

Maggie Smith A Biography

On seventeen occasions, award-winning novelist Maggie O'Farrell has stared death in the face—and lived to tell the tale. In this astonishing memoir, the New York Times bestselling author of *Hamnet* shares the near-death experiences that have punctuated and defined her life. The childhood illness that left her bedridden for a year, which she was not expected to survive. A teenage yearning to escape that nearly ended in disaster. An encounter with a disturbed man on a remote path. And, most terrifying of all, an ongoing, daily struggle to protect her daughter from a condition that leaves her unimaginably vulnerable to life's myriad dangers. Here, O'Farrell stitches together these discrete encounters to tell the story of her entire life. In taut prose that vibrates with electricity and restrained emotion, she captures the perils running just beneath the surface, and illuminates the preciousness, beauty, and mysteries of life itself.

Anecdotes about Maggie Smith abound, but Bill Wright's *The Whole Damn Cheese* is the first book devoted entirely to the woman whose life in Big Bend country has become the stuff of legend. For more than twenty years—from 1943 until her death in 1965—Maggie Smith served folks on both sides of the border as doctor, lawyer, midwife, herbalist, banker, self-appointed justice of the peace, and coroner. As she put it, she was “the whole damn cheese” in Hot Springs, Texas. She was also an accomplished smuggler with a touch of romance as well as larceny in her heart. Maggie's family history is virtually a history of the Texas frontier, and her story outlines the beginnings and early development of Big Bend National Park. Her travels between Boquillas, San Vicente, Alpine, and Hot Springs define Maggie's career and illustrate her unique relationships with the people of the border. Capturing the rough individualism and warm character of Maggie Smith, author Bill Wright demonstrates why this remarkable frontier woman has become an indelible figure in the history of Texas.

Poetry. Winner of the Dorset Prize, chosen by Kimiko Hahn. Delving into the depths of fairy tales to transform the daily into encounters with the marvelous but dangerous, Maggie Smith's poems question whether the realms of imagination and story can possibly be safe. Even as her compressed stories are unfolding on a suburban cul de sac, they are deep in the mythical woods, “where children, despite their commonness, / are a delicacy.”

The number-one Sunday Times bestseller 'Walters's book - also well written - has moments of Alan Bennett warmth' SUNDAY TIMES 'This is a humorous and, at times, moving read from this much-loved actress' WOMAN AND HOME 'I was enthralled by her memoirs ... a celebrity memoir which is actually worth reading as a work of literature' AN Wilson, READER'S DIGEST Her mum wanted her to be a nurse so that is what Julie did. But in her heart she had always wanted to be an actress and soon she was on stage at the local theatre in Liverpool. Her career snowballed with highlights that include *Educating Rita*, *Billy Elliot*, *Harry Potter*, *Acorn Antiques*, *Dinner Ladies* and *Mamma Mia!* She has been nominated for two Oscars, been awarded multiple BAFTAs and a Golden Globe, plus been honoured with a DBE. This is the heart-warming and funny story of that journey.

Poetry. Featuring *Good Bones*, which has made a difference to so many people around the globe--called "Official Poem of 2016" by Public Radio International. Maggie Smith writes out of the experience of motherhood, inspired by watching her own children read the world like a book they've just opened, knowing nothing of the characters or plot. These poems stare down darkness while cultivating and sustaining possibility and addressing a larger world.

"Here in Maggie Smith's first book we encounter a voice that is spare, confident, and precise. Her images click into place, and the movement of each poem is deft, muscular, taut. These are poems we trust, poems that ask hard questions while at the same time convincing us of the magic in the world. Smith's voice is reserved, yet she carries her world forward in her teeth, so to speak. There's wisdom and acceptance in many of the poems, coupled with a willingness to

utter what she does not understand, a recognition 'that worse happens to better than I.' She embraces the mystery. There's a kinship with the Ohio landscape, but also the recognition that 'darkness ploughs its furrows here.' These are poems that do not flinch in the face of grief while at the same time they do not give into formulas that either comfort or accuse. I admire the courage and the control, the gorgeous turns, the leaps she takes in the poems while keeping the center of each poem intact. These are poems that do not wobble; the voice is confident and secure, the authority claimed, and the darkness met head on--'mealy, and bitter' but as she writes in 'The Poem Speaks to Danger': 'I am the mouth/that can hold more . . . the globe // of some new, ready fruit.' This is a book that delights, intrigues, and instructs. A wonderful debut." --Carol Potter

