

# Natalie Wood In The Great Race

**natalie wood in the great race: Goodbye Natalie, Goodbye Splendour** Marti Rulli, Dennis Davern, 2014-04-01 The shocking true crime story of a beloved Hollywood star gone too soon—told by the captain of the boat on which Natalie Wood spent her last night. Goodbye Natalie, Goodbye Splendour is the long-awaited, detailed account of events that led to the mysterious death of Hollywood legend Natalie Wood off the coast of Catalina Island on November 28, 1981. It is a story told by a haunted witness to that fateful evening: Dennis Davern, the young captain of Splendour, the yacht belonging to Wood and husband Robert Wagner. Davern initially backed up Wagner's version of that evening's events through a signed statement prepared by attorneys. But Davern's guilt over failing Natalie tormented him. Davern reached out to his old friend Marti Rulli, and little by little, at his own emotional pace, he revealed the details of his years in Wood's employ, of the fateful weekend that Natalie died, and of the events following her death that prevented him from telling the whole story—until now.

**natalie wood in the great race: Natalie Wood** Manoh Bowman, Turner Classic Movies, 2016-10-11 As a child actor who smoothly transitioned to adult stardom, Natalie Wood made an unforgettable impact on the world with her sensitive performances and her spectacular beauty. In a span of less than twenty years, her talent graced a dozen classics, including *Miracle on 34th Street*, *The Searchers*, *Rebel Without a Cause*, *Splendor in the Grass*, *West Side Story*, and *Gypsy*, earning her three Oscar nominations and two Golden Globes. Few actresses in Hollywood history have carved out careers as diverse and rich as Natalie Wood's, and few have touched as many hearts in a tragically short lifetime. *Natalie Wood: Reflections on a Legendary Life* boldly redefines Natalie not by her tragic death, but by her extraordinary life. This is the first family-authorized photographic study of Natalie Wood, and the first book to examine her glamorous film career as well as her private off-screen life as a wife and mother. Highlights include a special section on the making of *West Side Story*, a foreword by her husband Robert Wagner, a family album with never-before-seen snapshots captioned by daughter Courtney Wagner, an unpublished article written by Natalie in her own words, and an afterword by friend and costar Robert Redford. *Natalie Wood: Reflections on a Legendary Life* will change the way the world remembers a Hollywood legend.

**natalie wood in the great race: Natalie Wood** Gavin Lambert, 2012-01-11 She spent her life in the movies. Her childhood is still there to see in *Miracle on 34th Street*. Her adolescence in *Rebel Without a Cause*. Her coming of age? Still playing in *Splendor in the Grass* and *West Side Story* and countless other hit movies. From the moment Natalie Wood made her debut in 1946, playing Claudette Colbert and Orson Welles's ward in *Tomorrow Is Forever* at the age of seven, to her shocking, untimely death in 1981, the decades of her life are marked by movies that—for their moments—summed up America's dreams. Now the acclaimed novelist, biographer, critic and screenwriter Gavin Lambert, whose twenty-year friendship with Natalie Wood began when she wanted to star in the movie adaptation of his novel *Inside Daisy Clover*, tells her extraordinary story. He writes about her parents, uncovering secrets that Natalie either didn't know or kept hidden from those closest to her. Here is the young Natalie, from her years as a child actress at the mercy of a driven, controlling stage mother ("Make Mr. Pichel love you," she whispered to the five-year-old Natalie before depositing her unexpectedly on the director's lap), to her awkward adolescence when, suddenly too old for kiddie roles, she was shunted aside, just another freshman at Van Nuys High. Lambert shows us the glamorous movie star in her twenties—All the Fine Young Cannibals, *Gypsy* and *Love with the Proper Stranger*. He writes about her marriages, her divorces, her love affairs, her suicide attempt at twenty-six, the birth of her children, her friendships, her struggles as an actress and her tragic death by drowning (she was always terrified of water) at forty-three. For the first time, everyone who knew Natalie Wood speaks freely—including her husbands Robert Wagner

and Richard Gregson, famously private people like Warren Beatty, intimate friends such as playwright Mart Crowley, directors Robert Mulligan and Paul Mazursky, and Leslie Caron, each of whom told the author stories about this remarkable woman who was both life-loving and filled with despair. What we couldn't know—have never been told before—Lambert perceptively uncovers. His book provides the richest portrait we have had of Natalie Wood.

**natalie wood in the great race:** *Everybody's Talkin'* Barry Monush, 2009 The movies of the 1960s ran the gamut from glossy studio product to a less linear and less inhibited style of filmmaking. It was the decade during which censorship codes were demolished and the studio contract system fell apart. Every genre was strongly represented, from domestic dramas to spectacles, musicals, soap operas, and westerns. Some of the most diverse, daring, colourful, outrageous, and enduring of all motion pictures were released from 1965 to 1969. Screen World editor Barry Monush tells the reader why his top selections stood out among the other releases of those five years. The text is accompanied by illustrations of movie ads, tie-in book covers, soundtrack albums, sheet music, and other oddities. In addition, each film's entry includes a plot synopsis, the opening date, the studio, and a creative staff and cast listing. From *The Sound of Music* to *Alfie*, *In the Heat of the Night* to *The Lion in Winter*, *Bob & Carol & Ted & Alice* to *Planet of the Apes*, *Easy Rider*, and *Midnight Cowboy*, here is a pop culture feast for film buffs and all fans of that interesting point in time that was the late 1960s.

