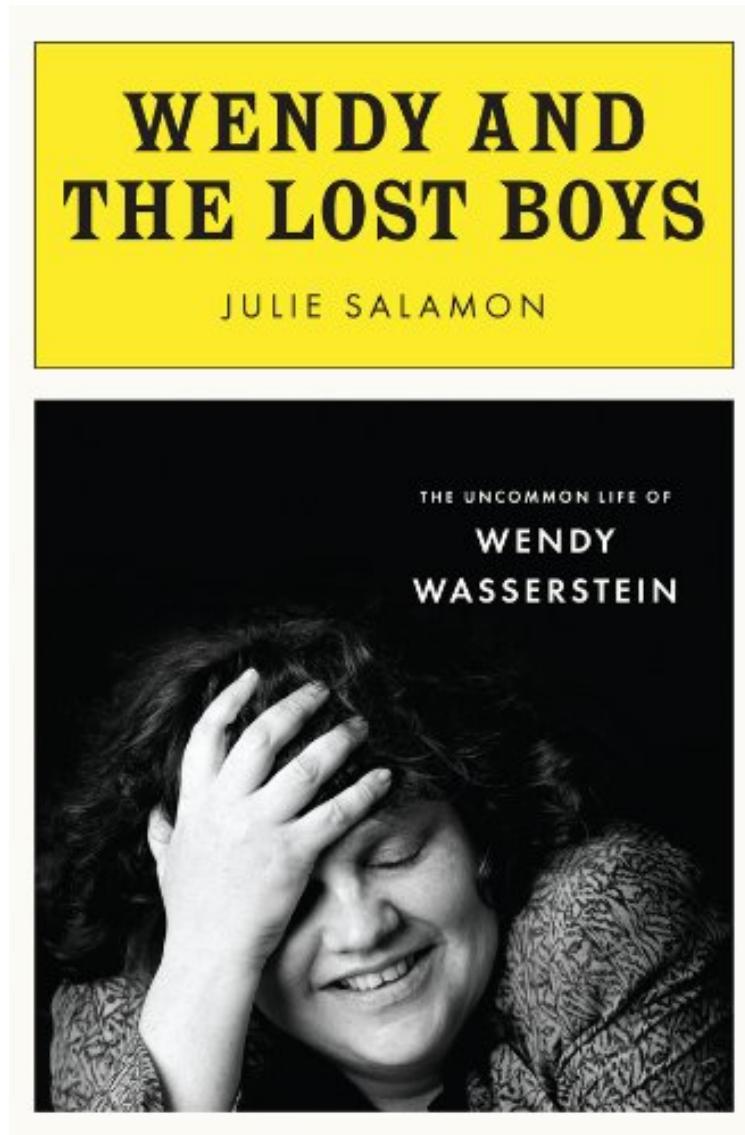


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Wendy and the Lost Boys: The Uncommon Life of Wendy Wasserstein

Julie Salamon

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Julie Salamon : Wendy and the Lost Boys: The Uncommon Life of Wendy Wasserstein before purchasing it in order to gage whether or not it would be worth my time, and all praised Wendy and the Lost Boys: The Uncommon Life of Wendy Wasserstein:

4 of 4 people found the following review helpful. FASCINATING CONTENT ABOUT A COMPLICATED WOMANBy ReaderBut ok, who isn't complicated? It was a thoroughly researched work about a time and place I