An affecting memoir of life as a boy who didn't know he had Asperger's syndrome until he became a man. In 1997, Tim Page won the Pulitzer Prize for Criticism for his work as the chief classical music critic of The Washington Post, work that the Pulitzer board called "lucid and illuminating." Three years later, at the age of 45, he was diagnosed with Asperger's syndrome—an autistic disorder characterized by often superior intellectual abilities but also by obsessive behavior, ineffective communication, and social awkwardness. In a personal chronicle that is by turns hilarious and heartbreaking, Page revisits his early days through the prism of newfound clarity. Here is the tale of a boy who could blithely recite the names and dates of all the United States' presidents and their wives in order (backward upon request), yet lacked the coordination to participate in the simplest childhood games. It is the story of a child who memorized vast portions of the World Book Encyclopedia simply by skimming through its volumes, but was unable to pass elementary school math and science. And it is the triumphant account of a disadvantaged boy who grew into a high-functioning, highly successful adult—perhaps not despite his Asperger's but because of it, as Page believes. For in the end, it was his all-consuming love of music that emerged as something around which to construct a life and a prodigious career. In graceful prose, Page recounts the eccentric behavior that withstood glucose-tolerance tests, anti-seizure medications, and sessions with the school psychiatrist, but which above all, eluded his own understanding. A poignant portrait of a lifelong search for answers, *Parallel Play* provides a unique perspective on Asperger's and the well of creativity that can spring forth as a result of the condition.

I can hardly believe that it is more than half a century since I first stepped on to the stage of the Old Vic Theatre and into a way of life that has brought me the most rewarding professional relationships and friendships. I cannot imagine now ever doing anything else with my life except acting..." – Judi Dench From London's glittering West End to Broadway's bright lights, from her Academy Award-winning role as Elizabeth I in *Shakespeare in Love* to "M" in the James Bond films, Judi Dench has treated audiences to some of the greatest performances of our time. She made her professional acting debut in 1957 with England's Old Vic theatre company playing Ophelia in *Hamlet*, Katherine in *Henry V* (her New York debut), and then, Juliet. In 1961, she joined the Royal Shakespeare Company playing Anya in *The Cherry Orchard* with John Gielgud and Peggy Ashcroft. In 1968, she went beyond the classical stage to become a sensation as Sally Bowles in *Cabaret*, adding musical comedy to her repertoire. Over the years, Dench has given indelible performances in the classics as well as some of the greatest plays and musicals of the twentieth century including Noël Coward's *Hay Fever*, Stephen Sondheim's *A Little Night Music*, Kaufman and Hart's *The Royal Family* and David Hare's *Amy's View* (for which she won the Tony Award). Recently, she made a triumphant return to *A Midsummer Night's Dream* as Titania, a role she first played in 1962, now played as a theatre-besotted Queen Elizabeth I. Her film career has been filled with unforgettable performances of some unforgettable women: Queen Victoria in *Mrs. Brown*, the terrifying schoolteacher Barbara Covett in *Notes on a Scandal* and the writer Iris Murdoch in *Iris*. And, for the BBC, Dench created another unforgettable woman when she brought her great comic

timing and deeply felt emotions to the role of Jean Pargetter in the long-running BBC series *As Time Goes By*. And *Furthermore* is, however, more than the story of a great actress's career. It is also the story of Judi Dench's life: her early days as a child in a family that was in love with the theatre; her marriage to actor Michael Williams; the joy she takes in her daughter, the actress Finty Williams, and her grandson, Sammy. Filled with Dench's impish sense of humor, diamond-sharp intelligence and photos from her personal archives, *And Furthermore* is the book every fan of the great Judi Dench will cherish.

At Penelope Pig's sleepover party, six pigs in pj's eat pizza and pasta, pound a pinata, pin the tail on the pony, prance to piano, and then form a precarious pyramid--collapsing, of course, into a squealing pig pile! Maggie Smith combines rollicking rhymes and infectious alliterations to make a perfectly pleasing book filled with fun and the letter P. And while there are scads of P words in the text, the art has even more--the pictures are filled with more than 75 objects beginning with the letter P for young readers to find. The playful pictures also introduce other preschool concepts, such as colors, shapes, patterns, and counting. *Pigs in Pajamas* offers a fun way to get preschoolers thinking about language and building their vocabularies. Party on, Penelope Pig!