**natalie wood in the great race:** *Natasha* Suzanne Finstad, 2009-11-04 The New York Times bestselling definitive biography of Natalie Wood, *Natasha* is the haunting story of a vulnerable and talented actress whom many of us felt we knew. We watched her mature on the movie screen before our eyes—in *Miracle on 34th Street*, *Rebel Without a Cause*, *West Side Story*, *Splendor in the Grass*, and on and on. She has been hailed—along with Marilyn Monroe and Elizabeth Taylor—as one of the top three female movie stars in the history of film, making her a legend in her own lifetime and beyond. But the story of what Natalie endured, of what her life was like when the doors of the soundstages closed, has long been obscured. *Natasha* is based on years of exhaustive research into Natalie's turbulent life and mysterious drowning. Author Suzanne Finstad conducted nearly four hundred interviews with Natalie's family, close friends, legendary costars, lovers, film crews, and virtually everyone connected with the investigation of her strange death. Through these firsthand accounts from many who have never spoken publicly before, Finstad has reconstructed a life of emotional abuse and exploitation, of almost unprecedented fame, great loneliness, poignancy, and loss. She sheds an unwavering light on Natalie's complex relationships with James Dean, Elvis Presley, Frank Sinatra, Raymond Burr, Warren Beatty, and Robert Wagner and reveals the two lost loves of Natalie's life, whom her controlling mother prevented her from marrying. Finstad tells this beauty's heartbreaking story with sensitivity and grace, revealing a complex and conflicting mix of fragility and strength in a woman who was swept along by forces few could have resisted.

**natalie wood in the great race:** *Little Sister* Lana Wood, 2021-11-09 In this memoir, Lana Wood investigates the mysterious drowning of her sister, the actress Natalie Wood, and clears up the myths and misconceptions behind one of the most notorious celebrity deaths of our time. On the night of November 29, 1981, Natalie Wood disappeared from her yacht, the *Splendour*, while visiting Catalina Island with her husband, Robert "R.J." Wagner and their friend, Christopher Walken. The beloved movie star's tragic drowning shook America, inspiring troves of magazine covers and media pieces. What was originally believed to be an open-and-shut case of accidental drowning has been called into question over the years, and in 2011 the investigation was reopened. In 2018, at the urging of the public, it was reclassified as "suspicious." Ever since, the question has remained: What really happened to Natalie Wood? Lana Wood, Natalie's younger sister, long suspected nefarious circumstances surrounding her sister's death. Her closest confidante from childhood, Lana stood witness to Natalie's life: the successes, the heartache, and her deepest pain. But there was tremendous fear about investigating the case. Uncertain of what her own search would unravel, and frightened of the possibilities, Lana stayed silent for years, until she no longer could. She realized she was ignoring what was in front of her, and that the best way to honor her sister's legacy would

be uncovering the secrets behind the very end of Natalie's life. By elucidating previously unknown complications of Natalie's life, and offering new evidence from key parties involved in the investigation—including the boat's captain and other witnesses—Little Sister recounts Lana's search for the truth and brings to light explosive details that have been suppressed for decades. Ranging from the bonds that hold family together, to inconsistencies in interviews with detectives to complications with evidence, this story of sisterhood and mystery presents a fresh perspective on a night that has long been fodder for Hollywood lore.

**natalie wood in the great race: Reading Race** Norman K Denzin, 2002-03-29 In this insightful book, one of America's leading commentators on culture and society turns his gaze upon cinematic race relations, examining the relationship between film, race and culture. Acute, richly illustrated and timely, the book deepens our understanding of the politics of race and the symbolic complexity of segregation and discrimination.

**natalie wood in the great race: McQueen's Motorcycles** Matt Stone, 2017-01-15 The long-departed Steve McQueen is still the coolest man on two wheels. Get an intimate look at his coolest bikes right here, right now, in McQueen's Motorcycles. Even thirty years after his death, Steve McQueen remains a cultural icon. His image continues to appear in advertising and pop culture and his fan base spans from car lovers to racing enthusiasts to motorcycle obsessives. In his movies, McQueen's character always had an envy-inducing motorcycle or car, but in his personal life, motorcycles were always McQueen's first true love. McQueen's Motorcycles focuses on the bikes that the King of Cool raced and collected. From the first Harley McQueen bought when he was an acting student in New York to the Triumph desert sleds and Huskys he desert raced all over California, Mexico, and Nevada, McQueen was never without a stable of two wheelers. His need for speed propelled him from Hollywood into a number of top off-road motorcycle races, including the Baja 1000, Mint 400, Elsinore Grand Prix, and even as a member of the 1964 ISDT team in Europe. Determined to be ahead of the pack, McQueen maintained his body like it was a machine itself. He trained vigorously, weight lifting, running, and studying martial arts. Later in his life, as he backed away from Hollywood, his interests turned to antique bikes and he accumulated an extensive collection, including Harley-Davidson, Indian, Triumph, Brough Superior, Cyclone, BSA, and Ace motorcycles. Today, McQueen still has the Midas touch; anything that was in the man's possession is a hot commodity. McQueen's classic motorcycles sell for top dollar at auctions, always at a multiple of what the same bike is worth without the McQueen pedigree. McQueen's Motorcycles reveals these highly sought-after machines in gorgeous photography and full historical context.

