful cast of collaborators, plunge into mysteries from the past that threaten the present. To succeed, they must untangle characters and plotlines from a long-hidden Back Story. Don't miss any of Elizabeth Dannhier's Caught Dead in Wyoming adventures: Sign Off Left Hanging Shoot First Last Ditch Look Live Back Story Cold Open Hot Roll Reaction Shot Body Trace (2021) "Colorful characters, intriguing, intelligent mystery, plus the state of Wyoming leaping off every page." -- Emilie Richards, USA Today bestselling author What readers are saying about the Caught Dead in Wyoming series: "McLinn's mysteries set in Wyoming are addictive. The writing is excellent, the twists and turns keep the brain engaged, and Elizabeth's wry commentary keeps a smile on my face." "I love the whole series Caught Dead in Wyoming. The writing is witty and sharp; the story is gripping; and the characters are so realistic. Even the supporting characters are fully defined and interesting. What I didn't expect was a renewed appreciation given by this "inside" view of the world of journalism. With all the current focus on Fake News, I loved being reminded of how vital news people are to our society. E.M. Dannhier changes her community and certain individuals - for the better - due to her dogged pursuit of truth and justice." "I confess to being addicted to this series and characters. I LIKE them. I wish they were real." "E.M.'s internal monologues are sharp, snappy and often hilarious." "A terrific series with a western flair. . . . Great characters that you would want as your friends. Smart, funny, but not perfect." "Hoping this series lasts forever!" "McLinn has created in E.M. a female protagonist who is flawed but likable, never silly or cartoonish, and definitely not made of cardboard." More cozy mystery from Patricia McLinn: Secret Sleuth series Death on the Diversion Death on Torrid Avenue Death on Beguiling Way Death on Covert Circle Death on Shady Bridge If you like mystery with romance and a bit of humor, try also: Proof of Innocence Price of Innocence Ride the River: Rodeo Knights (includes cameos from Caught Dead in Wyoming characters)

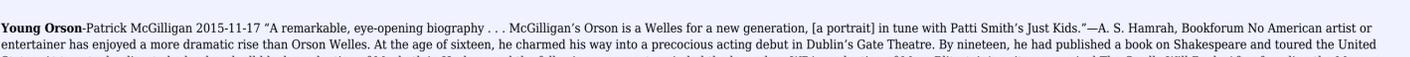
Backstory 5-Patrick McGilligan 2010 Looks at how Hollywood is changing to meet economic and creative challenges. This title probes the working methods of a diverse range of screenwriters to explore how they come up with their ideas, how they go about adapting a stage play or work of fiction, and whether their variegated life experiences contribute to the success of their writing.



Tender Comrades-Patrick McGilligan 2012-07 More than sixty years ago, McCarthyism silenced Hollywood. In the pages of Tender Comrades, those who were suppressed, whose lives and careers were ruined, finally have their say. A unique collection of profiles in cinematic courage, this extraordinary oral history brings to light the voices of thirty-six blacklist survivors (including two members of the Hollywood Ten), seminal directors of film noir and other genres, starring actresses and memorable supporting players, top screenwriters, and many less known to the public, who are rescued from obscurity by the stories they offer here that, beyond politics, open a rich window into moviemaking during the Golden Age of Hollywood.



Born Yesterday-Garson Kanin 2002 THE STORY: The vulgar, egotistic junkman Harry Brock has come to a swanky hotel in Washington to make crooked deals with government big-wigs. He has brought with him the charming but dumb ex-chorus girl Billie, whose lack of social graces embarrass