Judi Dench is Britain's best-loved actress of our time. Her very name encourages a warm and admiring response from the public, whether for Shakespearean performances (most recently the Countess in *All's Well That Ends Well*) or in the contemporary theatre (plays by David Hare and Hugh Whitmore among them), or on TV (the series *A Fine Romance* and *As Time Goes By*) or in the cinema (*Mrs Brown*, her Oscar-winning performance in *Shakespeare in Love*, *Iris*, *Shipping News*, *Ladies in Lavender*, and four James Bond films as 'M'). Now she opens her photograph albums publicly for the first time, contributing substantial memoir and captions to pictures from throughout her seventy years. The private albums are augmented by photographs showing her work across 50 years of acting - on stage, film and TV. Here are previously unseen pictures of Judi's happy childhood in York before the second world war, family holidays, schooldays and her first work as an amateur actor in her teens in York. We see her growing up, drama school and the performance that made her name as Juliet in Franco Zeffirelli's famous and controversial production at the Old Vic when Judi was in her early twenties. To these are added informal shots back stage and off set, as well as photographs of her own family, her actor husband Michael Williams, daughter Finty and grandson Sam. Britain's much loved Judi Dench as you have not seen her before.

The compulsively readable and sometimes jaw-dropping story of the life of a notorious madam who played hostess to every gangster, politician, writer, sports star and Cafe Society swell worth knowing, and who as much as any single figure helped make the twenties roar—from the Pulitzer Prize-winning author of *The Most Famous Man in America*. “Applegate’s tour de force about Jazz Age icon Polly Adler will seize you by the lapels, buy you a drink, and keep you reading until the very last page.... A treat for fiction and nonfiction fans alike.” —Abbott Kahler, New York Times bestselling author (as Karen Abbott) of *The Ghosts of Eden Park* Simply put: Everybody came to Polly's. Pearl "Polly" Adler (1900-1962) was a diminutive dynamo whose Manhattan brothels in the Roaring Twenties became places not just for men to have the company of women but were key gathering places where the culturati and celebrity elite mingled with high society and with violent figures of the underworld—and had a good time doing it. As a Jewish immigrant from eastern Europe, Polly Adler's life is a classic American story of success and assimilation that starts like a novel by Henry Roth and then turns into a glittering real-life tale straight out of F. Scott Fitzgerald. She declared her ambition to be "the best goddam madam in all America" and succeeded wildly. Debby Applegate uses Polly's story as the key to unpacking just what made the 1920s the appallingly corrupt yet glamorous and transformational era that it was and how the collision between high and low is the unique ingredient that fuels American culture.

Based on the national bestseller *Keep Moving*—called “a meditation on kindness and hope” (NPR)—a 52-exercise journal about hope and renewal from the award-winning poet. As Maggie Smith navigated loss and upheaval, she wrote to herself each day—forgiving herself for a past mistake, reflecting on moments of joy, or looking towards the future, ending each note-to-self with the phrase “keep moving.” In her own words, “I wasn’t offering wisdom from on high; I was talking to myself at the bottom of a dark well, trying to climb up into the light, little by little, day by day.” Smith was surprised not only by how uplifting this process was, but also by the outpouring of support and gratitude from thousands of people who found solace in her words. Through the healing power of writing, *Keep Moving: The Journal* invites us to find beauty in the present moment, embrace change, and create a life we love.

From the National Book Award-winning author of *Just Kids* and *M Train*, a profound, beautifully realized memoir in which dreams and reality are vividly woven into a tapestry of one transformative year. Following a run of New Year's concerts at San Francisco's legendary Fillmore, Patti Smith finds herself tramping the coast of Santa Cruz, about to embark on a year of solitary wandering. Unfettered by logic or time, she draws us into her private wonderland with no design, yet heeding signs—including a talking sign that looms above her, prodding and sparring like the Cheshire Cat. In February, a surreal lunar year begins, bringing with it unexpected turns, heightened mischief, and inescapable sorrow. In a stranger's words, “Anything is possible: after all, it's the Year of the Monkey.” For Smith—inveterately curious, always exploring, tracking thoughts, writing—the year evolves as one of reckoning with the changes in life's gyre: with loss, aging, and a dramatic shift in the political landscape of America. Smith melds the western landscape with her own dreamscape. Taking us from California to the Arizona desert; to a Kentucky farm as the amanuensis of a friend in crisis; to the hospital room of a valued mentor; and by turns to remembered and imagined places, this haunting memoir blends fact and fiction with poetic mastery. The unexpected happens; grief and disillusionment set in. But as Smith heads toward a new decade in her own life, she offers this balm to the reader: her wisdom, wit, gimlet eye, and above all, a rugged hope for a better world. Riveting, elegant, often humorous, illustrated by Smith's signature Polaroids, *Year of the Monkey* is a moving and original work, a touchstone for our turbulent times.