**natalie wood in the great race: A Splurch in the Kisser** Sam Wasson, 2011-07-21 With one of the longest and most controversial careers in Hollywood history, Blake Edwards is a phoenix of movie directors, full of hubris, ambition, and raving comic chutzpah. His rambunctious filmography remains an artistic force on par with Hollywood's greatest comic directors: Lubitsch, Sturges, Wilder. Like Wilder, Edwards's propensity for hilarity is double-helixed with pain, and in films like *Breakfast at Tiffany's*, *Days of Wine and Roses*, and even *The Pink Panther*, we can hear him off-screen, laughing in the dark. And yet, despite those enormous successes, he was at one time considered a Hollywood villain. After his marriage to Julie Andrews, Edwards's Darling Lili nearly sunk the both of them and brought Paramount Studios to its knees. Almost overnight, Blake became an industry pariah, which ironically fortified his sense of satire, as he simultaneously fought the Hollywood tide and rode it. Employing keen visual analysis, meticulous research, and troves of interviews and production files, Sam Wasson delivers the first complete account of one of the maddest figures Hollywood has ever known.

**natalie wood in the great race: Natalie & R.J.** Warren G. Harris, 1988 Taking the reader from their early years working under the old Hollywood studio system, to the final, shattering hours before Natalie Wood's life mysteriously ended, Natalie and R.J. brings the magic and the madness of these legendary lovers brilliantly alive. Natalie, the child star of *Miracle on 34th Street*, spotted R.J. for the first time when he was a handsome eighteen-year-old whose mentors included Gary Cooper and Clark Gable. Their first marriage was a tempestuous one, torn apart by gossip columnists and

Natalie's sensational liaison with Warren Beatty. They were divorced and their subsequent marriages were doomed relationships. They remarried and, amid career jealousies, extramarital affairs and a painful suicide attempt by Natalie, there existed a love that knew no bounds.

**natalie wood in the great race: Fantasy Femmes of Sixties Cinema** Tom Lisanti, 2010-09-23 Elvis Presley musicals, beach romps, biker flicks, and alienated youth movies were some of the most popular types of drive-in films during the sixties. The actresses interviewed for this book (including Celeste Yarnall, Lana Wood, Linda Harrison, Pamela Tiffin, Deanna Lund, Diane McBain, Judy Pace, and Chris Noel) all made their mark in these genres. These fantastic femmes could be found either twisting on the shores of Malibu, careening down the highway on a chopper, being serenaded by Elvis, or taking on the establishment as hip coeds. As cult figures, they contributed greatly to that period of filmmaking aimed at the teenage audience who frequented the drive-ins of America. They frolicked, screamed, and danced their way into B-movie history in such diverse films as *Eve*, *Teenage Millionaire*, *The Girls on the Beach*, *Dr. Goldfoot and the Bikini Machine*, *Three in the Attic*, *Wild in the Streets*, and *Paradise, Hawaiian Style*. This book is a celebration of the actresses' careers. They have for the most part been overlooked in other publications documenting the history of film. *Fantasy Femmes* addresses their film and television careers, focusing on their view of the above genres, their candid comments and anecdotes about their films, the people they worked with, and their feelings in general regarding their lives and the choices they made. The book is well illuminated and contains a complete list of film and television credits.

**natalie wood in the great race: Sex and the Single Girl** Helen Gurley Brown, 2012-07-10 The 1962 blockbuster that took on "one of the most absurd (if universal) myths of our time: that every girl must be married" (*The New York Times*). Helen Gurley Brown, the iconic editor in chief of *Cosmopolitan* for thirty-two years, is considered one of the most influential figures of Second Wave feminism. Her first book sold millions of copies, became a cultural phenomenon, and ushered in a whole new way of thinking about work, men, and life. Feisty, fun, and totally frank, *Sex and the Single Girl* offers advice to unmarried women that is as relevant today as it was when it burst onto the scene in the 1960s. This spirited manifesto puts women—and what they want—first. It captures the exuberance, optimism, and independence that have influenced the lives of so many contemporary American women.

**natalie wood in the great race: White Like Her** Gail Lukasik, 2017-10-17 *White Like Her: My Family's Story of Race and Racial Passing* is the story of Gail Lukasik's mother's "passing," Gail's struggle with the shame of her mother's choice, and her subsequent journey of self-discovery and redemption. In the historical context of the Jim Crow South, Gail explores her mother's decision to pass, how she hid her secret even from her own husband, and the price she paid for choosing whiteness. Haunted by her mother's fear and shame, Gail embarks on a quest to uncover her mother's racial lineage, tracing her family back to eighteenth-century colonial Louisiana. In coming to terms with her decision to publicly out her mother, Gail changed how she looks at race and heritage. With a foreword written by Kenyatta Berry, host of PBS's *Genealogy Roadshow*, this unique and fascinating story of coming to terms with oneself breaks down barriers.