Young Orson-Patrick McGilligan 2015-11-17 “A remarkable, eye-opening biography . . . McGilligan’s Orson is a Welles for a new generation, [a portrait] in tune with Patti Smith’s Just Kids.”—A. S. Hamrah, Bookforum No American artist or entertainer has enjoyed a more dramatic rise than Orson Welles. At the age of sixteen, he charmed his way into a precocious acting debut in Dublin’s Gate Theatre. By nineteen, he had published a book on Shakespeare and toured the United States. At twenty, he directed a landmark all-black production of Macbeth in Harlem, and the following year masterminded the legendary WPA production of Marc Blitzstein’s agitprop musical The Cradle Will Rock. After founding the Mercury Theatre, he mounted a radio production of The War of the Worlds that made headlines internationally. Then, at twenty-four, Welles signed a Hollywood contract granting him unprecedented freedom as a writer, director, producer, and star—paving the way for the creation of Citizen Kane, considered by many to be the greatest film in history. Drawing on years of deep research, acclaimed biographer Patrick McGilligan conjures the young man’s Wisconsin background with Dickensian richness and detail: his childhood as the second son of a troubled industrialist father and a musically gifted, politically active mother; his youthful immersion in theater, opera, and magic in nearby Chicago; his teenage sojourns through rural Ireland, Spain, and the Far East; and his emergence as a maverick theater artist. Sifting fact from legend, McGilligan unearths long-buried writings from Welles’s school years; delves into his relationships with mentors Dr. Maurice Bernstein, Roger Hill, and Thornton Wilder; explores his partnerships with producer John Houseman and actor Joseph Cotten; reveals the truth of his marriage to actress Virginia Nicolson and rumored affairs with actresses Dolores Del Rio and Geraldine Fitzgerald (including a suspect paternity claim); and traces the story of his troubled brother, Dick Welles, whose mysterious decline ran counter to Orson’s swift ascent. And, through it all, we watch in awe as this whirlwind of talent—hailed hopefully from boyhood as a “genius”—collects the raw material that he and his co-writer, the cantankerous Herman J. Mankiewicz, would mold into the story of Charles Foster Kane. Filled with insight and revelation—including the surprising true origin and meaning of “Rosebud”—Young Orson is an eye-opening look at the arrival of a talent both monumental and misunderstood.



The Matchmaker-Thornton Wilder 1957 "This play is a rewritten version of the play "The merchant of Yonkers" which was directed in 1938 ..."--P. [4].

Gideon-Paddy Chayefsky 1962 THE STORY: As outlined by John McClain: The people of Israel, having worshipped a succession of gods with small success, are about to be overwhelmed by the hordes of the Midianites. Gideon, pursuing his inept labors in the fields, is visited by a

Double Lives: Film Composers in the Concert Hall-James Wierzbicki 2019-02-21 Double Lives: Film Composers in the Concert Hall is a collection of fifteen essays dealing with ‘iconic’ film composers who, perhaps to the surprise of many fans of film music, nevertheless maintained lifelong careers as composers for the concert hall. Featured composers include Erich Wolfgang Korngold, Franz Waxman, Miklós Rózsa, Bernard Herrmann, Nino Rota, Leonard Rosenman, and Ennio Morricone. Progressing in chronological order, the chapters offer accounts of the various composers’ concert-hall careers and descriptions of their concert-hall styles. Each chapter compares the composer’s music for films with his or her music for the concert hall, and speculates as to how music in one arena might have affected music in the other. For each composer discussed in the book, complete filmographies and complete works lists are included as appendices. Double Lives: Film Composers in the Concert Hall is accessible for scholars, researchers, and general readers with an interest in film music and concert music.

Me-Katharine Hepburn 2011-10-12 A NEW YORK TIMES Notable Book of the Year “In her book about her life, Miss Hepburn insists that that woman in the movies was not her at all. ‘I’m not going to hide behind you anymore,’ she says. ‘Who are you anyway? You’re not me.’ Sure she is. The WOMAN in the book is cocky, fearless, smart, capable, and human, on screen and off.”—Anna Quindlen, The New York Times Admired and beloved by movie audiences for more than sixty years, four-time Academy Award winner Katharine Hepburn is an American classic and an extraordinary, enduring presence on the international cultural scene. Yet her private life has been obscured by mystery. Now Miss Hepburn breaks her long-kept silence in this absorbing and provocative memoir. With characteristic gusto and candor, Katharine Hepburn reflects on the events, people, and places that have shaped her life—her childhood and family, her early days in New York, and her experiences with political activism. She talks about the ups and downs of her career, her long friendship with Spencer Tracy, and of course, her close collaborations with several of the leading actors, directors, and producers of the past half century. Me is an unforgettable portrait of Katharine Hepburn as we have not seen her before. “It is the understanding heart revealed just before the final curtain that makes us fall in love with Katharine Hepburn.”—The New York Times Book Review NOTE: This edition does not include photographs.



