

Neds Girl Life Of Edith Evans

This collection addresses key questions in women's theatre history and retrieves a number of previously "hidden" histories of women performers. The essays range across the past 300 years--topics covered include Susanna Centlivre and the notion of intertheatricality; gender and theatrical space; the repositioning of women performers such as Wagner's Muse, Willhelmina Schröder-Devrient, the Comédie Français' "Mademoiselle Mars," Mme. Arnould-Plessey, and the actresses of the Russian serf theatre.

Ned's GirlThe Authorised Biography of Dame Edith Evans

Catalogue of 132 theatrical figures, including 54 examples of Staffordshire pottery.

THE LEGACY OF KATHARINE HEPBURN: Fine Art as a Way of Life Maryann Pasda DiEdwardo Memoir The legacy of the late Katharine Hepburn undeniably benefits a twenty-first century audience, because Kate identifies the artistic spirit. As one of the most important women of the twentieth century, Hepburn was an artist who exemplified the independent character, freedom and opportunity available to women as paramount whether she was on stage or in film. As the late Hepburn, she has become a living art spirit with a legacy that acts as a shining example.

In our age, self-publishing, self-broadcasting, and telling stories about our own lives and the lives of others are all-pervasive. This is also the age of the witness, the age of testimony in which first-hand accounts, personal experience, life change and evolution are valued, for good or ill, over distanced reflection. What are we to make of all this telling of lives? The essays collected in *Life Writing: The Spirit of the Age* and the *State of the Art* from writers and academics associated with the Centre for Life Narrative Studies at Kingston University in London, begin to address this very question, and in doing so demonstrate the fluidity and diversity of life writing itself. The remit of the Centre for Life Narratives is to rise to the challenge poised to writers, teachers and researchers alike by this very fluidity and diversity in our discipline and is exemplified here with contributions from academics, curators, editors and biographers, including Neal Ascherson, Victoria Glendinning, Professor Kathryn Hughes, Hanif Kureishi, Blake Morrison, and Lawrence Goldman, editor of the Oxford Dictionary of National Biography. This collection of essays from CLN offers the reader our founding contribution to the debates that surround this era-defining genre and as such presents both the state of the art and the spirit of our age.

Dame Maggie Smith stands as a remarkable example of the concomitance – in a performer's career – of typecasting and characterisation, that is the ability to impersonate 'against type' infinitely various screen or stage characters. This book of appreciation essentially aims at correcting the preconceived image that the general public has of Dame Maggie Smith. Focusing on the last twenty-five years, it examines, through the many parts she has played since the early 1990s, her ability to go beyond typecasting and give, thanks to her chameleon skills, nuanced and convincing portrays of infinitely diverse characters. From *The Importance of Being Earnest* to *Gosford Park* and *Becoming Jane*, to *Downton Abbey* and *Sister Act*, to *The Last September* and the Harry Potter saga, Dame Maggie Smith has had a wide spanning career in TV and Film. Not to mention her theatrical work on the stage. Author Caroline Fevrier lives in Paris, France and has a passion for theatre and performing. Caroline holds a PhD in Literature and Humanities and an MA in Literature and Drama. She was also trained as a professional performer and has been involved in several stage productions and short movies. Caroline regularly gives lectures on theatre and performance to academic audiences and had published several books on literature and humanities, and now focuses closely on the performing arts.

A supportive, self-help manual on breast cancer. This book provides important information on detecting breast cancer, dealing with it physically and emotionally, and surviving it. Fears, truths, remedies, and alternatives are presented, weighed, and evaluated from perspectives of doctors, nurses, patients, families, and experts. Issues such as insurance, physical changes, family stress, recovery, and death are discussed frankly and openly. The work includes valuable appendices including a glossary of terms, suggestions for further reading, questions to ask doctors, tips on assisting those with serious illness, and a patient's bill of rights. This book is a helpful guide to detecting breast cancer, dealing with it physically and emotionally, and surviving it. Pederson and Trigg have drawn on their own experiences with cancer patients to provide frank discussions of the physiological and psychological aspects of breast cancer. Fears, truths, remedies, and alternatives are presented, weighed, and evaluated from the perspectives of doctors, nurses, patients, families, and friends. Issues such as insurance, physical changes, family stress, recovery, and death are discussed in language accessible to the general reader. The work includes valuable appendices including a glossary of terms, suggested reading, questions to ask doctors, tips on assisting those with serious illness, and a patient's bill of rights.