**natalie wood in the great race: Natalie Wood** Suzanne Finstad, 2020-03-10 NEW YORK TIMES BESTSELLER • The definitive biography of a vulnerable and talented actress, now with explosive new chapters and insider details of her tragic death, the cover-ups, and the reopened investigation. An ID Book Club Selection • "Impressive, disturbing, and revelatory."—*Variety* Natalie Wood has been hailed alongside Marilyn Monroe and Elizabeth Taylor as one of the top three female movie stars in film history. We watched her mature on the movie screen before our eyes in classics such as *Miracle on 34th Street*, *Rebel Without a Cause*, *Splendor in the Grass*, and *West Side Story*. But the story of what she endured, of what her life was like when the doors of the soundstages closed, had long been obscured. Based on years of astonishing research, Natalie Wood (previously published as Natasha) raises the curtain on Wood's turbulent life. Award-winning author Suzanne Finstad conducted nearly four hundred interviews with Natalie Wood's family, close friends, legendary costars, lovers, film crews, and virtually everyone connected to her death. Through these

firsthand accounts, Finstad reconstructs a life of emotional abuse and exploitation, of unimaginable fame, great loneliness, and loss. She reveals painful truths in Wood's complex relationships with James Dean, Frank Sinatra, Warren Beatty, and, of course, Robert Wagner. Thirty years after Natalie Wood's death, the L.A. Sheriff's Department reopened the investigation into her drowning using Finstad's groundbreaking research and chilling, hour-by-hour timeline of that tumultuous weekend as evidence. Within a year, the L.A. Coroner changed Natalie Wood's death certificate from "Accidental Drowning" to "Drowning and Other Undetermined Factors." In 2018, the Los Angeles Sheriff's Department officially named Wagner a "Person of Interest" in Wood's death. In this updated edition, Finstad will share her explosive findings from the last two decades. With her unprecedented access to the LASD's "Murder Book," ignored by the original investigators, and new witnesses who have never spoken publicly, Finstad uncovers what really happened to Natalie Wood on that fateful boating trip in 1981 with Wagner and Christopher Walken. She expands on intimate details from Wood's unpublished memoir, which affirms her fear of drowning and the betrayal by Wagner that shattered their first marriage. Finstad tells this heartbreaking story with sensitivity and grace, revealing a complex and conflicting mix of fragility and strength in a woman who was swept along by forces few could have resisted.

**natalie wood in the great race: Natalie** Lana Wood, 1986

**natalie wood in the great race: *I Thought We Were Making Movies, Not History*** Walter Mirisch, 2008-04-10 This is a moving, star-filled account of one of Hollywood's true golden ages as told by a man in the middle of it all. Walter Mirisch's company has produced some of the most entertaining and enduring classics in film history, including *West Side Story*, *Some Like It Hot*, *In the Heat of the Night*, and *The Magnificent Seven*. His work has led to 87 Academy Award nominations and 28 Oscars. Richly illustrated with rare photographs from his personal collection, *I Thought We Were Making Movies, Not History* reveals Mirisch's own experience of Hollywood and tells the stories of the stars—emerging and established—who appeared in his films, including Natalie Wood, John Wayne, Peter Sellers, Sidney Poitier, Steve McQueen, Marilyn Monroe, and many others. With hard-won insight and gentle humor, Mirisch recounts how he witnessed the end of the studio system, the development of independent production, and the rise and fall of some of Hollywood's most gifted (and notorious) cultural icons. A producer with a passion for creative excellence, he offers insights into his innovative filmmaking process, revealing a rare ingenuity for placating the demands of auteur directors, weak-kneed studio executives, and troubled screen sirens. From his early start as a movie theater usher to the presentation of such masterpieces as *The Apartment*, *Fiddler on the Roof*, and *The Great Escape*, Mirisch tells the inspiring life story of his climb to the highest echelon of the American film industry. This book assures Mirisch's legacy—as Elmore Leonard puts it—as "one of the good guys." Best Books for Special Interests, selected by the American Association of School Librarians, and Best Books for General Audiences, selected by the Public Library Association

**natalie wood in the great race: *I Love Jesus, But I Want to Die*** Sarah J. Robinson, 2021-05-11 A compassionate, shame-free guide for your darkest days "A one-of-a-kind book . . . to read for yourself or give to a struggling friend or loved one without the fear that depression and suicidal thoughts will be minimized, medicalized or over-spiritualized."—Kay Warren, cofounder of Saddleback Church What happens when loving Jesus doesn't cure you of depression, anxiety, or suicidal thoughts? You might be crushed by shame over your mental illness, only to be told by well-meaning Christians to "choose joy" and "pray more." So you beg God to take away the pain, but nothing eases the ache inside. As darkness lingers and color drains from your world, you're left wondering if God has abandoned you. You just want a way out. But there's hope. In *I Love Jesus, But I Want to Die*, Sarah J. Robinson offers a healthy, practical, and shame-free guide for Christians struggling with mental illness. With unflinching honesty, Sarah shares her story of battling depression and fighting to stay alive despite toxic theology that made her afraid to seek help outside the church. Pairing her own story with scriptural insights, mental health research, and simple practices, Sarah helps you reconnect with the God who is present in our deepest anguish and

discover that you are worth everything it takes to get better. Beautifully written and full of hard-won wisdom, *I Love Jesus, But I Want to Die* offers a path toward a rich, hope-filled life in Christ, even when healing doesn't look like what you expect.

