



influences. On one side is his family: seven brothers and sisters and his mother look to him for guidance, strength, and support, drawing him back into the ways and tenets of the "old" country. On the other side, the bright-seeming, golden possibilities of the "new" world of America, possibilities that Stavros has only glimpsed from afar, but that he has determined to attain. Stavros is not prepared for this clash of cultures, nor for the emotional turmoil it produces in him. He has always believed that through sheer will and energy he could achieve anything, but now even his ferocious, unswerving drive cannot sustain him. And so we see him dutifully assume the patriarchal position in the family, only to witness the foundation of family devotion, respect, and love broken down by the terrifying yet heady exigencies of this new life. We see Stavros passionately drawn to Althea Perry, imagining her to be a key to his acceptance into the society he yearns for, but finding instead that she is a constant reminder of the obstacles he must continually face and the sacrifices of pride he must be prepared to make. We see Stavros slowly ingratiating himself with Fernand Sarrafian—the man he most admires, the man with the kind of power Stavros wants for himself—only to learn that Sarrafian's power is tainted with greed, deceit, and an almost total lack of humaneness. We see how often Stavros must invoke the words his father said to him as a boy: "If you don't allow yourself to feel it, the shame does not exist." We see him confronted by his brother—just returned from fighting for a Greater Greece—whose words to Stavros reverberate with both love and accusation: "I'm thinking of you at night. What you were once, what you are now . . . When we first came here, I was so proud of you . . . Now all you care about is how to make money." And it is these words that finally force Stavros to acknowledge the devastating impurities in his dream of an American life, to see how completely he's lost himself in his blind attempt to attain that dream. And he is compelled to devise a plan by which he can redeem not only himself, his family, and the memory of his father, but also—even if only in the smallest measure—the love for his homeland that he begins to feel with renewed fervor and impassioned dedication. In the story of Stavros, Elia Kazan not only gives us a vividly wrought picture of one man's struggle to understand his dreams, but he reveals, as well, what it has meant for the immigrant to confront America, and, more importantly, what it has meant for him to confront himself in this seductive, yet often inimical, culture.

Master Sergeant Cesario Flores is a troubled man. A career non-com, he feels safe in his well-ordered life. So when his precious daughter Juana joins the tuned-in, dropped-out generation, Flores breaks into little pieces ... with murder the result. The Assassins is set in the United States during the '70s, a violent time at home and abroad. It's about two specific murders, but more than that, it focuses on a murderous way of life.

Tennessee Williams: Mad Pilgrimage of the Flesh

Play in Three Acts

The Assassins

The Men in My Life

The Contender

The Selected Letters of Elia Kazan

This fully annotated selection of Elia Kazan's letters reveals all the passion, vitality, and raw honesty that made him such a towering figure in American theater and film. Kazan's determination to be a "sincere, conscious, practicing artist" resounds through every phase of his career: his apprenticeship with the Group Theatre, his co-founding of the Actors Studio and co-direction of the Repertory Theater of Lincoln Center, and his innovative directing on Broadway (*A Streetcar Named Desire* and *Death of a Salesman*) and in Hollywood (*On the Waterfront* and *East of Eden*). Kazan collaborated with some of the greatest writers of the era, including Arthur Miller, Tennessee Williams, Thornton Wilder, and John Steinbeck. His letters to and about Marlon Brando, James Dean, Warren Beatty, Robert De Niro, and others are full of insights on acting and directing. We see his heated dealings with studio moguls, his principled resistance to censorship, the upheavals of testifying before the House Committee on Un-American Activities. We glimpse his inner life in his startlingly candid letters to his first wife and those to and about his children. The Selected Letters provides an extraordinary portrait of a complex, intense, monumentally talented man who engaged the political, moral, and artistic currents of the twentieth century.

Elia Kazan was the twentieth century's most celebrated director of both stage and screen, and this monumental, revelatory book shows us the master at work. Kazan's list of Broadway and Hollywood successes—*A Streetcar Named Desire*, *Death of a Salesman*, *On the Waterfront*, to name a few—is a testament to his profound impact on the art of directing. This remarkable book, drawn from his notebooks, letters, interviews, and autobiography, reveals Kazan's method: how he uncovered the "spine," or core, of each script; how he analyzed each piece in terms of his own experience; and how he determined the specifics of his production. And in the final section, "The Pleasures of Directing"—written during Kazan's final years—he becomes a wise old pro offering advice and insight for budding artists, writers, actors, and directors.

"This memoir is a peripatetic selection of Malden's encounters with larger-than-life Broadway figures... like Kazan, Strasberg, and Brando. The 1950s were Broadway's heyday but also the time of blacklisting, and Malden paints a vivid picture here of those times. Moreover, the actor eschews the 'down-and-dirty tell-all memoir' so common now to offer his views on the various acting techniques and methods he came upon. Recommended." - Library Journal

The Life of Lena Horne

Achieving Your True Potential as an Actor

Timebends

David Lean