

Woody Allen Play It Again Sam

NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY Janet Maslin, *The New York Times* • *People* • *Vogue*
ONE OF THE BEST BOOKS OF THE YEAR *Financial Times* • *Chicago Sun-Times* • *The Independent* • *Bookreporter*
• *The Sunday Business Post* Mom loved adages, quotes, slogans. There were always little reminders pasted on the kitchen wall. For example, the word THINK. I found THINK thumbtacked on a bulletin board in her darkroom. I saw it Scotch-taped on a pencil box she'd collaged. I even found a pamphlet titled THINK on her bedside table. Mom liked to THINK. So begins Diane Keaton's unforgettable memoir about her mother and herself. In it you will meet the woman known to tens of millions as Annie Hall, but you will also meet, and fall in love with, her mother, the loving, complicated, always-thinking Dorothy Hall. To write about herself, Diane realized she had to write about her mother, too, and how their bond came to define both their lives. In a remarkable act of creation, Diane not only reveals herself to us, she also lets us meet in intimate detail her mother. Over the course of her life, Dorothy kept eighty-five journals—literally thousands of pages—in which she wrote about her marriage, her children, and, most probingly, herself. Dorothy also recorded memorable stories about Diane's grandparents. Diane has sorted through these pages to paint an unflinching portrait of her mother—a woman restless with intellectual and creative energy, struggling to find an outlet for her talents—as well as her entire family, recounting a story that spans four generations and nearly a hundred years. More than the autobiography of a legendary actress, *Then Again* is a book about a very American family with very American dreams. Diane will remind you of yourself, and her bonds with her family will remind you of your own relationships with those you love the most. Look for special features inside. Join the Circle for author chats and more.

For three decades, no American filmmaker has been as prolific—or as paradoxical—as Woody Allen. From *Play It Again, Sam* (1972) through *Celebrity* (1998) and *Sweet and Lowdown* (1999), Allen has produced an average of one film a year, yet in many of these films Allen reveals a progressively skeptical attitude toward both the value of art and the cultural contributions of artists. In examining Allen's filmmaking career, *The Reluctant Film Art of Woody Allen* demonstrates that his movies often question whether the projected illusions of magicians/artists benefit audience or artists. Other Allen films dramatize the opposed conviction that the consoling, life-redeeming illusions of art are the best solution humanity has devised to the existential dilemma of being a death-foreseeing animal. Peter Bailey demonstrates how Allen's films repeatedly revisit and reconfigure this tension between image and reality, art and life, fabrication and factuality, with each film reaching provisional resolutions that a subsequent movie will revise. Merging criticism and biography, Bailey identifies Allen's ambivalent views of the artistic enterprise as a key to understanding his entire filmmaking career. Because of its focus upon filmmaker Sandy Bates's conflict between entertaining audiences and confronting them with bleak human actualities, *Stardust Memories* is a central focus of the book. Bailey's examination of Allen's art/life dialectic also draws from the off screen drama of Allen's very public separation from Mia Farrow, and the book accordingly construes such post-scandal films as *Bullets Over Broadway* and *Mighty Aphrodite* as Allen's oblique cinematic responses to that tabloid tempest. By illuminating the thematic conflict at the heart of Allen's work, Bailey seeks not only to clarify the aesthetic designs of individual Allen films but to demonstrate how his oeuvre enacts an ongoing debate the screenwriter/director has been conducting with himself between creating cinematic narratives affirming the saving powers of the human imagination and making films acknowledging the irresolvably dark truths of the human condition.

The Long-Awaited, Enormously Entertaining Memoir by One of the Great Artists of Our Time—Now a *New York Times*, *USA Today*, *Los Angeles Times*, and *Publisher's Weekly* Bestseller. In this candid and often hilarious memoir, the celebrated director, comedian, writer, and actor offers a comprehensive, personal look at his tumultuous life. Beginning with his Brooklyn childhood and his stint as a writer for the Sid Caesar variety show in the early days of television, working alongside comedy greats, Allen tells of his difficult early days doing standup before he achieved recognition and success. With his unique storytelling pizzazz, he recounts his departure into moviemaking, with such slapstick comedies as *Take the Money and Run*, and revisits his entire, sixty-year-long, and enormously productive career as a writer and director, from his classics *Annie Hall*, *Manhattan*, and *Annie and Her Sisters* to his most recent films, including *Midnight in Paris*. Along the way, he discusses his marriages, his romances and famous friendships, his jazz playing, and his books and plays. We learn about his demons, his mistakes, his successes, and those he loved, worked with, and learned from in equal measure. This is a hugely entertaining, deeply honest, rich and brilliant self-portrait of a celebrated artist who is ranked among the greatest filmmakers of our time.