**natalie wood in the great race:** *Hollywood* Jill Tietjen, Barbara Bridges, 2019-04-26 The year was 1896, the woman was Alice Guy-Blaché, and the film was *The Cabbage Fairy*. It was less than a minute long. Guy-Blaché, the first female director, made hundreds of movies during her career. Thousands of women with passion and commitment to storytelling followed in her footsteps. Working in all aspects of the movie industry, they collaborated with others to create memorable images on the screen. This book pays tribute to the spirit, ambition, grit and talent of these filmmakers and artists. With more than 1200 women featured in the book, you will find names that everyone knows and loves—the movie legends. But you will also discover hundreds and hundreds of women whose names are unknown to you: actresses, directors, stuntwomen, screenwriters, composers, animators, editors, producers, cinematographers and on and on. Stunning photographs capture and document the women who worked their magic in the movie business. Perfect for anyone who enjoys the movies, this photo-treasury of women and film is not to be missed.

**natalie wood in the great race:** *Not Yo' Butterfly* Nobuko Miyamoto, 2021-06-15 Intro -- Relocation, or a travelin' girl -- Don't fence me in -- A tisket, a tasket, a brown and yellow basket... -- From a broken past into the future -- Twice as good -- Shall we dance! -- School daze -- Chop suey -- We shall overcome -- Power to the people -- A single stone, many ripples -- Something about me today -- The people's beat -- A song for ourselves -- Nosotros somos Asiaticos -- Foster children of the Pepsi Generation -- A grain of sand -- Free the land -- What will people think? -- Some things live a moment -- How to mend what's broken -- Women hold up half the sky -- Our own chop suey -- What is the color of love? -- Talk story -- Yuiyo, just dance -- Float hands like clouds -- Deep is the chasm -- To all relations -- Bismillah Ir Rahman Ir Rahim -- The seed of the dandelion -- I dream a garden -- Mottainai : waste nothing -- Black Lives Matter -- Bambutsu : all things connected -- Epilogue.

**natalie wood in the great race:** *Sleeping with Strangers* David Thomson, 2020-01-14 In this wholly original work of film criticism, David Thomson, celebrated author of *The Biographical Dictionary of Film*, probes the many ways in which sexuality has shaped the movies—and the ways in which the movies have shaped sexuality. Exploring the tangled notions of masculinity, femininity, beauty, and sex that characterize our cinematic imagination—and drawing on examples that range from advertising to pornography, *Bonnie and Clyde* to *Call Me by Your Name*—Thomson illuminates how film as art, entertainment, and business has historically been a polite cover for a kind of erotic séance. In so doing, he casts the art and the artists we love in a new light, and reveals how film can both expose the fault lines in conventional masculinity and point the way past it, toward a more nuanced understanding of what it means to be a person with desires.

**natalie wood in the great race:** *Danger on the Silver Screen* Scott McGee, 2022 An entertaining, action-packed addition to the TCM program that celebrates an essential, but often overlooked or disregarded part of the film industry: stunts. Offering readers a unique perspective as well as history of the impact and evolution of stunt work, and behind-the-scenes stories from the stunt professionals who risked life and limb to make the magic happen--

**natalie wood in the great race:** *Ten Points* Bill Strickland, 2007-07-03 Of the eight million dedicated cyclists in this country, just 32,044 own amateur racing licenses. There's a reason for that: Racing is not only incredibly difficult, it's downright excruciating, with the possibility for public humiliation never more than one pedal away. So when Natalie, Bill Strickland's preschool-aged daughter, asked him if he could win ten points during one racing season -- the bicycling equivalent of taking an at-bat against Randy Johnson or going one-on-one with LeBron James--a sensible man would've just said no and moved on. Instead, Strickland decided to try. In the process, he discovered that he was racing toward the loving home life he cherished and, at the same time, trying to get away from something far worse -- his legacy of horrific childhood abuse. Strickland's memoir is filled with lyrical insights on training and dedication, racing scenes packed with nail-biting suspense, and powerful reflections on the meaning of family. Because for Strickland, it's definitely not about the

bike.

**natalie wood in the great race:** Selfie Will Storr, 2019-04-02 “An intriguing odyssey” though the history of the self and the rise of narcissism (The New York Times). Self-absorption, perfectionism, personal branding—it wasn’t always like this, but it’s always been a part of us. Why is the urge to look at ourselves so powerful? Is there any way to break its spell—especially since it doesn’t necessarily make us better or happier people? Full of unexpected connections among history, psychology, economics, neuroscience, and more, *Selfie* is a “terrific” book that makes sense of who we have become (NPR’s On Point). Award-winning journalist Will Storr takes us from ancient Greece, through the Christian Middle Ages, to the self-esteem evangelists of 1980s California, the rise of the “selfie generation,” and the era of hyper-individualism in which we live now, telling the epic tale of the person we all know so intimately—because it’s us. “It’s easy to look at Instagram and selfie-sticks and shake our heads at millennial narcissism. But Will Storr takes a longer view. He ignores the easy targets and instead tells the amazing 2,500-year story of how we’ve come to think about our selves. A top-notch journalist, historian, essayist, and sleuth, Storr has written an essential book for understanding, and coping with, the 21st century.” —Nathan Hill, New York Times-bestselling author of *The Nix* “This fascinating psychological and social history . . . reveals how biology and culture conspire to keep us striving for perfection, and the devastating toll that can take.” —The Washington Post “Able synthesizes centuries of attitudes and beliefs about selfhood, from Aristotle, John Calvin, and Freud to Sartre, Ayn Rand, and Steve Jobs.” —USA Today “Eminently suitable for readers of both Yuval Noah Harari and Daniel Kahneman, *Selfie* also has shades of Jon Ronson in its subversive humor and investigative spirit.” —Bookseller “Storr is an electrifying analyst of Internet culture.” —Financial Times “Continually delivers rich insights . . . captivating.” —Kirkus Reviews

**natalie wood in the great race:** *My Husband, My Friend* Neile McQueen Toffel, 2006 MY HUSBAND, MY FRIEND THE REAL STEVE McQUEEN - FROM ABANDONED CHILD TO GLITTERING SUPERSTAR TO HAUNTED MAN.... Now his wife of 15 and a half years, Neile, who rode the dazzling Hollywood roller coaster with him, reveals A Steve McQueen no one knew - his good side, his crazy side, his dark side....

