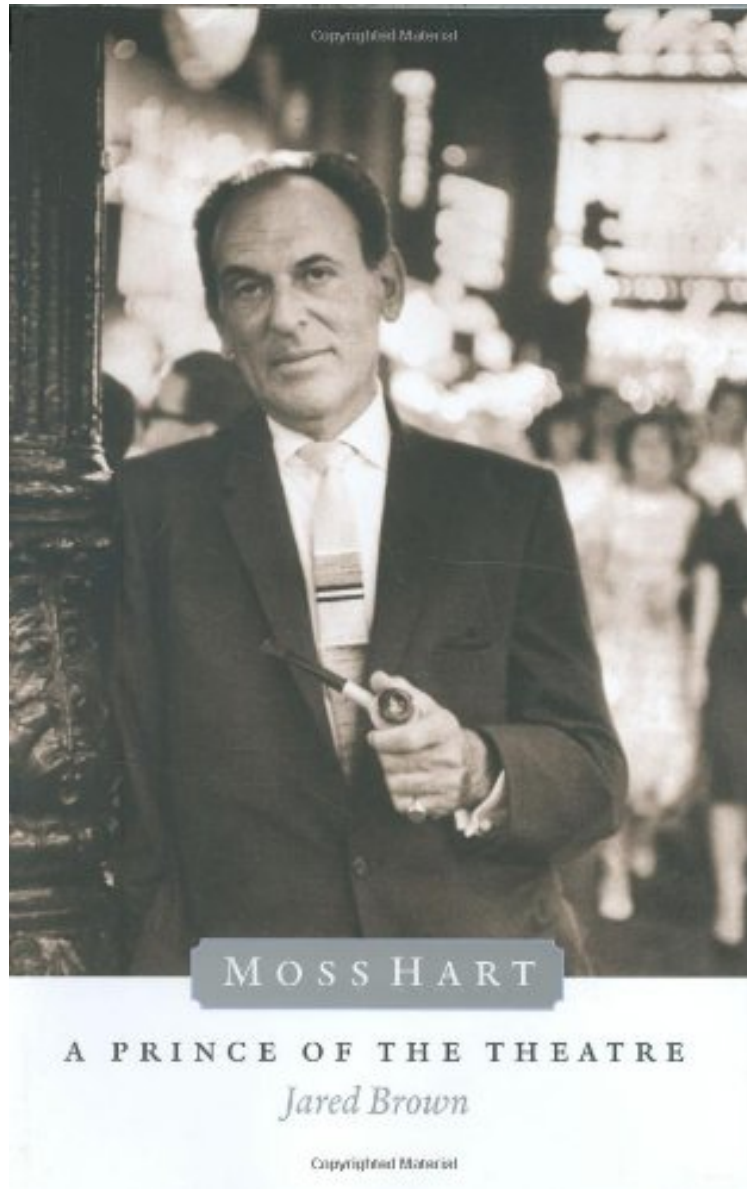


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Moss Hart: A Prince of the Theater

Jared Brown

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#1941962 in Books Back Stage Books 2006-06-01 2006-07-01Original language:EnglishPDF # 1 1.13 x 6.40 x 9.281, #File Name: 0823078906400 pages | File size: 38.Mb

Jared Brown : Moss Hart: A Prince of the Theater before purchasing it in order to gage whether or not it would be worth my time, and all praised Moss Hart: A Prince of the Theater:

1 of 1 people found the following review helpful. Not as comprehensive as "Dazzler".By Chuck LinkerTrue that "Dazzler" written years earlier is more insightful and wonderfully including lots about Mrs Kitty Hart. I recall seeing

her in her last public performance at Feinstein's several years ago. It was her 90th birthday. What a charming family that must have been for the children to grow up with throughout the "golden era" of mom dad's b'way theatre life. 0 of 0 people found the following review helpful. Well done, highly informative. By Janet A MacKenzie Well written. Thought I knew a bit about Moss Hart, but was surprised and gratified to learn a lot, not only about, but about his times in the theatrical world. Glad I read it. 2 of 3 people found the following review helpful. Moss Hart: A Prince of the Theater By Lois Rooks Good read, Hart's enormous drive probably came from his early poverty and dreary prospects. His determination to rise above his beginnings, his brilliance and, self-confidence wit and sense of adventure give him the life most of us dream of having.