remember fondly; my college years at NYU when Chris Durang, Andre and Wendy were the stars of the New York theater world. I never knew her and it was fascinating to find out about a person who at times I adored and at times I found cold and manipulative - as I am sure she herself was manipulated. We want to think of idols as perfect. This is not that kind of book. It's an honest look behind the curtain and for that it deserves a read. That is not to say it shines an unflattering light on her - it merely tells the truth about what it was like to be her, as much as a book can. My one issue is the title - a reference to Peter Pan that, while seemingly clever, was not worth misleading the reader and does no justice to its subject. This book is about Wendy and her life and yes there are men in it, and women and children who all play important roles. It seems strange to me to give short shrift to the whole of her by titling it something indicating an ensemble piece. It is not. It is simply the uncommon life of Wendy Wasserstein. I hope she knew what it was like to be truly loved and more important what it was like to truly and selflessly love back. 39 of 41 people found the following review helpful. Wonderfully familiar, and sadly unfamiliar By Jim Cavanaugh The Wendy I knew, in her student days and throughout her amazing but too-short career, appears in all her rumped, talented, giggling and ultra-loyal best in Ms. Salamon's well-researched and beautifully-written bio. But it's the insecure, self-doubting, loved-but-unloved, overwhelmingly secretive Wendy about whom I knew nothing - Nothing - whom I'm meeting in this clear-cut, frank yet compassionate, brilliant character study. Wendy's unbelievable family, her lifelong and career-long Best Friends (but no husband, or acknowledged father to her daughter), and the blue-ribbon assemblage of the late 20th-century American theatre's movers and shakers, stars, producers and playwrights, are all brought fully dimensionally to life in Ms. Salamon's easy-to-read but highly literate prose. No Pulitzer-and-Tony-Award Winner ever had a life filled with more highs and lows, nor hid it so well, nor was fortunate enough to have had that life warmly gathered into the understanding hands of an author of this calibre. Wendy complained through her plays that women had been lied to, that they could Not "have it all." But here in "Wendy and the Lost Boys," WE have the opportunity to "have it all," all about Wendy's sad and happy, always intriguing life. - - - - Jim Cavanaugh, Emeritus Professor of Theatre Arts, Mount Holyoke College 4 of 4 people found the following review helpful. Oy, what a life...and the book it deserves By Lesley Dorn Wendy Wasserstein and Julie Salamon are a match made in bio heaven. I loved this book for its knowing grasp of how Wendy Wasserstein, her work and her life, became a mirror for so many boomer concerns--especially for we women of a certain age who found ourselves caught between the demands of our families and our personal ambitions and struggled mightily to define ourselves. I loved it for showing exactly how an artist's life, good and bad, creates her. You needn't be a fan of WW's work to appreciate how that life--her crazy family, her vulnerability about her appearance, her pleasures in and doubts about her innate talent, her capacity for and need of complicated friendships as a replacement for family, the secrets she kept, the steely ambition beneath the girlish giggle--informed her work. I loved Salamon's insight into Wendy's fierce love for and competition with her powerful brother Bruce. As a transplanted New Yorker and a (Jewish, female) writer myself, I loved the gossip element of this book--the glimpses of all those boldfaced names that peopled Wendy's world during these tumultuous decades. I loved the way Salamon gives us a close-up view of how artists who happen to come up through the ranks at a particular moment in time (Ivy League, East Coast division in this case) create and define a cultural moment. Any woman who has wished her gay best friend could also be her mate will identify with Wendy's difficulties finding a life partner. Salamon's account of WW's desire for a child, accomplished in a third act cut way too short, is particularly moving. I didn't know Wendy Wasserstein though I might have, brushing up as I did against the worlds she walked through. But I hated finishing this book. I felt as if I'd lost a friend. Bravo.

The authorized biography of Pulitzer Prize-winning playwright Wendy Wasserstein. In *Wendy and the Lost Boys* bestselling author Julie Salamon explores the life of playwright Wendy Wasserstein's most expertly crafted character: herself. The first woman playwright to win a Tony Award, Wendy Wasserstein was a Broadway titan. But with her high-pitched giggle and unkempt curls, she projected an image of warmth and familiarity. Everyone knew Wendy Wasserstein. Or thought they did. Born on October 18, 1950, in Brooklyn, New York, to Polish Jewish immigrant parents, Wendy was the youngest of Lola and Morris Wasserstein's five children. Lola had big dreams for her children. They didn't disappoint: Sandra, Wendy's glamorous sister, became a high-ranking corporate executive at a time when Fortune 500 companies were an impenetrable boys club. Their brother Bruce became a billionaire superstar of the investment banking world. Yet behind the family's remarkable success was a fiercely guarded world of private tragedies. Wendy perfected the family art of secrecy while cultivating a densely populated inner circle. Her friends included theater elite such as playwright Christopher Durang, Lincoln Center Artistic Director Andreacut; Bishop, former New York Times theater critic Frank Rich, and countless others. And still almost no one knew that Wendy was pregnant when, at age forty-eight, she was rushed to Mount Sinai Hospital to deliver Lucy Jane three months premature. The paternity of her daughter remains a mystery. At the time of Wendy's tragically early death less than six years later, very few were aware that she was gravely ill. The cherished confidante to so many, Wendy privately endured her greatest heartbreaks alone. In *Wendy and the Lost Boys*, Salamon assembles the fractured pieces, revealing Wendy in full. Though she lived an uncommon life, she spoke to a generation of women during an era of vast change. Revisiting Wendy's works--*The Heidi Chronicles* and others--we see Wendy in the free space of the

theater, where her many selves all found voice. Here Wendy spoke in the most intimate of terms about everything that matters most: family and love, dreams and devastation. And that is the Wendy of Neverland, the Wendy who will never grow old.