**natalie wood in the great race:** The Good, the Tough & the Deadly David J. Moore, 2015-12-28 This massive study on action movies and stars from around the world, from the 1960s to the present, is filled with more than a thousand in-depth movie reviews that cover every action star who's crossed over from the world of martial arts, sports, professional wrestling, and stunt work. Exploding with beautiful images, exclusive interviews, and a thorough action star index, this one-of-a-kind movie reference book and comprehensive fan guide features reviews by the author, Zack Carlson (*Destroy All Movies!!! The Complete Guide to Punks on Film*), Vern (*Seagalogy: A Study of the Ass-Kicking Films of Steven Seagal and Yippie Ki-Yay Moviegoer!*), Mike McBeardo McPadden (*Heavy Metal Movies and Going All the Way: The Ultimate Guide to Teen Sex Comedies of the VHS Era*), and several others. It is a quintessential tribute to the men and women who have left their mark in the action and martial arts film genres.

**natalie wood in the great race:** West Side Story Laurent Bouzereau, 2021 Featuring never-before-seen unit photography, storyboards, costume and concept designs, and behind-the-scenes photos from Academy Award-winning director Steven Spielberg's first musical, *West Side Story: The Making of the Steven Spielberg Film* is a loving chronicle of the years of effort that went into bringing a beloved story back to the screen for a new generation. Author Laurent Bouzereau was embedded with the film's cast and crew and conducted original interviews with director and producer Steven Spielberg, screenwriter and executive producer Tony Kushner, Tony Award-winning choreographer Justin Peck, and the cast of *Sharks and Jets*, among many others, to bring together a firsthand oral history documenting every stage of the film's production. As relevant today as when it first debuted on Broadway, *West Side Story* has been reimaged by Spielberg, Kushner, and their cast of young stars, including Ansel Elgort (Tony), Rachel Zegler (María), Ariana DeBose (Anita), and David Alvarez (Bernardo), fully embracing historical accuracy in its vibrant

depiction of mid-1950s New York City and the forbidden love of the teenagers caught between familial allegiances and passion. *West Side Story: The Making of the Steven Spielberg Film* provides exclusive in-depth commentary on these themes, bringing together a chorus of diverse voices to explore what it means to find a place for yourself in America.

**natalie wood in the great race: Nazimova** Gavin Lambert, 2021-11-16 A forgotten legend, Alla Nazimova was an electrifying Russian-born actress who brought Stanislavsky and Chekhov to American theatre, who was applauded, praised, adored -- an icon of the stage and screen for forty years, before fading into the shadows of time. Gavin Lambert unearthed Nazimova's unpublished memoirs, letters, and notes, writing an evocative retelling of her extraordinary life. Nazimova began her career on stage. Her shockingly natural approach to acting transformed the theatre of her day. She thrilled Laurette Taylor. The first time Tennessee Williams saw her he knew he wanted to be a playwright (She was so shatteringly powerful that I couldn't stay in my seat). Eugene O'Neill said of her that she gave him his first conception of a modern theatre. She introduced the American stage and its audience to Ibsen's *New Woman*, a woman hell-bent on independence. It was a role Nazimova embodied offstage as well. When she toured in a repertory of *A Doll's House*, *The Master Builder*, and *Hedda Gabler* from 1907 to 1910, she earned the then unheard-of sum of five million dollars for theatre manager Lee Shubert. Eight years later she ventured into film, going to Hollywood and signing a contract with Metro Pictures (before it was MGM) and becoming the highest-paid actress in silent pictures, ultimately writing, directing, and producing her own movies (*Revelation*, *Stronger than Death*, *Billions*, *Salome*). Nazimova was also a remarkable businesswoman. Four years later she formed her own film company. She was the only actress, other than Mae West, to become a movie star at forty, and was the first to cultivate the image of the foreign sophisticate, soon to be followed by Pola Negri, Greta Garbo, and Marlene Dietrich. Lambert also delves into Nazimova's complex and dramatic personal life, from her tense relationship with her family to the numerous partners and lovers (both men and women) she had later in life. *Nazimova: A Biography* is a brilliant re-creation of the life and work of this complex, dark, glamorous, and important figure.

