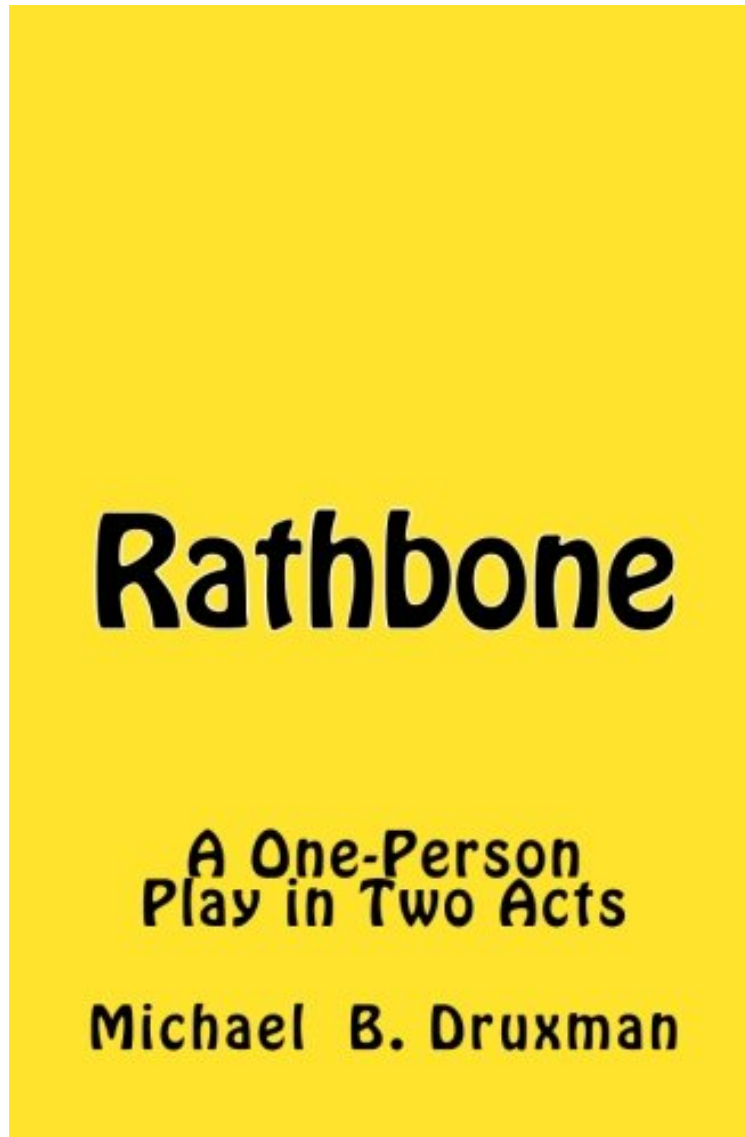


(Ebook pdf) Rathbone: A One-Person Play in Two Acts (The Hollywood Legends)

## **Rathbone: A One-Person Play in Two Acts (The Hollywood Legends)**

*Michael B. Druxman*

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**Michael B. Druxman : Rathbone: A One-Person Play in Two Acts (The Hollywood Legends)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Rathbone: A One-Person Play in Two Acts (The Hollywood Legends):

1 of 1 people found the following review helpful. A Night (or Two) with Basil RathboneBy LibraryThingReviewerTo

sum up: If you're looking for a one man show that recalls the glamour of the Hollywood studio-system era, this is an excellent choice. Now the nitty-gritty: First, it's possible my review would've been four stars if I hadn't started out so excited about this play. Basil Rathbone has been my favorite old time Hollywood personage for years and to see him be given the one-man-show treatment was an exciting prospect. However... I was also concerned as the man's life wasn't that dramatic. Fredric March summed up Mr. Rathbone best when he said "He was a good actor and a nice guy." Not the stuff of high drama. Mr. Druxman seems to have countered this issue by making Ouida Rathbone the stuff nightmares are made of. While his Mr. Rathbone admits his wife's encouragement meant the world to him, this does little to round out the shrew we come to know and loathe. At times, Mr. Druxman seems to be throwing the game; there are moments when Mr. Rathbone talks to Ouida on the phone saying things that are tantalizingly ambiguous, but then Mr. Druxman has Mr. Rathbone assure us he is lying. The drama of watching Mr. Rathbone want to believe in his wife might've been more compelling than the play as it stands. (If anything, he makes one wonder if Ouida's one woman show might have been more interesting. A woman with a mysterious past and almost 40 early Hollywood screenplays to her credit trying to sublimate her ambitions into being a Real Housewife of 1930s Hollywood could have made for some great drama. Perhaps, Mr. Druxman could consider a companion piece?) Fitting Ouida for a black hat aside, this play has some real advantages going for it. All of the best golden era anecdotes are here (he did skip over my favorite, but the 'horde of bores' story is a bit racy) and told from a source more easy to relate to and more often over-looked than many of the larger than life names that surrounded him. The horrors and benefits of the studio system were well illustrated, as well as the burgeoning understanding of how success in one role, such as the great sleuth Sherlock Holmes, can hold an actor back rather than propel him forward. To sum up: If you're interested in the glamorous days of Hollywood past, or if, like me, Basil Rathbone is on your dead-people dinner party invite list, this play might be an excellent choice for you. (One final note, there are quite a few apologetic quotation marks at the start of the play, but by the second act the author seems to have them out of his system. It's a small thing, and digital versions of the play may even have these fixed by the time you read this.)