This reference work consists of entries on every film, television, stage, and literary work by Woody Allen. The volume also includes entries on people (actors, producers, writers, etc.) who have worked with Allen as well as various topics (acting roles, awards, themes, film locations, etc.).

The *New York Times* best-selling author of *Zombie Spaceship Wasteland* reveals his addiction to film between 1995 and 1999, during which he absorbed classics and new releases three days a week and applied what he learned in these films to acting, writing, comedy and relationships. 70,000 first printing.

God.

NEW YORK TIMES BESTSELLER From Academy Award winner and bestselling author Diane Keaton comes a candid, hilarious, and deeply affecting look at beauty, aging, and the importance of staying true to yourself—no matter what anyone else thinks. Diane Keaton has spent a lifetime coloring outside the lines of the conventional notion of beauty. In *Let's Just Say It Wasn't Pretty*, she shares the wisdom she's accumulated through the years as a mother, daughter, actress, artist, and international style icon. This is a book only Diane Keaton could write—a smart and funny chronicle of the ups and downs of living and working in a world obsessed with beauty. In her one-of-a-kind voice, Keaton offers up a message of empowerment for anyone who's ever dreamed of kicking back against the "should"s and "supposed to"s that undermine our pursuit of beauty in all its forms. From a mortifying encounter with a makeup artist who tells her she needs to get her eyes

fixed to an awkward excursion to Victoria's Secret with her teenage daughter, Keaton shares funny and not-so-funny moments from her life in and out of the public eye. For Diane Keaton, being beautiful starts with being true to who you are, and in this book she also offers self-knowing commentary on the bold personal choices she's made through the years: the wide-brimmed hats, outrageous shoes, and all-weather turtlenecks that have made her an inspiration to anyone who cherishes truly individual style—and catnip to paparazzi worldwide. She recounts her experiences with the many men in her life—including Warren Beatty, Jack Nicholson, Al Pacino, and Sam Shepard—shows how our ideals of beauty change as we age, and explains why a life well lived may be the most beautiful thing of all. Wryly observant and as fiercely original as Diane Keaton herself, *Let's Just Say It Wasn't Pretty* is a head-turner of a book that holds up a mirror to our beauty obsessions—and encourages us to like what we see. Praise for *Let's Just Say It Wasn't Pretty* "Behind the sterling movie credits and tomboyish wardrobe, we see a soulful and deep woman contemplating the narrative arc of her own life."—*Newsweek* "Delicious writing . . . This book is like a dishy lunch with the movie star you thought you'd never be lucky enough to meet. . . . Diane Keaton is in a class by herself and this book is good for the soul."—*Liz Smith, Chicago Tribune* "She's talented, iconic, quirky . . . and wonderfully blunt. This is just a small sampling of the reasons we love Diane Keaton, and they all permeate the pages of her new memoir."—*Elle* "As disarming and personable as the actress herself."—*The Huffington Post* "Wise, witty, thoughtful, uplifting, the truth, unvarnished—and very funny."—*Toronto Star*

Adore, meprise, juge, Woody Allen continue de marquer son temps, et l'histoire du cinema, offrant a la comedie americaine un ton, un nom, un fond. Ce petit Juif new-yorkais revait d'etre joueur de baseball. Pourtant, il a finalement choisi de faire rire, au grand dam de ses parents qui le voyaient medecin ou avocat. C'est rire pour ne pas pleurer, pour oublier, un temps, la mort. Ces peurs qui sont mises en scene dans chaque film de Woody Allen, avaient bien besoin d'un antidote ! De *Play it Again Sam* a *Magic in The Moonlight*, Woody Allen regarde le monde comme il nous regarde: sans pitie. En revenant sur sa vie, sur sa filmographie, sur ses chevaux de bataille (Dieu, Marx, Freud), ses sources d'inspirations (Bergman, Fellini, Resnais, mais aussi Sophocle), mais egalement sur les femmes de sa vie (Louise Lasser, Mia Farrow, Diane Keaton), voici le portrait d'un realisateur pour qui le cynisme est devenu une arme comme un remede.