Full of the language and lore of the Gypsies, this remarkable memoir offers insight into the Romani way of life from an insider's perspective. Maggie Smith-Bendell shares stories from her traditional Gypsy childhood in the rural South of England, from traveling the countryside and facing hardships, such as the death of a family member, to catching wild animals and earning a living from the woods, hedgerows, and fieldwork in the area. Moving and inspiring, this account also reflects upon the changes in the law and agriculture that have undermined the Gypsies' sense of freedom and have contributed to the author's position as a prominent campaigner for Gypsy rights. Filled with traditional recipes, crafts, old songs, and Romani words, this record includes the knowledge and skills that have been passed on from generation to generation.

Film tie in edition of Alan Bennett's classic memoir. For fifteen years, the recalcitrant Miss Shepherd lived in her broken-down van on Alan Bennett's driveway in Camden. Deeply eccentric and stubborn to her bones, Miss Shepherd was not an easy tenant. Bennett, despite inviting her in the first place, was a reluctant landlord, never under the illusion that his impulse was purely charitable. This account of those years was first published in 1989 in the *London Review of Books*. The play premiered in 1999, direct by Nicholas Hytner and starring Dame Maggie Smith, who reprise those roles in this new film adaptation. Shot on location at Bennett's house, Alex Jennings plays the author, alongside household names including James Corden, Frances de la Tour, Jim Broadbent and Dominic Cooper.

Bringing together the hilarious, revealing, and lucidly intelligent writing of one of England's best known literary figures, *Writing Home* includes the journalism, book and theater reviews, and

diaries of Alan Bennett, as well as "The Lady in the Van," his unforgettable account of Miss Shepherd, a London eccentric who lived in a van in Bennett's garden for more than twenty years. This revised and updated edition includes new material from the author, including more recent diaries and his introduction to his Oscar-nominated screenplay for *The Madness of King George*. A chronicle of one of the most important literary careers of the twentieth century, *Writing Home* is a classic history of a life in letters.

'Coveney is the only writer who could get under Smith's skin, capturing her steeliness and vulnerability' INDEPENDENT ON SUNDAY From her days as a star of West End comedy and revue, Dame Maggie's path has led to international renown and numerous accolades including two Academy Awards. Recently she has been as prominent on our screens as ever, with high-profile roles as the formidable Dowager Countess of Grantham in *DOWNTON ABBEY*, as Professor Minerva McGonagall in the *HARRY POTTER* movie franchise and as the eccentric Miss Shepherd in the film version of *THE LADY IN THE VAN* by Alan Bennett. Paradoxically she remains an enigmatic figure, rarely appearing in public and carefully guarding her considerable talent. Drawing on personal archives, interviews and encounters with the actress, as well as conversations with immediate family and dear friends, Michael Coveney's biography is a captivating portrait of the real Maggie Smith.

"A rediscovered treasure." — Maureen Corrigan, *Washington Post* From Betty Smith, author of the beloved classic *A Tree Grows in Brooklyn*, comes a poignant story of love, marriage, poverty, and hope set in 1920s Brooklyn. *Tomorrow Will Be Better* tells the story of Margy Shannon, a shy but joyfully optimistic young woman just out of school who lives with her parents and witnesses how a lifetime of hard work, poverty, and pain has worn them down. Her mother's resentment toward being a housewife and her father's inability to express his emotions result in a tense home life where Margy has no voice. Unable to speak up against her overbearing mother, Margy takes refuge in her dreams of a better life. Her goals are simple—to find a husband, have children, and live in a nice home—one where her children will never know the terror of want or the need to hide from quarreling parents. When she meets Frankie Malone, she thinks her dreams might be fulfilled, but a devastating loss rattles her to her core and challenges her life-long optimism. As she struggles to come to terms with the unexpected path her life has taken, Margy must decide whether to accept things as they are or move firmly in the direction of what she truly wants. Rich with the flavor of its Brooklyn background, and filled with the joys and heartbreak of family life, *Tomorrow Will Be Better* is told with a simplicity, tenderness, and warmhearted humor that only Betty Smith could write.

It's 1924 and there have been many changes at Downton Abbey since the family and their servants first welcomed us there twelve years ago. A generation of men has been tragically lost at the front; children are once again breathing new life into the great house; a chauffeur now sits at the Grantham dinner table; and skirt hems continue to rise. Still, in the midst of all this upheaval, many things at Downton remain largely unchanged. Nanny still holds sway in the nursery, and there are still summer fetes to be organized, menus to be planned, and farms to be run. This gorgeous book explores the seasonal events and celebrations of the great estate—including house parties, debutantes, the London Season, yearly trips to Scotland, the sporting season, and, of course, the cherished rituals of Christmas. Jessica Fellowes and the creative team behind *Downton Abbey* invite us to peer through the prism of the house as we learn more about the lives of our favorite characters, the actors who play them, and those

who bring this exquisite world to real life. *A Year in the Life of Downton Abbey* is packed full of exclusive new photographs, with a delicious array of traditional British recipes adapted for modern kitchens: kedgeree, orange marmalade, asparagus tarts, cream of watercress soup, Irish stew, lemon barley water, meringues with red berries, parmesan straws, Christmas pudding with brandy butter and more. From the moment when the servants light the fires against the chill of January, through the last family game of charades and the servants' Christmas ball, this magnificent book invites us to take part in twelve months in the life of Downton Abbey.

