

## Jean Poiret

This is the first book-length study in English on Chabrol since 1970. Chabrol has always been a neglected figure in the French New Wave but has recently been declared 'possibly the greatest living film director in France'. Coincides with the recent renewal of interest in Chabrol, which has seen his back catalogue released in the UK on video.. Celebration of Chabrol's fiftieth film recently, Rien ne va plus prompted many festivals and retrospectives. Publication coincides with Chabrol's new film which is discussed in this study.. Written by one of the liveliest critics in French cinema - author of Contemporary French Cinema.

Covers American and foreign films released in the United States each year, with listings of credits and profiles of screen personalities and award winners

Picking up where he left off in "Finishing the Hat", Sondheim richly annotates his lyrics with personal and theatre history, discussions of his collaborations, and exacting, charming dissections of his work -- both the successes and the failures.

Features A-to-Z listings on such topics as people, films, television shows, and sports figures that have contributed to gay and lesbian popular culture, including entries on The Advocate, "La Cage Aux Folles," and The Village People.

Paul Poiret (1879-1944) led the fashion world in the first decades of the 20th century. His autobiography tells the story of the meteoric rise of a draper's son to the "King of Fashion." From his humble Parisian childhood, to his debut as a couturier, to his experiences during World War I, Poiret reveals all in this captivating tale, first published in 1931. His artistic flair, coupled with his remarkable and highly original cutting skills, enabled him to translate the spirit of Art Deco into revolutionary garments, and his memoirs bring this astonishing period to life. An astute businessman, Poiret describes the expansion of his fashion empire to encompass interior decor and the first designer perfume and evocatively recounts his extravagant parties, where guests paraded in his latest creations.

It can be argued that cinema was created in France by Louis Lumi\_re in 1895 with the invention of the cinZmatographe, the first true motion-picture camera and projector. While there were other cameras and devices invented earlier that were capable of projecting intermittent motion of images, the cinZmatographe was the first device capable of recording and externally projecting images in such a way as to convey motion. Early films such as Lumi\_re's La Sortie de l'usine, a minute-long film of workers leaving the Lumi\_re factory, captured the imagination of the nation and quickly inspired the likes of Georges MZli\_s, Alice Guy, and Charles PathZ. Through the years, French cinema has been responsible for producing some of the world's best directors\_Jean Renoir, Jean-Luc Godard, Fran\_ois Truffaut, and Louis Malle\_and actors\_Charles Boyer, Catherine Deneuve, GZrard Depardieu, and Audrey Tautou. The A to Z of French Cinema covers the history of French film from the silent era to the present in a concise and up to date volume detailing the development of French cinema and major theoretical and cultural issues related to it. This is done through a chronology, an introduction, photographs, a bibliography, and hundreds of cross-referenced dictionary entries on many of the major actors, directors, films, movements, producers, and studios associated with French cinema. Going beyond mere biographical information, entries also discuss the impact and significance of each individual, film, movement, or studio included. This detailed, scholarly analysis of the development of film in France is useful to both the novice and the expert alike.

From the underground to the Oscar-winning, the titillating to the tasteful, the campy to the heartfelt, this is a captivating visual history of the best queer film culture.

Summer blockbusters and independent sleepers; masterworks of Alfred Hitchcock, Billy Wilder, and Martin Scorsese; the timeless comedy of the Marx Brothers and Buster Keaton; animated classics from Walt Disney and Pixar; the finest foreign films ever made. This 2014 edition covers the modern era, from 1965 to the present, while including all the great older films you can't afford to miss—and those you can—from box-office smashes to cult classics to forgotten gems to forgettable bombs, listed alphabetically, and complete with all the essential information you could ask for. NEW Nearly 16,000 capsule movie reviews, with more than 300 new entries NEW More than 25,000 DVD and video listings NEW Up-to-date list of mail-order and online sources for buying and renting DVDs and videos NEW Completely updated index of leading performers MORE Official motion picture code ratings from G to NC-17 MORE Old and new theatrical and video releases rated \*\*\*\* to BOMB MORE Exact running times—an invaluable guide for recording and for discovering which movies have been edited MORE Reviews of little-known sleepers, foreign films, rarities, and classics AND Leonard's all-new personal recommendations for movie lovers • Date of release, running time, director, stars, MPAA ratings, color or black-and-white • Concise summary, capsule review, and four-star-to-BOMB rating system • Precise information on films shot in widescreen format • Symbols for DVDs, videos, and laserdiscs • Completely updated index of leading actors • Up-to-date list of mail-order and online sources for buying and renting DVDs and videos