Miriam Hopkins (1902--1972) first captured moviegoers' attention in daring precode films such as *Dr. Jekyll and Mr. Hyde* (1931), *The Story of Temple Drake* (1933), and Ernst Lubitsch's *Trouble in Paradise* (1932). Though she enjoyed popular and critical acclaim in her long career -- receiving an Academy Award nomination for *Becky Sharp* (1935) and a Golden Globe nomination for *The Heiress* (1949) -- she is most often remembered for being one of the most difficult actresses of Hollywood's golden age. Whether she was fighting with studio moguls over her roles or feuding with her avowed archrival, Bette Davis, her reputation for temperamental behavior is legendary. In the first comprehensive biography of this colorful performer, Allan R. Ellenberger illuminates Hopkins's fascinating life and legacy. Her freewheeling film career was exceptional in studio-era Hollywood, and she managed to establish herself as a top star at Paramount, RKO, Goldwyn, and Warner Bros. Over the course of five decades, Hopkins appeared in thirty-six films, forty stage plays, and countless radio programs. Later, she emerged as a pioneer of TV drama. Ellenberger also explores Hopkins's private life, including her relationships with such intellectuals as Theodore Dreiser, Dorothy Parker, Gertrude Stein, and Tennessee Williams. Although she was never blacklisted for her suspected Communist leanings, her association with these freethinkers and her involvement with certain political organizations led the FBI to keep a file on her for nearly forty years. This skillful biography treats readers to the intriguing stories and controversies surrounding Hopkins and her career, but also looks beyond her Hollywood persona to explore the star as an uncompromising artist. The result is an entertaining portrait of a brilliant yet underappreciated performer.

After more than fifteen years, this initial volume of the American Film Institute Catalog series is again in print. The 1920s set covers the important filmmaking period when "movies" became "talkies," and the careers of many influential directors and actors were launched. Films such as *Wings*, *The Phantom of the Opera*, *All Quiet on the Western Front*, and *The Jazz Singer* are included in this volume. After more than fifteen years, this initial volume of the American Film Institute Catalog series is again in print. The 1920s set covers the important filmmaking period when "movies" became "talkies," and the careers of many influential directors and actors were launched. Films such as *Wings*, *The Phantom of the Opera*, *All Quiet on the Western Front*, and *The Jazz Singer* are included in this volume.

Outside the theatrical profession Sybil Thorndike is no longer the household name she once was; she has become a historical figure. Yet her combative, inspiring life, her passionate concern for the state of the world as well as for her art, resonates with any age. As the actor Michael Macliammóir put it: 'Essentially English, she is yet nationless; essentially of her period, she is yet timeless.'

Sir John Gielgud's career as an actor was perhaps the most distinguished of any of his generation, and, in a lifetime that spanned almost a century, he appeared in hundreds of theatrical productions and films, receiving virtually every honor given, including an Academy Award. Now, in this wonderfully insightful biography, fully authorized and written with first-ever access to Gielgud's personal letters and diaries, bestselling biographer Sheridan Morley not only traces the actor's fascinating career, but provides a fresh and remarkably frank look into John Gielgud the man, showing how his success as an actor in many ways came at the