Frances tries everything to get rid of the witch lurking under the basement stairs.

"An important debut work of narrative nonfiction: the timely, never-before-told story of five brilliant, passionate women who, in the early 1960s, converged at the newly founded Radcliffe Institute for Independent Study, stepping outside the domestic sphere and shaping the course of feminism in ways that still resonate today. In 1960, at the height of an era that expected women to focus solely on raising families, Radcliffe College announced the founding of an Institute for Independent Study, offering fellowships to women with a PhD or "the equivalent" in artistic success. Acclaimed writer and Harvard lecturer Maggie Doherty introduces us to five brilliant friends--poets Anne Sexton and Maxine Kumin, painter Barbara Swan, sculptor Mariana Pineda, and writer Tillie Olsen--who came together at the Institute and would go on to make history. Drawing from their notebooks, letters, lecture recordings, journals, and finished works, Doherty weaves from these women's own voices a moving narrative of friendship, ambition, activism, and art. Beautifully written and urgently told, *The Equivalents* shows us where we've been--and inspires us to go forward"--

I had no idea what was going on. Or very little. No more than most people. So you can't make me feel guilty. Brunhilde Pomsel's life spanned the twentieth century. She struggled to make ends meet as a secretary in Berlin during the 1930s, her many employers including a Jewish insurance broker, the German Broadcasting Corporation and, eventually, Joseph Goebbels. Christopher Hampton's play is based on the testimony she gave when she finally broke her silence to a group of Austrian filmmakers, shortly before she died in 2016. Maggie Smith, alone on stage, plays Brunhilde Pomsel. Christopher Hampton's play is drawn from the testimony Pomsel gave when she finally broke her silence shortly before she died to a group of Austrian filmmakers, and from their documentary *A German Life* (Christian Krönes, Olaf Müller, Roland Schrotthofer and Florian Weigensamer, produced by Blackbox Film & Media Productions).

NEW YORK TIMES BESTSELLER • A searing, deeply moving memoir of illness and recovery that traces one young woman's journey from diagnosis to remission to re-entry into "normal" life—from the author of the *Life, Interrupted* column in *The New York Times* "I was immersed for the whole ride and would follow Jaouad anywhere. . . . Her writing restores the moon, lights the way as we learn to endure the unknown."—Chanel Miller, *The New York Times Book Review* "Beautifully crafted . . . affecting . . . a transformative read . . . Jaouad's insights about the self, connectedness, uncertainty and time speak to all of us."—*The Washington Post* In the summer after graduating from college, Suleika Jaouad was preparing, as they say in commencement speeches, to enter "the real world." She had fallen in love and moved to Paris to pursue her dream of becoming a war correspondent. The real world she found, however, would take her

into a very different kind of conflict zone. It started with an itch—first on her feet, then up her legs, like a thousand invisible mosquito bites. Next came the exhaustion, and the six-hour naps that only deepened her fatigue. Then a trip to the doctor and, a few weeks shy of her twenty-third birthday, a diagnosis: leukemia, with a 35 percent chance of survival. Just like that, the life she had imagined for herself had gone up in flames. By the time Jaouad flew home to New York, she had lost her job, her apartment, and her independence. She would spend much of the next four years in a hospital bed, fighting for her life and chronicling the saga in a column for *The New York Times*. When Jaouad finally walked out of the cancer ward—after countless rounds of chemo, a clinical trial, and a bone marrow transplant—she was, according to the doctors, cured. But as she would soon learn, a cure is not where the work of healing ends; it's where it begins. She had spent the past 1,500 days in desperate pursuit of one goal—to survive. And now that she'd done so, she realized that she had no idea how to live. How would she reenter the world and live again? How could she reclaim what had been lost? Jaouad embarked—with her new best friend, Oscar, a scruffy terrier mutt—on a 100-day, 15,000-mile road trip across the country. She set out to meet some of the strangers who had written to her during her years in the hospital: a teenage girl in Florida also recovering from cancer; a teacher in California grieving the death of her son; a death-row inmate in Texas who'd spent his own years confined to a room. What she learned on this trip is that the divide between sick and well is porous, that the vast majority of us will travel back and forth between these realms throughout our lives. *Between Two Kingdoms* is a profound chronicle of survivorship and a fierce, tender, and inspiring exploration of what it means to begin again.