1 of 1 people found the following review helpful. RATHBONE By Cindy L. Maus I have always been a fan of Basil Rathbone and I sincerely enjoyed this story. Thank you for writing it.

0 of 1 people found the following review helpful. Not worth it.... By Reader After reading Basil Rathbone's autobiography and the newer foreword to Mr. Druxman's "Basil Rathbone: His Life and Films," I was given the impression that Mr. Druxman could not reveal, but would reveal later, details of interviews and further investigations of Mrs. Rathbone's past, Vincent Price's feelings about her, etc. If he chose to do this, it was not in this text. Instead, this seemed to be a regurgitation of Rathbone's autobiography and Druxman's first book in play form, where one is not sure what was truth/investigated or fabricated. Nor is anything referenced, as in the first book. At least Druxman stated where the information came from in that text. The foreword of the first book led one to believe there were tidbits of information Druxman could not wait to tell, but was awaiting the passing of Mrs. R before doing so. It was a disappointment that could have been written by anyone who had read the autobiography.

To the average moviegoer, the name of Basil Rathbone conjures an image of fiction's most famous detective Sherlock Holmes. Certainly, of all the actors who have played the Baker Street sleuth, his interpretation was the most definitive. Yet, for the true aficionado of the cinema, the actor was much more than the personification of Sir Arthur Conan Doyle's creation. He was also Mr. Murdstone in DAVID COPPERFIELD, Richard III in TOWER OF LONDON, Louis XI in IF I WERE KING, Tybalt of ROMEO AND JULIET, Captain Estaban Pasquale in THE MARK OF ZORRO, Sir Guy of Gisbourne from THE ADVENTURES OF ROBIN HOOD and, of course, the SON OF FRANKENSTEIN. For most of his years in motion pictures, Rathbone was the victim of type-casting. During the 1930s, he was known as the screen's ultimate villain constantly in demand by producers to carry out dastardly deeds. Later, he assumed the guise of Sherlock Holmes and his past accomplishments were virtually forgotten. However, the fame that accompanied that role came at a high price: in a twist of fate, the role of a lifetime managed to irrevocably damage Rathbone's career. Michael B. Druxman's RATHBONE joins the actor near the end of his life while, because of his troubled financial condition, he is working on still another less than memorable film. The play delves into Rathbone's dark side, exploring his relationships with his first wife, the son he virtually abandoned and Ouida, the divisive woman to whom he was married for over forty years, yet perhaps never really knew.

About the Author Michael B. Druxman is a veteran Hollywood screenwriter whose credits include CHEYENNE WARRIOR with Kelly Preston; DILLINGER AND CAPONE starring Martin Sheen and F. Murray Abraham; and THE DOORWAY with Roy Scheider, which he also directed. He is also a prolific playwright, his one-person play, JOLSON, having had numerous productions around the country. Other produced stage credits include one-person plays about Clark Gable, Carole Lombard, Spencer Tracy and Orson Welles. Additionally, Mr. Druxman is the author of thirteen other published books, including several nonfiction works about Hollywood, its movies, and the people who make them (e.g., BASIL RATHBONE: His Life and His Films, MAKE IT AGAIN, SAM: A Survey of Movie Remakes, ONE GOOD FILM DESERVES ANOTHER: A Survey of Movie Sequels, MERV [Griffin] and THE MUSICAL: From Broadway to Hollywood). He has written two novels, NOBODY DROWNS IN MINERAL LAKE

and SHADOW WATCHER, plus the humorous revisionist history, ONCE UPON A TIME IN HOLLYWOOD: From the Secret Files of Harry Pennypacker, and FAMILY SECRET, a non-fiction book co-authored with Warren Hull, which reveals the true facts behind the 1947 murder of mobster Bugsy Siegel in Beverly Hills. An acknowledged Hollywood historian, he has also written television documentaries and has been interviewed for various retrospective featurettes that have accompanied DVD releases of classic films (e.g. THE MALTESE FALCON, etc.). Mr. Druxman is a former Hollywood publicist of 35 years experience who has represented many film and television stars, as well as noted directors, producers and composers. One of his Academy Award campaigns is often mentioned in books dealing with Oscars history. He has taught various dramatic writing and film appreciation courses in an adult university and is the author of How to Write a Story Any Story: THE ART OF STORYTELLING, which has been used as a text in several colleges. A native of Seattle who graduated from Garfield High School and the University of Washington, Mr. Druxman moved with his wife, Sandy, from Los Angeles to Austin, TX in 2009. His memoir, MY FORTY-FIVE YEARS IN HOLLYWOOD AND HOW I ESCAPED ALIVE, is published by Bear Manor Media.