For the first time, the full life story of the filmmaker laureate: a smart and entertaining deconstruction of Woody Allen's genius, celebrity, and art. Born Allen Konigsberg in the Bronx, the man who came to direct some of the most celebrated comedies in movie history - *Annie Hall*, *Manhattan*, *Crimes and Misdemeanors* - is revealed in all his neurotic complexities in this adroit study by John Baxter. The first biography since the tabloids headlined Allen's lurid breakup with Mia Farrow and his affair and subsequent marriage to her adopted daughter, Soon Yi, this illuminating chronicle of Allen's career - from his days writing jokes for Sid Caesar to his eventual fame as film's quintessential New Yorker - details the often scandalous success that Allen has achieved as screenwriter, actor, and director. And Baxter's compelling saga never fails to uncover Allen's calculated construction of the Woody persona and how far the hapless, obsessive character on screen is from the actual man. "Intelligently points out the gap between the shambling on-screen character that Allen created and the successful, controlling artist." - *New York Times Book Review*

This comprehensive guide covers all of the music used in Woody Allen's films from *Take the Money and Run* (1969) to *Match Point* (2005). Each film receives scene-by-scene analysis with a focus on how Allen utilized music.

A film by film guide through the career of Woody Allen, from his masterpieces *Annie Hall* and *Manhattan*, to lost gems like *Shadows and Fog*. The book also goes into Woody's cameos and performances in other people's movies, such as *Antz* and *Fading Gigolo*. There are also new interviews with people who have worked with him over the years, including Jerry Lacy (*Play It Again Sam*), and Gloria Norris, who was Woody's personal assistant on *Stardust Memories*, *Zelig* and *A Midsummer Night's Sex Comedy*.

Edited by two renowned Allen experts, *A Companion to Woody Allen* presents a collection of 26 original essays on the director's films. Contributions offer a number of divergent critical perspectives while expanding the contexts in which his work is understood. A timely companion by the authors of two of the most important books on Allen to date illuminates the films of Woody Allen from a number of divergent critical perspectives. Explores the contexts in which his work should be understood. Assesses Allen's remarkable filmmaking career from its early beginnings and investigates the conflicts and contradictions that suffuse it. Discusses Allen's recognition as a global cinematic figure.

In this pathbreaking new book, Mary P. Nichols challenges this, arguing that Allen's work, from *Play It Again, Sam* to *Deconstructing Harry*, is actually an attempt to explore and reconcile the tension between art and life.

Sixteen pieces show Allen's unique perspective on Socrates, restaurant reviews, the UFO menace, love and passion, and other topics and issues of undying interest.

For five decades, no American filmmaker has been as prolific—or as paradoxical—as Woody Allen. From *Play It Again, Sam* (1972) to *Midnight in Paris* (2011) and *Blue Jasmine* (2013), Allen has produced an average of one film a year; yet in many of these movies Allen reveals a progressively skeptical attitude toward both the value of art and the cultural contributions of artists. In this second edition Peter J. Bailey extends his classic study to consider Allen's work during the twenty-first century. He illuminates how the director's decision to leave New York to shoot in European cities such as London, Paris, Rome, and Barcelona has affected his craft. He also explores Allen's shift toward younger actors and interprets the evolving critical reaction to his films—authoritatively demonstrating why the director's lifelong project of moviemaking remains endlessly deserving of careful attention.

The first biography of the award-winning writer and director in twenty years, by the bestselling author of "Making the Wiseguys Weep," published to coincide with Allen's 80th birthday.

Reeling Through Life: How I Learned to Live, Love, and Die at the Movies looks at how film shapes identity. Through ten cleverly constructed essays, Ison explores how a lifetime of movie-watching has, for better or worse, taught her how to navigate the world and how to grapple with issues of career, family, faith, illness, sex, and love. Cinema is a universal cultural experience, one that floods our senses with images and sounds, a powerful force that influences our perspective on the world around us. Ison discusses the universal aspects of film as she makes them personal, looking at how certain films across time shaped and molded who she has become. Drawing on a wide ranging catalog of films, both cult and classic, popular and art-house, *Reeling Through Life* examines how cinema shapes our views on how to make love, how to deal with mental illness, how to be Jewish, how to be a woman, how to be a drunk, and how to die with style. Rather than being a means of escape or object of mere entertainment, Ison posits that cinema is a more engaging form of art, a way to slip into other identities and inhabit other realities. A way to orient oneself into the world. *Reeling Through Life* is a compelling look at one popular art form and how it has influenced our identities in provocative and important ways.