expense of his personal happiness. Born into a theatrical family, John Gielgud took to the stage as naturally as a duck to water, and almost from the beginning, those who saw him perform knew that they were experiencing something extraordinary. A determined actor, intent on learning and polishing his craft, he worked incessantly, taking on one role after another, the greater the challenge, the better. During his long and remarkable career, he took on every truly great and demanding role, including all of Shakespeare's major plays as well as many contemporary and experimental productions. At ease in both great drama and light comedy, he was blessed with a great range and a seemingly infinite capacity to inhabit whatever character he attempted. Basically a somewhat shy man offstage, however, Gielgud for the most part limited his friendships to those with whom he worked, and as a result the theater -- and later, film -- made up just about his entire life. That he was flesh and blood, however, was reflected in the fact that he did enter into two long-term relationships, the first with a man who eventually left him for another, but with whom Gielgud maintained a strong tie, and the second with a handsome, mysterious Hungarian who lived with him until he died, just a few months before Sir John. True scandal came into Gielgud's life only once. In 1953, just weeks after Gielgud had been knighted by the Queen, he was arrested in a public men's room and charged with solicitation. The British press had a field day, but Gielgud's friends and fellow actors rallied to his support, as did his thousands of fans, and the result was the eventual change of law in England regarding sex between consenting adults. While these and many other aspects of his personal life are discussed for the first time in this distinguished biography, it is Gielgud's career as an actor, of course, that receives the greatest attention. And while British audiences had the pleasure of seeing him perform in the theater for his entire life, Americans came to know him best for his work in the movies, and most especially for his Oscar-winning performance as Hobson the butler in the Dudley Moore film *Arthur*. As dramatic and captivating as one of Sir John's many performances, this authorized biography is an intimate and fully rounded portrait of an unforgettable actor and a remarkable man.

Completed shortly before her early death, Bronwen Wallace did not live to see the publication of this, her only book of fiction. Capturing the moment when her unique talent blossomed in a new direction, this new edition of her life-affirming, universal stories will allow her to be read by another generation of readers. Wallace's poetry and short stories have been anthologized, and have appeared in periodicals across the country. She won a National Magazine Award, the Pat Lowther Award, the Du Maurier Award for Poetry, and in 1989 she was named Regional Winner of the Commonwealth Poetry Prize in the U.K.

A guide through the many publications on 20th-century British history, this reference contains over 27,000 entries arranged by theme, with introductions to each chapter.

Blessed with a natural beauty, Scotland-born actress Deborah Kerr (1921–2007) provided the cinema with memorable studies of English gentility. A star in British pictures before she was 21 and a Hollywood fixture from 1946 on, she projected a cool reserve and stoic nobility, often hinting at passion and insecurity beneath the surface. Frequently portraying selfless, sympathetic women, she was brilliant in such roles as Anna Leonowens in *The King and I* (1956). And in a fascinating departure from her normal range, her portrayal of the sexually frustrated Army wife in *From Here to Eternity* (1953) resulted in the screen's most famous "clinch"—the beach scene with Burt Lancaster. Though she never won an Academy Award despite six nominations, Deborah Kerr received an honorary Oscar in 1994.

From the bestselling author of *The Camomile Lawn* comes the "amusing" story of a widow reflecting on her past as she looks toward a new future (Publishers Weekly). Rose Peel had never loved her husband. Their marriage had simply made sense, being built on honor and respect and mutual needs. But love was not a part of their union—for Rose has always kept that part of herself for Mylo Cooper, whom she was forbidden to marry. Upon the death of her husband, Rose suddenly finds herself free after almost fifty years of marriage. But as she reflects on her life—her passionate adoration of Mylo, the promises she made to her husband, the lies they both told each other, the tragedies she survived, and the joy she shared—she finds herself unsure of her next step, or what she truly wants. A finalist for the Sunday Express Book of the Year Award, *Not That Sort of Girl* is an unforgettable and emotional triumph of Wesley's one-of-a-kind insight and vivid characterization.

During his life, Robert Loraine interacted with a number of influential people of surprisingly diverse positions. An adventurer both physically and intellectually, his charismatic personality was recognized on both sides of the Atlantic. Set in occupied Germany during the immediate post-war period, this book presents a disturbing story of lost illusions and the conflict faced by a young British soldier who is forced to choose between love and conscience.