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This new paperback edition of the The World Encyclopedia of Contemporary Theatre: Europe covers theatre since World War II in forty-seven European nations, including the

nations which re-emerged following the break-up of the former USSR, Czechoslovakia and Yugoslavia. Each national article is divided into twelve sections - History, Structure of the National Theatre Community, Artistic profile, Music Theatre, Theatre for Young Audiences, Puppet Theatre, Design, Theatre, Space and Architecture, Training, Criticism, Scholarship and Publishing and Further Reading - allowing the reader to use the book as a source for both area and subject studies. A new preface and further reading sections by the Series Editor brings the Encyclopedia bang up-to-date making it invaluable to anyone interested in European theatre, as well as students and scholars of performance studies, history, anthropology and cultural studies.

Offers readers a comprehensive reference to the world of film, including more than ten thousand DVD titles, along with information on performers, ratings, running times, plots, and helpful features.

Certain lines define a movie. Marlene Dietrich in *Morocco*: "Anyone who has faith in me is a sucker." Too, there are lines that fit actor and character. Mae West in *I'm No Angel*: "I'm very quick in a slow way." Jane Fonda in *California Suite*: "Fit? You think I look fit? What an awful shit you are. I look gorgeous." From the classics to the grade-B slasher movies, over 11,000 quotes are arranged by over 900 subjects, like accidents, double entendres, eyes (and other body parts!), ice cream, luggage, parasites, and ugliness. Each quote gives the movie title, production company, year of release, speaker of the line, and, when appropriate, a comment putting the quote in context.

This *Critical Companion to the American Stage Musical* provides the perfect introductory text for students of theatre, music and cultural studies. It traces the history and development of the industry and art form in America with a particular focus on its artistic and commercial development in New York City from the early 20th century to the present. Emphasis is placed on commercial, artistic and cultural events that influenced the Broadway musical for an ever-renewing, increasingly broad and diverse audience: the Gilded Age, the Great Depression, the World War II era, the British invasion in the 1980s and the media age at the turn of the twenty-first century. Supplementary essays by leading scholars provide detailed focus on the American musical's production and preservation, as well as its influence on daily life on the local, national, and international levels. For students, these essays provide models of varying approaches and interpretation, equipping them with the skills and understanding to develop their own analysis of key productions.

Like its French-language companion volume *Le Cinéma français contemporain: Manuel de classe*, Alan Singerman and Michèle Bissière's *Contemporary French Cinema: A Student's Book* offers a detailed look at recent French cinema through its analyses of twenty notable and representative French films that have appeared since 1980. Sure to delight Anglophone fans of French film, it can be used with equal success in English-language courses and, when paired with its companion volume, dual-language ones.

Acclaim for *Le Cinéma français contemporain: Manuel de classe* "From *Le Dernier Métro* to *Intouchables*, Bissière and Singerman cover the latest trends of French cinema, emphasizing context and analytical method as Singerman did in *Apprentissage du cinéma français* (Focus 2004). The authors offer a selection of films most French cinephiles will applaud, and they incorporate insights from some of the best critical work on French cinema. Students of French film will also find all the bibliographical pointers they need to dig deeper, and instructors will appreciate the pedagogical components included in the chapters." —Jonathan Walsh, Department of French Studies, Wheaton College, Massachusetts "This remarkable book comes to us from two seasoned teachers and critics and beautifully complements an earlier work, Alan Singerman's *Apprentissage du cinéma français*. The time period covered, more targeted here than in the preceding text, is admirably well chosen, and the breakdown by broad category, each offering multiple options, guides the teacher while offering a choice among an abundance of interesting films. The preliminary chapters, both succinct and informative, give students an excellent overview of French cinema as a whole and of the technical knowledge needed for film analysis. Each of the subsequent chapters offers an indispensable introduction discussing the plot, director, production, actors, reception, and context of the film in question and also provides a very useful filmography and bibliography... an exemplary work." —Brigitte E. Humbert, Department of French and Francophone Studies, Middlebury College

Travel back with one of the first gay icons in popular music, and a top pop culture biographer, as they describe the emergence of gay culture in the United States of the late 1970s.