The author is the first person outside the family to have access to Harts diary Dozens of never-before-published photos many from his family Written with the consent and cooperation of Harts widow, Kitty Carlisle Hart, and his children Frank, thoroughly researched, insightful look at the Golden Age of Broadway Features interviews with dozens of Harts colleagues, including Gregory Peck, Julie Andrews, Robert Goulet, and many more Hes a legend of The Great White Way whose very name is synonymous with the Golden Age of Broadway Moss Hart. In Moss Hart: A Prince of the Theater, acclaimed biographer Jared Brown examines this Pulitzer Prizewinning legend with a meticulously researched, sensitive look at the life and work of a major American artist. Brown examines Harts early days writing with George S. Kaufman, his collaborations with Irving Berlin, Cole Porter, Kurt Weill, and Ira Gershwin, his career as a movie director, and his final act as director of the stage smashes My Fair Lady and Camelot. More than just an assessment of Harts career, this is a personal portrait as well, with frank discussions of Harts rumored bisexuality, his battles with anxiety and depression, and his marriage. This long-awaited biography, written with the full cooperation of Harts family and friends, is truly the definitive picture of a theatrical giant.

From Publishers Weekly Biographer Brown (Alan J. Pakula; Zero Mostel), who has also scripted 15 plays and directed over 90 stage productions, regards Hart's Act One (1959) as "the finest theatrical memoir ever written." Even so, he examines some "peculiar inconsistencies," spotlighting Hart's insecurities as well as his creative breakthroughs. Born in 1904, Hart hoped to escape "the dark brown sameness" of the Bronx, and the stage "became Moss's refuge, his escape from unpopularity and from poverty, his ticket to romance." He gained self-confidence in the borscht belt as his reputation for polished productions spread throughout the Catskills, catapulting him into the glitter of the Great White Way, where he collaborated with George S. Kaufman, Cole Porter and Irving Berlin, and had such theatrical triumphs as You Can't Take It with You and My Fair Lady. With exhaustive research (indicated by 40 pages of bibliographic notes) and access to Hart's diary and letters, plus interviews with family and friends, the book is bursting with backstage anecdotes. Theater buffs will applaud this penetrating portrait of the stylish, incandescent Broadway legend. 47 bw photos not seen by PW. (July) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Brown reveals nothing particularly shocking in his new biography of playwright and director Hart. Others before have dealt, however gingerly, with Hart's possible bisexuality and the constant confusion over whether he was Jewish. (He was.) Instead, Brown offers a thick, well-researched, no-nonsense traditional biography that examines its subject's life in great detail without getting lost in a forest of facts. Brown, for example, analyzes Hart's autobiography, Act One (1959), revealing that Hart wasn't immune to the temptation to rewrite his life to make a better story, or to protect close family members. Brown makes a convincing case that the person who wrote Hart threatening letters and set mysterious backstage fires early in Hart's career may have been his mentally unstable mother, not the equally unstable, theater-loving aunt Act One fingers. Not that Brown's book is packed with gossip. It is much more devoted to charting Hart's artistic development and professional accomplishments. Hart fans, in particular, will appreciate the wealth of new information about this theatrical giant that Brown has unearthed. Jack Helbig Copyright American Library Association. All rights reserved About the Author Jared Brown, the author of Alan J. Pakula: His Films and His Life, Zero Mostel, and The Fabulous Lunts, has directed more than seventy productions. The former chair of Illinois Wesleyans School of Theatre Arts, he received the DuPont Award for Teaching Excellence in 1997. He lives in Bloomington, Illinois.