"Scarlett O'Hara was not beautiful, but men seldom realized it when caught by her charm" Margaret Mitchell opened *Gone with the Wind* with this description of Scarlett O'Hara, but her words can hardly be applied to Vivien Leigh, the British actress who gave an unforgettable performance as the Southern belle. Leigh possessed a beauty that men seldom failed to recognize and a charm that caught many, but her life was far from being all beauty and charm. This biography of the beautiful and tortured actress, from her birth and childhood in exotic India to her premature death in 1967, gives special attention to her development and career as a stage and film actress (which culminated in one Tony award and two Oscars). Her ambitious personality and her manic-depressive illness, including the sexual compulsion that haunted her life, her romantic and tragic marriage to Laurence Olivier, and her performances in, for instance, *Gone with the Wind* and *A Streetcar Named Desire*, are all detailed.

This reference book, containing the biographies of more than 1,100 notable British women from Boudicca to Barbara Castle, is an absorbing record of female achievement spanning some 2,000 years of British life. Most of the lives included are those of women whose work took them in some way before the public and who therefore played a direct and important role in broadening the horizons of women. Also included are women who influenced events in a more indirect way: the wives of kings and politicians, mistresses, ladies in waiting and society hostesses. Originally published as *The Europa Biographical Dictionary of British Women*, this newly re-worked edition includes key figures who have died in the last 20 years, such as The Queen Mother, Baroness Ryder of Warsaw, Elizabeth Jennings and Christina Foyle.

Distinguished theatre critic and presenter Michael Billington has made a personal selection taken from the Dictionary of National Biography of approximately 130 mini-biographies spanning a wide spectrum of people who have played some part in shaping the culture of the worlds of stage and screen in Britain. This title, following on from the success of *Brief Lives*, which was first published in hardback in 1997 and subsequently in paperback, will be published alongside two other similar titles, *Political Lives* and *Literary Lives*. As Michael Billington details in his very entertaining introduction, the

choice of entries has been based partly on the subject of the entry and partly on the individual biographer and their own insight into the life of the subject. The biographies include actors, critics, entertainers, directors, and pioneers in film and theatre. From Somerset Maugham to Eric Morecambe, Richard Burton to Noel Coward, and Tony Hancock to Alfred Hitchcock. Examples of entries: Moira Shearer on Frederick Ashton Michael Denison on Noel Coward Elizabeth Pollitt on Gracie Fields Rachael Low on Cary Grant Arthur Marshall on Tony Hancock Alan Bennett on Russell Harty Paul Johnson on Philip Hope-Wallace Ralph Richardson on Alexander Korda Margot Fonteyn on Lydia Lopokova Eric Ambler on James Mason John Gielgud on Margaret Rutherford Barry Took on Kenneth Williams The selected entries, such as those above, together create a highly readable and fascinating anthology, which gives some insight into the broader picture of the world of theatre, film, and TV in Britain as we know it today.

The life of Edith Evans, famous actress and extraordinary woman who occupied the centre of the English stage for sixty years. No other silent film director has been so extensively studied as D. W. Griffith. However, only a small group of his more than 500 films has been the subject of a systematic analysis and the vast majority of his other works still await proper examination. For the first time in film studies, the complete creative output of Griffith - from *Professional Jealousy* (1907) to *The Struggle* (1931) - will be explored in this multi-volume collection of contributions from an international team of leading scholars in the field. Created as a companion to the on-going retrospective held by the Pordenone Silent Film Festival, *The Griffith Project* is an indispensable guide to the work of a crucial figure in the arts of the nineteenth century. With contributions from Eileen Bowser, Tom Gunning, Kristin Thompson, Ben Brewster, Steven Higgins, Richard Koszarski, Scott Simmon, J.B. Kaufman, Russell Merritt, Patrick Loughney, Cooper Graham, Andre Gaudreault, Yuri Tsivian, Richard Allen.

Edith is the good girl, but life events have taught her that the only thing she needs in life is her sister and faith. She hasn't even heard the song yet, but her theme is "No New Friends", after the trauma of her sister Genevieve being kidnapped and tortured (*Genevieve Lost*) she definitely had some soul searching to do. Armed with a new mindset will she come out of her 20 year bubble she has been in to make new friends? Better yet, will she find it in her heart to open up to love? Join us as we follow Edith on her journey of truth and life lessons.

Reprint of the original, first published in 1869.

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