His acting has been compared to Chaplin and Keaton, critics have lauded his music, virtuosity and his sidesplitting performances have set new standards for fun. *Dudley Moore: An Informal Biography* examines the life and work of this comic genius and world-famous classical pianist. Lavishly illustrated, this first-ever biography covers Moore's long, tough climb to fame and fortune, his triumphs and failures on the British stage and BBC network, his offscreen romances and marriages, his string of box-office hits and failures and his dramatic fall from the top as Hollywood's hottest sex symbol.

The trade paperback edition of Diane Keaton's unforgettable memoir includes a new Afterword about the bonds between mother and daughter. **NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY Janet Maslin, The New York Times**
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• **Bookreporter** **The Sunday Business Post** Mom loved adages, quotes, slogans. There were always little reminders

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Allan Felix has this thing about Humphrey Bogart. If only he had some of Bogart's technique ... Bookish and insecure with women, Allan's hero, Bogey comes to the rescue, with a fantastic bevy of beauties played out in hilarious fantasy sequences. Fixed up by friends with gorgeous women, he's so awkward that even Bogey's patience is tried. Allan mostly resembles a disheveled, friendly dog and this is what ultimately charms his best friend's wife, Linda into bed. It's a tough life, making it in the world of beautiful people but if you can't be a hero it helps to have one ...

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Farce / 12m, 4f / Int. A cascade of comedy and a solid hit on Broadway, this affair takes place inside an American embassy behind the Iron Curtain. An American tourist, a caterer by trade, and his wife and daughter rush into the embassy two steps ahead of the police who suspect them of spying and picture taking. It's not much of a refuge, for the ambassador is absent and his son, now in charge, has been expelled from a dozen countries and the continent of Africa. Nevertheless, they carefully

Three delightful one-act plays set in and around New York, in which sophisticated characters confound one another in ways only Woody Allen could imagine Woody Allen's first dramatic writing published in years, "Riverside Drive," "Old Saybrook," and "Central Park West" are humorous, insightful, and unusually readable plays about infidelity. The characters, archetypal New Yorkers all, start out talking innocently enough, but soon the most unexpected things arise—and the reader enjoys every minute of it (though not all the characters do). These plays (successfully produced on the New York stage and in regional theaters on the East Coast) dramatize Allen's continuing preoccupation with people who rationalize their actions, hide what they're doing, and inevitably slip into sexual deception—all of it revealed in Allen's quintessentially pell-mell dialogue.

Humphrey Bogart: it's hard to think of anyone who's had the same lasting impact on the culture of movies. Though he died at the young age of fifty-seven more than half a century ago, his influence among actors and filmmakers, and his enduring appeal for film lovers around the world, remains as strong as ever. What is it about Bogart, with his unconventional looks and noticeable speech impediment, that has captured our collective imagination for so long? In this definitive biography, Stefan Kanfer answers that question, along the way illuminating the private man Bogart was and shining the spotlight on some of the greatest performances ever captured on celluloid. Bogart fell into show business almost by accident and worked for nearly twenty years before becoming the star we know today. Born into a life of wealth and privilege in turn-of-the-century New York, Bogart was a troublemaker throughout his youth, getting kicked out of prep school and running away to join the navy at the age of nineteen. After a short, undistinguished stint at sea, Bogart spent his early twenties drifting aimlessly from one ill-fitting career to another, until, through a childhood friend, he got his first theater job. Working first as a stagehand and then, reluctantly, as a bit-part player, Bogart cut his teeth in one forgettable role after another. But it was here he began to develop a work ethic; deciding that there were "two kinds of men: professionals and bums," Bogart, for the first time in his life, wanted to be the former. After the Crash of '29, Bogart headed west to try his luck in Hollywood. That luck was scarce, and he slogged through more than thirty B-movie roles before his drinking buddy John Huston wrote him a part that would change everything; with *High Sierra*, Bogart finally broke through at the age of forty—being a pro had paid off. What followed was a string of movies we have come to know as the most beloved classics of American cinema: *The Maltese Falcon*, *Casablanca*, *The Big Sleep*, *The African Queen* . . . the list goes on and on. Kanfer appraises each of the films with an unflinching critical eye, weaving in lively accounts of behind-the-scenes fun and friendships, including, of course, the great love story of Bogart and Bacall. What emerges in these pages is the portrait of a great Hollywood life, and the final word on why there can only ever be one Bogie.

Play it Again, Sam A Romantic Comedy in Three Acts Samuel French, Inc.