This comprehensive volume traces the history of Lafayette Parish, from its earliest beginnings and the struggle between the Attakapas Indians and the first white settlers, French Canadians, English traders, and French trappers to the conditions in 1959, when this historical work was first published. Over the course of this history, Griffin analyses everything from the territorial and political evolution of the parish to the development of transportation and travel, and from the founding of the schools to the early financial and industrial conditions. Griffin also provides accounts of the flood of 1927, the greatest challenge Lafayette Parish had to overcome in its early history and a sign of the persevering spirit that would help the parish to overcome such destructive forces.

Many of our favorite films began as plays—some as well known as Shakespeare's *Romeo and Juliet*, and some not so well known as *You've Got Mail*'s origin, a 1937 play *Parfumerie* by Miklos Laszlo. *Video Versions* identifies nearly 300 films and their theatrical origins, providing readers with an overview of the films and highlighting similarities and differences to the source plays. Perfect for teachers, students, and anyone interested in theater and film, it is the most complete resource available for video versions of plays. Each entry provides: the original play's title, author, and year of publication; the name of the film, year of production, director and adapter; the main cast and the characters they play; running time and rating if available. Following a plot summary, a critical analysis provides the similarities and differences of the play and film, including character and plot

changes, setting, missing or added scenes, special film techniques, and behind-the-scenes information such as who turned down or lost particular parts when the play was adapted to film. A short list of sources for further reading follows each entry. Information about contacting distributors—for obtaining the films—is included in the introduction and an extensive index completes the volume.

From Greek drama through vaudeville and modern cinema, nothing in the theatrical experience has ever guaranteed a laugh like a man in a dress. This spectacular pictorial history examines the grand tradition of male cross-dressing in the movies through more than 700 photos, more than half of which are previously unpublished. The screen's greatest stars, from comedians like Buster Keaton and Peter Sellers to "serious" actors like Marlon Brando and Max von Sydow, are pictured in everything from bustiers to ball gowns. Just as in real life, the cinematic motives for cross-dressing are complex, ranging from plot device (*I Was a Male War Bride*) and social commentary (*Tootsie*) to the simple sight gags of Laurel and Hardy. The book explores these and myriad other reasons actors are coaxed out of dress suits and into dresses. By turns provocative, serious, and silly, *Ladies or Gentlemen* is a delightful study of a seldom-explored facet of cinema history.

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First in a series designed to situate and explain the films of French directors. A concise, accessible and original reading of Truffaut's films. A timely evaluation of the films of a popular director whose work features on most A-level French syllabuses and on the majority of University French Studies programmes both in the UK and the USA .

This title presents an accessible overview of the definitive films of France. It addresses the great directors and key artistic movements, but also ventures beyond these already well-established films and figures, broadening the canon through an examination of a great many lost or neglected French films.

Playwright, screenwriter, and director Arthur Laurents writes about directing Broadway musicals, especially *Gypsy* and *West Side Story*, about other musicals and other directors, interacting with producers, writers, and actors, and about life with his latep

In the late 1950s, Mike Nichols (1931–2014) and Elaine May (b. 1932) soared to superstar status as a sketch comedy duo in live shows and television. After their 1962 breakup, both went on to long and distinguished careers in other areas of show business—mostly separately, but sporadically together again. In *Nichols and May: Interviews*, twenty-seven interviews and profiles ranging over more than five decades tell their stories in their own words. Nichols quickly became an A-list stage and film director, while May, like many women in her field, often found herself thwarted in her attempts to make her distinctive voice heard in projects she could control herself. Yet, in recent years, Nichols's work as a filmmaker has been perhaps unfairly devalued, while May's accomplishments, particularly as a screenwriter and director, have become more appreciated, leading to her present widespread acceptance as a groundbreaking female artist and a creative genius of and for our time. Nichols gave numerous interviews during his career, and editor Robert E. Kapsis culled hundreds of potential selections to include in this volume the most revealing and those that focus on his filmmaking career. May, however, was a reluctant interview subject at best. She often subverted the whole interview process, producing instead a hilarious parody or even a comedy sketch—with or without the cooperation of the sometimes-oblivious interviewer. With its contrasting selection of interviews conventional and oddball, this volume is an important contribution to the study of the careers of Nichols and May.