A brand-new biography of Maggie Smith, everyone's favorite dowager countess. This perfect gift book for fans of *Downton Abbey* will take them behind the scenes of the Grand Dame who brings the Dowager Countess to life. No one does glamour, severity, girlish charm or tight-lipped witticism better than Dame Maggie Smith. Michael Coveney's biography shines a light on the life and career of a truly remarkable performer, one whose stage and screen career spans six decades. From her days as a West End star of comedy and revue, Dame Maggie's path would cross with those of the greatest actors, playwrights and directors of the era. Whether stealing scenes from Richard Burton, answering back to Laurence Olivier, or playing opposite Judi Dench in *Breath of Life*, her career can be seen as a 'Who's Who' of British theatre. Her film and television career has been just as starry. From the title character in *The Prime of Miss Jean Brodie* and the meddling chaperone in *A Room With a View* to the Harry Potter films in which she played Minerva McGonagall (as she put it 'Miss Jean Brodie in a wizard's hat') and the Best Exotic Marigold Hotel films in which she played the wise Muriel Donnelly, Smith has thrilled, engaged and made audiences laugh. As Violet Crawley, the formidable Dowager Countess of *Downton Abbey* she conquered millions more. Paradoxically she remains an enigmatic figure, rarely appearing in public. Michael Coveney's absorbing biography, written with the actress's blessing and drawing on personal archives, as well as interviews with immediate family and close friends, is a portrait of one of the greatest actors of our time.

“To read Maggie Smith is to embrace the achingly precious beauty of the present moment.” —Time From the award-winning poet and bestselling author of *Keep Moving* and *Good Bones*, a stunning poetry collection that celebrates the beauty and

messiness of life. With her breakout bestseller *Keep Moving*, Maggie Smith captured the nation with her “meditations on kindness and hope” (NPR). Now, with *Goldenrod*, the award-winning poet returns with a powerful collection of poems that look at parenthood, solitude, love, and memory. Pulling objects from everyday life—a hallway mirror, a rock found in her son’s pocket, a field of goldenrods at the side of the road—she reveals the magic of the present moment. Only Maggie Smith could turn an autocorrect mistake into a line of poetry, musing that her phone “doesn’t observe / the high holidays, autocorrecting / shana tova to shaman tobacco, / Rosh Hashanah to rose has hands.”? Slate called Smith’s “superpower as a writer” her “ability to find the perfect concrete metaphor for inchoate human emotions and explore it with empathy and honesty.” The poems in *Goldenrod* celebrate the contours of daily life, explore and delight in the space between thought and experience, and remind us that we decide what is beautiful.

Desperate to reboot her life, Megan Barnes gets her chance when she meets Pulitzer Prize-winning journalist Jocelyn Jones. Before long, Megan is pulled into the heady world of fame and influence her charismatic new mentor represents.

'She is the cur's cods, the terrier's testicles, the business. I will go farther and declare that Atkins is the finest actor appearing in the world right now' - A. A. Gill *Will She Do?* is the story of a girl from a council estate in Tottenham, born in 1934 to an electric-meter reader and a seamstress, who was determined to be an actress. Candid and witty, this memoir takes her from her awkward performances in working-men's clubs at six years of age as dancing 'Baby Eileen', through the war years in London, to her breakthrough at thirty-two on Broadway with *The Killing of Sister George*, for which she received the first of four Tony Award nominations. She co-created *Upstairs, Downstairs* and wrote the screenplay for *Mrs Dalloway* (for which she won an Evening Standard Award) and at aged eighty-six, this is her first autobiographical work. Characterised by an eye for the absurd, a terrific knack for storytelling and an insistence on honesty, *Will She Do?* is a wonderful raconteur's tale about family, about class, about youthful ambition and big dreams and what really goes on behind the scenes. Made a Dame in 1991, Eileen Atkins has been on American and British stage and screen since 1957 and has won an Emmy, a BAFTA and is a three-time Olivier Award winner; her theatre performances include *The Height of the Storm*, *Ellen Terry*, *All that Fall* and she has appeared in television and films ranging from *Doc Martin* to *Cranford* to *The Crown*. 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 portrayals 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.