**natalie wood in the great race: The Age of Movies: Selected Writings of Pauline Kael** Pauline Kael, 2011-10-27 A master film critic is at her witty, exhilarating, and opinionated best in this career-spanning collection featuring pieces on *Bonnie and Clyde*, *The Godfather*, and other modern movie classics "Film criticism is exciting just because there is no formula to apply," Pauline Kael once observed, "just because you must use everything you are and everything you know." Between 1968 and 1991, as regular film reviewer for *The New Yorker*, Kael used those formidable tools to shape the tastes of a generation. She had a gift for capturing, with force and fluency, the essence of an actor's gesture or the full implication of a cinematic image. Kael called movies "the most total and encompassing art form we have," and her reviews became a platform for considering both film and the worlds it engages, crafting in the process a prose style of extraordinary wit, precision, and improvisatory grace. Her ability to evoke the essence of a great artist—an Orson Welles or a Robert Altman—or to celebrate the way even seeming trash could tap deeply into our emotions was matched by her unwavering eye for the scams and self-deceptions of a corrupt movie industry. Here are her appraisals of era-defining films such as *Breathless*, *Bonnie and Clyde*, *The Leopard*, *The Godfather*, *Last Tango in Paris*, *Nashville*, along with many others, some awaiting rediscovery—all providing the occasion for masterpieces of observation and insight, alive on every page.

**natalie wood in the great race: The Heart of the Lion** Martin Turnbull, 2020-06-17 Lose yourself in the Golden Age of Hollywood-and discover the story of the man who helped create it. Hollywood in the 1920s: the motion picture industry is booming, and Irving Thalberg knows it takes more than guts and gumption to create screen magic that will live forever. He's climbed all the way to head of production at newly merged Metro-Goldwyn-Mayer and is determined to transform Leo the Lion into an icon of the most successful studio in town. The harder he works, the higher he soars. But at what cost? The more he achieves, the closer he risks flying into oblivion. A frail and



faulty heart shudders inside this chest that blazes with ambition. Thalberg knows that his charmed life at the top of the Hollywood heap is a dangerous tightrope walk: each day-each breath, even-could be his last. Shooting for success means risking his health, friendships, everything. Yet, against all odds, the man no one thought would survive into adulthood almost single-handedly ushers in a new era of filmmaking. This is Hollywood at its most daring and opulent-the Sunset Strip, premieres at Grauman's Chinese Theatre, stars like Clark Gable, Greta Garbo, Jean Harlow, Joan Crawford-and Irving is at the center of it all. From the author of the Hollywood's Garden of Allah novels comes a mesmerizing true-life story of the man behind Golden Age mythmaking: Irving Thalberg, the prince of Tinseltown. Martin Turnbull's Hollywood's Garden of Allah novels have been optioned for the screen by film & television producer, Tabrez Noorani.

**natalie wood in the great race: *The Beatles on the Roof*** Tony Barrell, 2017-10-26 At lunchtime on a bitterly cold January day in 1969, the strains of guitar chords could be heard in the streets surrounding London's Savile Row. Crowds gathered - At ground level and above. People climbed onto roofs and postboxes, skipped lunch to gather and listen: For the first time in more than two years, The Beatles were playing live. Ringing from the rooftops, disturbing the well-to-do ears of the tailors below, they upset the establishment and bewildered the police. It was filmed by director Michael Lindsay-Hogg, who hoped the footage would act as the finale to a celebratory TV special. When it finally surfaced, it was in the bleak, tumultuous documentary *Let It Be*. And The Beatles would never play live again. Tony Barrell examines the concert within the context of its time. He speaks to those who were there: the fans, film-makers, roadies, Apple Corps staff and police. He explores the politics of 1968, when peace gave way to protest, and how music promotion began to collide with cinéma vérité and reality TV. *The Beatles on the Roof* makes essential reading for anyone interested in the band's reinventions and relationships, revealing why the rooftop concert happened at all, why it happened the way that it did, and why it would never happen again.

**natalie wood in the great race: *We Light Up the Sky*** Lilliam Rivera, 2021-10-26 Should you save a world that doesn't want to save you? Award-winning author Lilliam Rivera explores the haunting story of an alien invasion from the perspective of three Latinx teens. Pedro, Luna, and Rafa may attend Fairfax High School together in Los Angeles, but they run in separate spheres. Pedro is often told that he's "too much" and seeks refuge from his home life in a local drag bar. Luna is pretending to go along with the popular crowd but is still grieving the unexpected passing of her beloved cousin Tasha. Then there's Rafa, the quiet new kid who is hiding the fact that his family is homeless. But Pedro, Luna, and Rafa find themselves thrown together when an extraterrestrial visitor lands in their city and takes the form of Luna's cousin Tasha. As the Visitor causes destruction wherever it goes, the three teens struggle to survive and warn others of what's coming--because this Visitor is only the first of many. But who is their true enemy--this alien, or their fellow humans? Pura Belpré Honor-winning author Lilliam Rivera examines the days before a War of the Worlds-inspired alien invasion in this captivating and chilling new novel.

**natalie wood in the great race: *The Hitler Filmography*** Charles P. Mitchell, 2015-07-11 From the time his Nazi regime launched World War II to the present, Adolf Hitler has frequently been depicted on film. He was largely ridiculed at first, since laughter was a powerful weapon and morale booster for nations at war. Later representations were more somber and realistic, yet Hitler's image never escaped the undertone of scorn. This book concentrates exclusively on portrayals of Hitler in feature films and television miniseries. The filmography covers films with a factual historical storyline, fictional stories, alternate histories, parodies and films where actors playing Hitler have a cameo. Each entry provides production credits, an annotated cast list, an analysis and synopsis of the film, an evaluation of the actor playing Hitler in terms of the strengths and weaknesses of his portrayal, and representative quotations from the film.