Gentleman George?-George Duffield 2002

Quentin Tarantino-Quentin Tarantino 1998 Not since Martin Scorsese in the mid-1970s has a young American filmmaker made such an instant impact on international cinema as Quentin Tarantino, whose PULP FICTION won the Cannes Film Festival’s Grand Prix Award. A manic talker, Tarantino obsesses about American pop culture and his favorite movies and movie makers.



Holiday-Philip Barry 1956 "Freespirited Johnny Case finds himself engaged to one girl but preferring the other. The wealthy Seton sisters are his intended, socially proper Julia, and Linda, non-conforming, boyish and fresh. Expecting his future son-in-law to tow the family line, patriarch Edward Seton realizes that Johnny cannot, and having met and fallen for Linda, she and Johnny, two kindred souls, take their life-as-a-holiday in the company of each other."--Publisher's website.

Without Lying Down-Cari Beauchamp 1998-04-23 Cari Beauchamp masterfully combines biography with social and cultural history to examine the lives of Frances Marion and her many female colleagues who shaped filmmaking from 1912 through the 1940s. Frances Marion was Hollywood's highest paid screenwriter—male or female—or almost three decades, wrote almost 200 produced films and won Academy Awards for writing "The Big House" and "The Champ."

George Cukor-Murray Pomerance 2015-07-07 George Cukor is one of the studio era's most famous and admired directors, with many of the American cinema's most beloved classics to his credit, including The Women, Gaslight, Adam's Rib, A Star is Born, and My Fair Lady to his credit. Not himself a scriptwriter, he was particularly adept at choosing which properties to adapt and then managing the adaptation process with verve and effectiveness. What makes for a good adapter, for a talented master of ceremonies who knows where to put everything and everybody (including the camera)? Who knows how to make a property his own even while enhancing the value it has as belonging to someone else? The essays in this volume provide a series of complementary answers to those questions. Though many of his films are celebrated, Cukor has hitherto not received appropriate critical attention. Cukor's interest in the various forms of indoor cinema lacked the generic focus of Ford's westerns and Hitchcock's thrillers. His style was theatricality writ large, a successful transference to the screen of what he had learned from his successful Broadway career, including the outsized, often flamboyant handling of emotionality. Yet Cukor was also a man of the cinema, fascinated by the ever-developing potentials of his adopted medium, as shown by the more than fifty films he directed in a career that endured from the early sound era into the 1970s.

George Cukor-James Bernardoni 1985

The New York Times Book of Movies-Wallace Schroeder 2019-10 A collection of reviews for the 1,000 most important, popular, and influential movies of all time. While critiques of beloved Hollywood milestones from Stanley Kubrick, Steven

Spielberg, Alfred Hitchcock, and Orson Welles are all included, this book is notably a resource for the modern cinema buff and student. Nowhere else can one find this curated collection of reviews with such special features as lists of best films by category and year, as well as unique recommendations and sidebars for the modern viewer—including what to watch and how: from DVD and Blu-Ray to streaming platforms. In an era when most students and fans of film simply rely on the Internet for information, this category killer will prove its worth as a relevant and indispensable gift and reference.

Ronald Colman, a Very Private Person-Juliet Benita Colman 1975

The Philadelphia Story-Philip Barry 1942 Twenty-four hours in the life of a Philadelphia belle, during which she discards an about-to-be second husband to remarry her first mate.

Cary Grant-Scott Eyman 2020-10-20 Film historian and acclaimed New York Times bestselling biographer Scott Eyman has written the definitive biography of Hollywood legend Cary Grant, one of the most accomplished—and beloved—actors of his generation, who remains as popular as ever today. Born Archibald Leach in 1904, he came to America as a teenaged acrobat to find fame and fortune, but he was always haunted by his past. His father was a feckless alcoholic, and his mother was committed to an asylum when Archie was eleven years old. He believed her to be dead until he was informed she was alive when he was thirty-one years old. Because of this experience Grant would have difficulty forming close attachments throughout his life. He married five times and had numerous affairs. Despite a remarkable degree of success, Grant remained deeply conflicted about his past, his present, his basic identity, and even the public that worshipped him in movies such as Gunga Din, Notorious, and North by Northwest. Drawing on Grant's own papers, extensive archival research, and interviews with family and friends, this is the definitive portrait of a movie immortal.