Claude Chabrol (1930–2010) was a founding member of the French New Wave, the group of filmmakers that revolutionized French filmmaking in the late 1950s and early 1960s. One of the most prolific directors of his generation, Chabrol averaged more than one film per year from 1958 until his death in 2010. Among his most influential films, *Le Beau Serge*, *Les Cousins*, and *Les Bonnes Femmes* established his central place within the New Wave canon. In contrast to other filmmakers of the New Wave such as Jean-Luc Godard and Eric Rohmer, Chabrol exhibited simultaneously a desire to create films as works of art and an impulse to produce work that would be commercially successful and accessible to a popular audience. The seventeen interviews in this volume, most of which have been translated into English for the first time, offer new insights into Chabrol's remarkably wide-ranging filmography, providing a sense of his attitudes and ideas about a number of subjects. Chabrol shares anecdotes about his work with such actors as Isabelle Huppert, Gérard Depardieu, and Jean Yanne, and offers fresh perspectives on other directors including Jean-Luc Godard, Fritz Lang, and Alfred Hitchcock. His mistrust of conventional wisdom often leads him to make pronouncements intended as much to shock as to elucidate, and he frequently questions established ideas and normative attitudes toward moral, ethical, and social behaviors. Chabrol's intelligence is far-reaching, moving freely between philosophy, politics, psychology, literature, and history, and his

iconoclastic spirit, combined with his blend of sarcasm and self-deprecating humor, gives his interviews a tone that hovers between a high moral seriousness and a cynical sense of hilarity in the face of the world's complexities.

- An essential reference for students, curators and scholars of fashion, cultural studies, and the expanding range of disciplines that see fashion as imbued with meaning far beyond the material. - Over 300 in-depth entries covering designers, articles of clothing, key concepts and styles. - Edited and introduced by Valerie Steele, a scholar who has revolutionized the study of fashion, and who has been described by The Washington Post as one of "fashion's brainiest women." Derided by some as frivolous, even dangerous, and celebrated by others as art, fashion is anything but a neutral topic. Behind the hype and the glamour is an industry that affects all cultures of the world. A potent force in the global economy, fashion is also highly influential in everyday lives, even amongst those who may feel impervious. This handy volume is a one-stop reference for anyone interested in fashion - its meaning, history and theory. From Avedon to Codpiece, Dandyism to the G-String, Japanese Fashion to Subcultures, Trickle down to Zoot Suit, The Berg Companion to Fashion provides a comprehensive overview of this most fascinating of topics and will serve as the benchmark guide to the subject for many years to come.

This series of bibliographical references is one of the most important tools for research in modern and contemporary French literature. No other bibliography represents the scholarly activities and publications of these fields as completely.

Viewing cross-cultural differences through the lens of cinema.

Examines popular French film of the last 25 years. Charts recent developments in all genres since the New Wave, including the heritage film, the thriller, the war film, 'cinema du look'. Other topics include: representations of sexuality; the work of women film-makers. Includes a filmography.