When they were children in the suburbs of Los Angeles in the 1950s, Diane Keaton and her younger brother, Randy, were best friends and companions— they shared stories at night in their bunk beds; they swam, laughed, and dressed up for Halloween. Their mother captured their American-dream childhoods in her diaries and on camera. But as they grew up, Randy became troubled, then reclusive. By the time he reached adulthood, he was divorced, an alcoholic, a man who couldn't hold on to full-time work—his life was a world away from his sister's and from the rest of their family. Now Diane is delving into the nuances of their shared, and separate, pasts to confront the difficult question of why and how Randy

ended up living his life on "the other side of normal." In beautiful and fearless prose that's intertwined with photographs, journal entries, letters, and poetry-many of them Randy's own writing and art-this insightful memoir contemplates the inner workings of a family, the ties that hold it together, and the special bond between siblings even when they are pulled far apart. Here is a story about love and responsibility; about how, when we choose to reach out to the people we feel closest to-in moments of difficulty and loss-surprising things can happen. A story with universal echoes, *Brother & Sister* speaks across generations to families whose lives have been touched by the fragility and "otherness" of loved ones-and to brothers and sisters everywhere.

Although Woody Allen's films have received extensive attention from scholars and critics, no book has focused exclusively on Jewishness in his work, particularly that of the late 1990s and beyond. In this anthology, a distinguished group of contributors-whose work is richly contextualized in the fields of literature, philosophy, film, theater, and comedy-examine the schlemiel, Allen and women, the Jewish take on the morality of murder, Allen's take on Hebrew scripture and Greek tragedy, his stage work, his cinematic treatment of food and dining, and what happens to New York when Woody takes his films out of New York City. Considered together, these essays delineate the intellectual, artistic, and moral development of one of cinema's most durable and controversial directors.

"I am greatly relieved that the universe is finally explainable. I was beginning to think it was me."-Woody Allen Here, in his first collection since his three hilarious classics *Getting Even*, *Without Feathers*, and *Side Effects*, Woody Allen has managed to write a book that not only answers the most profound questions of human existence but is the perfect size to place under any short table leg to prevent wobbling. "I awoke Friday, and because the universe is expanding it took me longer than usual to find my robe," he explains in a piece on physics called "Strung Out." In other flights of inspirational sanity we are introduced to a cast of characters only Allen could imagine: Jasper Nutmeat, Flanders Mealworm, and the independent film mogul E. Coli Biggs, just to name a few. Whether he is writing about art, sex, food, or crime ("Pugh has been a policeman as far back as he can remember. His father was a notorious bank robber, and the only way Pugh could get to spend time with him was to apprehend him") he is explosively funny. In "This Nib for Hire," a Hollywood bigwig comes across an author's book in a little country store and describes it in a way that aptly captures this magnificent volume: "Actually," the producer says, "I'd never seen a book remaindered in the kindling section before."

From *What's Up, Tiger Lily?* to *Match Point*, Woody Allen's work has generated substantial interest among scholars and professionals who have written extensively about the director. In *The Films of Woody Allen: Critical Essays*, Charles L.P. Silet brings together two-dozen scholarly articles that address the core of Allen's work from a variety of cultural and theoretical perspectives. With a special emphasis on his films of the 1980s, this collection includes both general essays that examine various themes and issues encompassed in Allen's repertoire, as well as discussions that focus on one or two specific films. General essays explore Allen's Jewish background as a religious and cultural facet, his apparent love affair with New York City, and his relation to various strains of humor-particularly American film humor, but also Allen's broad use of such traditional comic tropes as irony and parody. The essays on individual films include examinations of some of Allen's most significant work including *Love and Death*, *Annie Hall*, *Interiors*, *Crimes and Misdemeanors*, *Hannah and Her Sisters*, *Manhattan*, and *Shadows and Fog*. A number of the articles collected here were originally published in now hard to locate places, while others were selected from journals not usually associated with film studies. The result is an anthology of essays that presents an overview of the central issues raised by Allen's body of work as well as a close examination of fourteen individual films that convey these larger themes. A wide-ranging exploration of one of America's most innovative and productive modern directors, this book should appeal to both professionals and students of contemporary film comedy.

Here they are--some of the funniest tales and ruminations ever put into print, by one of the great comic minds of our time. From *THE WHORE OF MENSA*, to *GOD (A Play)*, to *NO KADDISH FOR WEINSTEIN*, old and new Woody Allen fans will laugh themselves hysterical over these sparkling gems.

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