Helen Mirren has been an internationally acclaimed actress--and the recipient of many awards, transferring between stage, cinema and television--for over 40 years. Known in her youth for a forthright style, a liberated attitude and a bohemian outlook, she has never ceased to be out of the public eye, with legions of admiring fans all over the world. This illustrated memoir is an account of an extraordinary talent, and a life well lived. Helen's aristocratic Russian grandfather, Pyotr Vasilievich Mironov, a military man, was sent to London by the Czar and found himself stranded and penniless by the Bolshevik revolution, cut off from the family estate near Smolensk. He brought with him a trunk of papers and photographs. This delightful memoir starts with the contents of the trunk, with evocative pictures of Helen's Russian antecedents. She has kept a rich seam of photo-graphs and memorabilia from her life, and her parents, family life, childhood, teenage and early years as an actress living in insalubrious flats are vividly documented. Helen's many distinguished roles in theatre, cinema and television and the illustrious men and women she has encountered are commemorated, as well as her forays into Hollywood and her sub-sequent life in the United States with her husband, film director Taylor Hackford. Golden Globe and Oscar ceremonies make their appearance, as do many stunning images of Helen by the world's leading photographers. *In the Frame: My Life in Words and Pictures* is a book to savour, created and written by one of the great personalities of our age.

Een gescheiden echtpaar ontmoet elkaar weer na vijf jaar, terwijl zij beiden op huwelijksreis zijn met hun nieuwe partner.

NEW YORK TIMES BESTSELLER • “The definitive biography for decades to come.”—Leo Jansen, curator, the Van Gogh Museum, and co-editor of *Vincent van Gogh: The Complete Letters* Steven Naifeh and Gregory White Smith, who galvanized readers with their Pulitzer Prize–winning biography of Jackson Pollock, have written another tour de force—an exquisitely detailed, compellingly readable portrait of Vincent van Gogh. Working with the full cooperation of the Van Gogh Museum in Amsterdam, Naifeh and Smith have accessed a wealth of previously untapped materials to bring a crucial understanding to the larger-than-life mythology of this great artist: his early struggles to find his place in the world; his intense relationship with his brother Theo; and his move to Provence, where he painted some of the best-loved works in Western art. The authors also shed new light on many unexplored aspects of Van Gogh’s inner world: his erratic and tumultuous romantic life; his bouts of depression and mental illness; and the cloudy circumstances surrounding his death at the age of thirty-seven. Though countless books have been written about Van Gogh, no serious, ambitious examination of his life has been attempted in more than seventy years. Naifeh and Smith have re-created Van Gogh’s life with an astounding vividness and psychological acuity that bring a completely new and sympathetic understanding to this unique artistic genius. **NAMED ONE OF THE BEST BOOKS OF THE YEAR BY** The New York Times Book Review • The Washington Post • The Wall Street Journal • San Francisco Chronicle • NPR • The Economist • Newsday • BookReporter “In their magisterial new biography, *Van Gogh: The Life*, Steven Naifeh and Gregory White Smith provide a

guided tour through the personal world and work of that Dutch painter, shining a bright light on the evolution of his art. . . . What [the authors] capture so powerfully is Van Gogh's extraordinary will to learn, to persevere against the odds."—Michiko Kakutani, *The New York Times* "Brilliant . . . Steven Naifeh and Gregory White Smith are the big-game hunters of modern art history. . . . [Van Gogh] rushes along on a tide of research. . . . At once a model of scholarship and an emotive, pacy chunk of hagiography."—Martin Herbert, *The Daily Telegraph* (London)

"Maggie Smith's rhythmic, occasionally rhyming text brings us through a busy day with baby. We count up from one to ten as baby gets out of the bath, gets dressed, has a meal, and heads outside with mom to play. Then we count down again from ten to one as baby notices flowers and birds, splashes in puddles, plays with puppies, and gets dirty enough . . . to need another bath. The illustrations are bright and busy and filled with things to look at and count. And each spread has a number line on the side with the number of things to be counted on that page highlighted to help youngsters count up to ten and back down again to one. *One Naked Baby* is a perfect blend of counting book and story that children will want to hear and look at again and again."