The French New Wave was one of the most seismic events in cinema's history, and among its contributors François Truffaut (1932-1984) was a key figure. Along with Jean-Luc Godard, Eric Rohmer, Claude Chabrol, Jacques Rivette, and others, Truffaut helped to form the New Wave's aesthetics and vision and was the first to conceptualize the auteur theory. He made films that reflected his three professed passions: a love of cinema, an interest in the difficulties of male-female relationships, and a fascination with the problems of children. As this collection of interviews progresses, we follow Truffaut's creative evolution almost as much as we follow his alter-ego Antoine Doinel (actor Jean-Pierre Léaud) through Truffaut's semi-autobiographical series that begins with his first feature *The 400 Blows* (1959) and ends with *Love on the Run* (1978). Truffaut, a perceptive film critic for *Cahiers du Cinéma* before becoming a director, was able to be objective about his own and other people's films. Always concerned with the process as well as the product of his profession, Truffaut maintained his role as critic and commentator throughout his career and remained equally as good an interviewer as an interviewee. Ronald Bergan is the author of several books on film, including biographies of directors Francis Ford Coppola, Jean Renoir, Sergei Eisenstein, and the Coen brothers.

Macmillan published the first edition of this text in 1985. It is a detailed reference to world leaders, monarchs, presidents and their equivalents, executive leaders plus other positions with authority vested in them; heads of ruling communist parties, military junta heads and some leaders with no formal post, but who wield supreme authority. This text is a reference to leaders, past and present, of the countries of the world. The second edition updates the first and includes the far reaching political changes which have taken place in Eastern Europe and the emergence of new states. The scope of the book has been broadened to include more international organisations, more regional government leaders, more governments in exile and colonial governors of the twentieth century.

Examines how Cold War films depicted pertinent issues of American social class and gender

This book focuses on the debates which shook French cinema in the immediate aftermath of the student revolution of May 1968. Alison Smith examines these effects across the spectrum of French production, the rise of new genres and re-formulation of older ones. Chapters investigate political thrillers, historical films, new naturalism and Utopian fantasies, dealing with a wide variety of films. A particular concern is the extent to which filmmakers' ideas and intentions are contained in or contradicted by their finished work, and the gradual change in these ideas over the decade.

Truffaut's films beautifully demonstrate the idea that a film can express its director as personally as a novel can reveal its author. Moreover, his development of a gently self-conscious visual style made him more than the entertainer he believed he was: there is genuine artistry in his motion pictures. He affected the course of French cinema — indeed world cinema — by blending auteurist art with accessible cinematic storytelling. Unlike other New Wave directors such as Jean-Luc Godard, Truffaut preferred idiosyncratic characters (like the semi-autobiographical Antoine Doinel) and universal emotions (especially desire and fear) to political tracts or didactic essays. Instead of the elitism or self-indulgence that characterize much of European cinema, Truffaut's movies were meant to touch people from different countries, times, and classes. And they keep succeeding in this aim. Truffaut's cinema remains a model of intimate, reasonably budgeted, sophisticated filmmaking that can still speak delightfully and profoundly to an international audience. Long considered the definitive study of Truffaut's genius, this revised and updated edition of François Truffaut includes fresh insights and an extensive section on the director's last five films — *Love on the Run*, *The Green Room*, *The Last Metro*, *The Woman Next Door*, and *Confidentially Yours*. While not a biography of the director, Insdorf captures in this study the essence and totality of Truffaut's work. She discusses his contributions to the French New Wave, his relations with his mentors Hitchcock and Renoir, and the dominant themes of his cinema — women, love, children, language. She explores his life in relation to his films, from *The 400 Blows* to *The Man Who Loved Women*. "The most sensitive and intelligent book in the English language about my work." — François Truffaut "Everyone who loves Truffaut will be delighted to welcome this book to their library." — Miloš Forman, director of *One Flew Over the Cuckoo's Nest* and *Amadeus* "Annette Insdorf's book on Truffaut is the best I know." — Charles Champlin, *The Los Angeles Times* "Relevant, illuminating, clever, moving, sane... intelligible." — Roger Greenspun, film critic "[A]n astute and insightful examination of the director's work along thematic and psychological lines... Insdorf carefully weaves a complex matrix of loose chords, individual motifs, and personal obsessions that amount to a strikingly coherent vision... Insdorf's analysis provides the reader with the best examination yet of Truffaut's work." — Dan Yakir, *Film Comment* "Insdorf... succeeds masterfully in fulfilling the purpose of her study of François Truffaut... [an] engaging and sympathetic study." — Richard Williamson, *The French Review* "François Truffaut has been blessed with intelligent and perceptive critics throughout his career... Annette Insdorf's new book fits snugly into this tradition of excellence, and even goes the earlier studies one better by treating the films with the comprehensiveness they deserve... The most striking feature of