**natalie wood in the great race: *I Loved Her in the Movies*** Robert Wagner, Scott Eyman, 2016 In a career that has spanned more than sixty years, Robert Wagner has witnessed the twilight of the Golden Age of Hollywood and the rise of television ... During that time he became acquainted, both professionally and socially, with the remarkable women who were the greatest screen

personalities of their day. [This memoir] is his ... account of the charisma of these women on film, why they became stars, and how their specific emotional and dramatic chemistries affected the choices they made as actresses as well as the choices they made as women--

**natalie wood in the great race:** A Twist of Lemmon Chris Lemmon, 2008 Retells the life of American actor Jack Lemmon as a husband and father, as told by his son, Chris Lemmon.

**natalie wood in the great race:** Daniel Blum's Screen World 1966 (Screen World) John Willis, 1966

**natalie wood in the great race:** Madame Alexander Dolls Stephanie Finnegan, 1999 A full-color, illustrated, comprehensive book on the legendary American doll-maker and the company she founded in 1923, is also the first ever produced with the co-operation of the Alexander Doll Company and Madame Alexander's family. This book features a rich compilation of photographs, which bring to life the magical legacy of Madame Alexander. Collectors of both historical and contemporary dolls will be happy with the book's collection of 758 mint dolls dating from 1930-1998.

**natalie wood in the great race:** Dolls! Dolls! Dolls! Stephen Rebello, 2020-06-02 A blissful treasure trove of gossipy insider details that Dolls fans will swiftly devour. --Kirkus Reviews The unbelievable-but-true, inside story of Jacqueline Susann's pop culture icon Valley of the Dolls--the landmark novel and publishing phenomenon, the infamous smash hit film (the best worst movie ever made), and Dolls's thriving legacy today Since its publication in 1966, Jacqueline Susann's Valley of the Dolls has reigned as one of the most influential and beloved pieces of commercial fiction. Selling over thirty-one million copies worldwide, it revolutionized overnight the way books got sold, thanks to the tireless and canny self-promoting Susann. It also generated endless speculation about the author's real-life models for its larger-than-life characters. Turned in 1967 into an international box-office sensation and morphing into a much-beloved cult film, its influence endures today in everything from films and TV shows to fashion and cosmetics tributes and tie-ins. Susann's compulsive readable exposé of three female friends finding success in New York City and Hollywood was a scandalous eye-opener for its candid treatment of sex, naked ambition, ageism, and pill-popping, and the big screen version was one of the most-seen and talked-about movies of the time. Dolls! Dolls! Dolls! digs deep into the creation of that hugely successful film--a journey nearly as cut-throat, sexually-charged, tragic, and revelatory as Susann's novel itself--and uncovers how the movie has become a cherished, widely imitated camp classic, thanks to its over-the-top performances, endlessly quotable absurd dialogue, outré costumes and hairdos, despite the high aspirations, money, and talent lavished on it. Screenwriter-journalist-film historian Stephen Rebello has conducted archival research and new interviews to draw back the velvet curtain on the behind-the-scenes intrigue, feuds and machinations that marked the film's production. In doing so, he unveils a rich, detailed history of fast-changing, late 1960s Hollywood, on screen and off.

**natalie wood in the great race:** West Side Story Richard Barrios, Turner Classic Movies, 2020-06-30 A captivating, richly illustrated full account of the making of the ground-breaking movie classic West Side Story (1961). A major hit on Broadway, on film West Side Story became immortal-a movie different from anything that had come before, but this cinematic victory came at a price. In this engrossing volume, film historian Richard Barrios recounts how the drama and rivalries seen onscreen played out to equal intensity behind-the-scenes, while still achieving extraordinary artistic feats. The making and impact of West Side Story has so far been recounted only in vestiges. In the pages of this book, the backstage tale comes to life along with insight on what has made the film a favorite across six decades: its brilliant use of dance as staged by erstwhile co-director Jerome Robbins; a meaningful story, as set to Leonard Bernstein and Stephen Sondheim's soundtrack; the performances of a youthful ensemble cast featuring Natalie Wood, Rita Moreno, George Chakiris, and more; a film with Shakespearean roots (Romeo and Juliet) that is simultaneously timeless and current. West Side Story was a triumph that appeared to be very much of its time; over the years it has shown itself to be eternal.

**natalie wood in the great race:** The Eve of Destruction David W. Dickey, 2010-11 As I mingled among my fellow graduates, my view of the future did not extend much beyond the following day,

when I would be heading to the beach. College in the fall was too far in the future to contemplate now. The only days that held relevance were the next ninety-nine, which would fashion what I hoped to be my best summer yet. So begins *The Eve of Destruction*, David Dickey's coming-of-age tale about the summer of 1965, a tranquil time when the country rested unwittingly on the brink of a cultural revolution. Follow eighteen-year-old Dane, Woody, and the crew around their Southern California neighborhoods as they experience the ups and downs of friendship and young love, and wrestle with some of life's basal choices. Join them on misadventures and general teenage mischief as they seek revelry and endure summer jobs. With music, cars, and popular culture of the decade woven into the backdrop, *The Eve of Destruction* is a nostalgic story about the 1960's and a worthy ode to the Boomer generation.

**natalie wood in the great race:** *Skylark* Philip Furia, 2003-08-15 Chronicles the life of lyricist Johnny Mercer, discussing how he brought his quintessentially southern style to both his life in New York and his lyrics.

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