"A remarkable, eye-opening biography . . . McGilligan's Orson is a Welles for a new generation, [a portrait] in tune with Patti Smith's *Just Kids*."—A. S. Hamrah, *Bookforum* No American artist or entertainer has enjoyed a more dramatic rise than Orson Welles. At the age of sixteen, he charmed his way into a precocious acting debut in Dublin's Gate Theatre. By nineteen, he had published a book on Shakespeare and toured the United States. At twenty, he directed a landmark all-black production of *Macbeth* in Harlem, and the following year masterminded the legendary WPA production of Marc Blitzstein's agitprop musical *The Cradle Will Rock*. After founding the Mercury Theatre, he mounted a radio production of *The War of the Worlds* that made headlines internationally. Then, at twenty-four, Welles signed a Hollywood contract granting him unprecedented freedom as a writer, director, producer, and star—paving the way for the creation of *Citizen Kane*, considered by many to be the greatest film in history. Drawing on years of deep research, acclaimed biographer Patrick McGilligan conjures the young man's Wisconsin background with Dickensian richness and detail: his childhood as the second son of a troubled industrialist father and a musically gifted, politically active mother; his youthful immersion in theater, opera, and magic in nearby Chicago; his teenage sojourns through rural Ireland, Spain, and the Far East; and his emergence as a maverick theater artist. Sifting fact from legend, McGilligan unearths long-buried writings from Welles's school years; delves into his relationships with mentors Dr. Maurice Bernstein, Roger Hill, and Thornton Wilder; explores his partnerships with producer John Houseman and actor Joseph Cotten; reveals the truth of his marriage to actress Virginia Nicolson and rumored affairs with actresses Dolores Del Rio and Geraldine Fitzgerald (including a suspect paternity claim); and traces the story of his troubled brother, Dick Welles, whose mysterious decline ran counter to Orson's swift ascent. And,

through it all, we watch in awe as this whirlwind of talent—hailed hopefully from boyhood as a “genius”—collects the raw material that he and his co-writer, the cantankerous Herman J. Mankiewicz, would mold into the story of Charles Foster Kane. Filled with insight and revelation—including the surprising true origin and meaning of “Rosebud”—Young Orson is an eye-opening look at the arrival of a talent both monumental and misunderstood.

One of the most iconic villains in the history of television, the enigmatic Cigarette Smoking Man fascinated legions of fans of the 1990s hit TV series, *The X-Files*. Best known as 'Cancerman', the readers of *TV Guide* voted William B. Davis 'Television's Favourite Villain'. The man himself is a Canadian actor and director, whose revelations in this memoir will entertain and intrigue the millions of worldwide *X-Files* aficionados.

The pixel as the organizing principle of all pictures, from cave paintings to *Toy Story*. The Great Digital Convergence of all media types into one universal digital medium occurred, with little fanfare, at the recent turn of the millennium. The bit became the universal medium, and the pixel--a particular packaging of bits--conquered the world. Henceforward, nearly every picture in the world would be composed of pixels--cell phone pictures, app interfaces, Mars Rover transmissions, book illustrations, videogames. In *A Biography of the Pixel*, Pixar cofounder Alvy Ray Smith argues that the pixel is the organizing principle of most modern media, and he presents a few simple but profound ideas that unify the dazzling varieties of digital image making. Smith's story of the pixel's development begins with Fourier waves, proceeds through Turing machines, and ends with the first digital movies from Pixar, DreamWorks, and Blue Sky. Today, almost all the pictures we encounter are digital--mediated by the pixel and irretrievably separated from their media; museums and kindergartens are two of the last outposts of the analog. Smith explains, engagingly and accessibly, how pictures composed of invisible stuff become visible--that is, how digital pixels convert to analog display elements. Taking the special case of digital movies to represent all of Digital Light (his term for pictures constructed of pixels), and drawing on his decades of work in the field, Smith approaches his subject from multiple angles--art, technology, entertainment, business, and history. *A Biography of the Pixel* is essential reading for anyone who has watched a video on a cell phone, played a videogame, or seen a movie.

A *Kirkus Reviews* Best Nonfiction of 2011 title The second volume of Michael Palin's diaries covers the bulk of the 1980s, a decade in which the ties binding the Pythons loosened—they made their last film *Monty Python's Meaning of Life* in 1983. For Michael, writing and acting took over much of his life, culminating in his appearances in *A Fish Called Wanda*, in which he played the hapless, stuttering Ken, and won a BAFTA for Best Supporting Actor. *Halfway to Hollywood* follows Palin's torturous trail through seven movies and ends with his final preparations for the documentary that was to change his life—*Around the World in 80 Days*. During these years he co-wrote and acted in Terry Gilliam's *Time Bandits* as well

as spearing in Gilliam's follow-up success Brazil. Palin co-produced, wrote and played the lead in The Missionary opposite Maggie Smith, who also appeared with him in A Private Function, written by Alan Bennett. In television the decade was memorable for East of Ipswich, inspired his links with Suffolk. Such was his fame in the US, he was enticed into once again hosting the enormously popular show Saturday Night Live. He filmed one of the BBC's Great Railway Journeys as well as becoming chairman of the pressure group Transport 2000. His life with Helen and the family remains a constant, as the children enter their teens. Palin's joy of writing is evident once more in Halfway to Hollywood as he demonstrates his continuing sense of wonder at the world in which he finds himself. A world of screens large and small.

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