Insdorf's study is the intense concentration she brings to her discussion of each film. Her insights come thick and fast, in the best New Critical fashion... This is an especially insightful, highly intelligent study." — Peter Brunette, *Film Quarterly* "Each chapter in this well-researched and informative book contains extended comparisons of Truffaut's films. Each aims at specifying the thematic and stylistic continuities that define Truffaut as an auteur... Insdorf's mastery of the auteurist approach produces a remarkable synthesis of thematic and stylistic continuities." — Paul Sandro, *The French Review* "Insdorf's forte is comparative exposition and synthetic vision. Her early chapters on Truffaut's sources, Hitchcock and Renoir, and the latter ones on women, children and Truffaut autobiographical films are replete with gems of comparative analysis, e.g. her instructive comparison of *Rules of the Game* and *Day For Night*, and the insightful relating of jazz with Truffaut's own improvisation in early films." — Francis I. Kane, *Literature/Film Quarterly* "Insdorf's insights regarding the famous films are on the mark, and she makes an eloquent case for those not so well thought of." — *Variety*

La Cage aux folles, Joyeuses Pâques, Fédé de Broadway... c'est lui. Un auteur hors-pair. Mais Jean Poiret était aussi mille autres choses. Son duo avec Michel Serrault a marqué l'histoire de l'humour, son sens de la répartie a amusé des millions de spectateurs, son talent de comédien a brillé tant sur les planches qu'à l'écran ; de Truffaut à Chabrol, de Mocky à Jean Yanne. Apprécié du public et de ses pairs, Jean Poiret se caractérisait par son sens aigu de l'amitié, son goût de la belle ouvrage, son désir de partage, ses exigences professionnelles. Un homme dont le talent s'épanouissait face aux feux de la rampe, aux caméras, seul devant sa feuille blanche ou en réalisant un film (*Le Zèbre*). Tout cela en combattant sans cesse ses angoisses. Pour la première fois, son parcours étonnant et rare est raconté en détail. Depuis son enfance, face à une église, jusqu'aux grands théâtres parisiens, depuis ses débuts d'acteur à quinze ans jusqu'au triomphe international de *La Cage aux folles*. Reposant sur une documentation solide et de nombreux témoignages inédits, le livre de Philippe Durant fourmille d'anecdotes étonnantes éclairées par des extraits des sketches et des répliques des pièces de Jean Poiret. Une façon originale et drôle de redécouvrir celui que l'on désigna comme le «nouveau Sacha Guitry». Un voyage au pays de l'absurde, marqué par cette touche d'humour britannique qui caractérisait Monsieur Poiret.

"Francois Truffaut didn't have time to tell his life story . . . but 12 years after his death, his wish to do so has been granted with the publication of this remarkable book".--"Le Figaro". 29 photos. (Applause Books). What does a "producer" actually do? How does one travel from that great idea for a show to a smash hit opening night on Broadway? John Breglio cannot guarantee you a hit, but he does take the reader on a fascinating journey behind-the-scenes to where he himself once stood as a child, dreaming about the theatre. Part memoir, part handbook, *I Wanna Be a Producer* is a road map to the hows and wherefores, the dos and don'ts of producing a Broadway play, written by a Broadway veteran with more than 40 years of experience. This comprehensive and highly informative book features practical analysis and concepts for the producer and is filled with entertaining anecdotes from Breglio's illustrious career as a leading theatrical lawyer and producer. Breglio recounts not only his first-hand knowledge of the crucial legal and business issues faced by a producer, but also his experiences behind the scenes with literally hundreds of producers, playwrights, composers, and directors, including such theatre luminaries as Michael Bennett, Joe Papp, Stephen Sondheim, Andrew Lloyd Webber, Patti Lupone, August Wilson, and Mel Brooks. Whether you are a working or aspiring producer, an investor, or are just curious about the backstage reality of the theater, Breglio shares his knowledge and experience of the industry, conveying practical information set against the real-life stories of those who have devoted their lives to the craft.

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