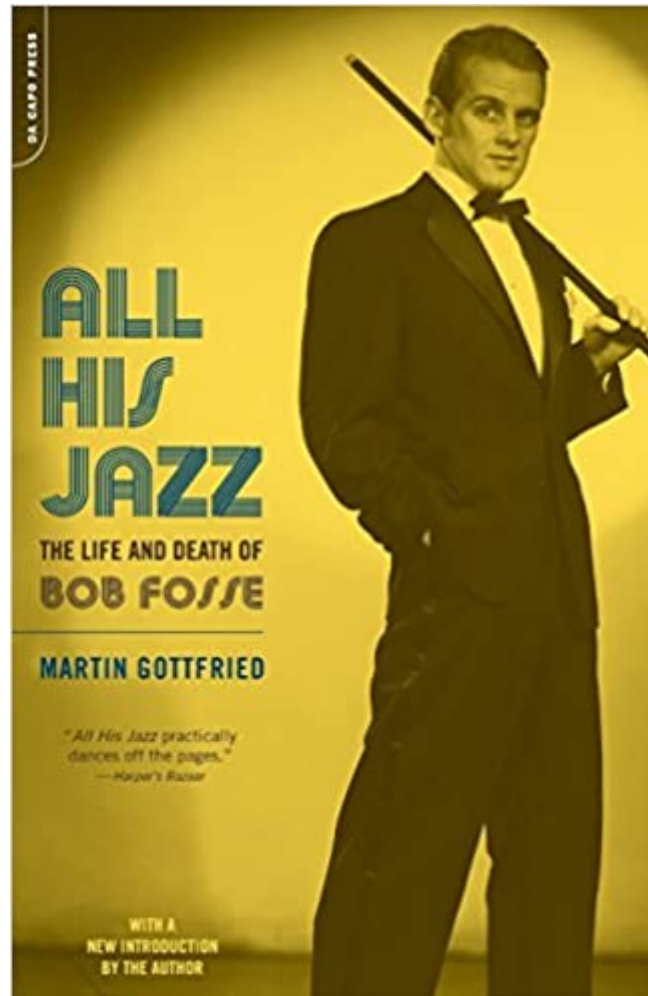




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All His Jazz: The Life And Death Of Bob Fosse



Synopsis

Bob Fosse (1927-1987), the director and choreographer of *Chicago* and *Sweet Charity*, has never been more popular than he is right now. Here is the less-publicized side of his story--his surprising ascent from the world of sleazy Chicago strip joints to the glitter of Broadway. A legend's memory is preserved in this eloquent biography.

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Customer Reviews

Former *Women's Wear Daily* drama critic Gottfried traces the life and career of director/choreographer Fosse (1927-1987), who rose to fame with *The Pajama Game*, *Damn Yankees*, *Sweet Charity* and other shows and films. Fosse's life was full of conflict--a desire (unfulfilled) to star as performer as well as director, painful personal relationships, obsession with sex and a preoccupation with death that led him to recount the details of his heart attack in the movie *All That Jazz*. Basing his text on interviews, Gottfried examines Fosse's numerous unsatisfactory marriages and love affairs, and his tense dealings with collaborators and colleagues, revealing much about the backstage intrigues and vicissitudes of show business, but offering little of substance about either the shows themselves or Fosse's talent. Photos not seen by PW. Copyright 1990 Reed Business Information, Inc. --This text refers to the Hardcover edition.

Drama critic Gottfried, author of *Broadway Musicals* (Abrams, 1989), brings a wealth of Broadway lore to his biography of choreographer/director Fosse, who made a lasting impact on the dancing

style of Broadway musicals. Fosse was a driving perfectionist who had such mega-hits as Broadway's Sweet Charity and the movie version of Cabaret , and such colossal failures as the movie version of Sweet Charity and his last movie, Star 80 , which combines his lifelong obsessions, sex and death. Three times married, the last to Gwen Verdon with whom he had his string of Broadway hits, Fosse was a compulsive womanizer. He remains a likable character despite this and other negative traits which Gottfried does not soften. Gottfried gives a more complete psychological portrait of this contradictory man than Kevin Grubb's Razzle Dazzle (LJ 10/1/89), which was heavily illustrated. Previewed in Prepub Alert, LJ 8/1/90.- Marcia L. Perry, Berkshire Athenaeum, Pittsfield, Mass.Copyright 1990 Reed Business Information, Inc. --This text refers to the Hardcover edition.

First let me get this out of the way:

.....That's just a small downpayment for all the apostrophes that were left out of the Kindle edition. I will happily place these in their rightful places in this and ANY OTHER E-BOOK for a very modest fee if anyone at would like to employ me. It was clearly scanned and never even proofread; in addition to the complete lack of apostrophes, "garbage" characters in the middle of words abound. But on to the book itself. Martin Gottfried is one of those theatre writers I read as a kid, and back then I devoured his work because it's so chock-full of information. It still is chock-full of information, but 30 years later his prose is quite the slog. If you ever wondered about the height, hair color and vocal timbre of every single major AND minor Broadway figure of the mid-20th Century, this book was MADE for you. Gottfried spent many years working for newspapers, and "reportorial" is the most complimentary adjective I can apply to his writing. His clunky style didn't make me stop reading, though, because like everything else he ever wrote, this book is exhaustively researched and reported. Could he have left a whole bunch of it out (like the long, richly detailed anecdotes from his childhood dance partner)? Yup. But luckily it's a book and not a dinner conversation, so I skipped over it. Bottom line: If you're interested in Fosse specifically, or even just in 20th Century musicals in general, you'll learn a lot from reading this book. It's written about as artfully as a Common Core math book, but it's worth the effort.

One of at least four major print-works on Bob Fosse, and deeply insightful to theatre and film-making, the others, "Fosse" by Sam Wasson, "Hoofing on Broadway" by Richard Kislán, and "The Fosse Style" by Derba McWaters, foreword by Ben Vereen." If you're writing for Musical Theatre this piece is essential. Some subtle prejudices of the author do sneak through. Of course, a

complete library of the DVDs of his work are also a necessity. Cheers! This is good reading.

All His Jazz: The Life And Death Of Bob Fosse Not many writers can deal with a large volume of detail and still maintain reader interest. Mr. Gottfried can and does. That said, I did note two places where a bit of proofreading would have been useful. The first is relatively minor: the corner of Franklin and Highland is in Hollywood and not West Hollywood. The second was annoying for personal reasons. In the movie, All That Jazz, Frankie Mann played the comic who talks about the stages of dealing with death, not the individual cited in the text. Why is this annoying to me? Frankie Mann (stage name for Frank Schreiber) is my cousin. I lost track of him in the late 1950s and was pleasantly surprised to see him pop up twenty years later in this movie.

Have always been a fan of Fosse's choreography but he was so self destructive and abusive to those who cared about him that I found the book difficult to read

This book and the recent Fosse are my favorite summer reads from this past summer. Bob Fosse is truly a legend and to get to know more about him has been awesome!!

I love Bob Fosse - A wasted life because of his lifestyle-he was so good at what he did---could have been a longer life -sad with all the talent he posed---I will re-read it -well worth your time.

The life of Bob Fosse is inspiring for all of us who are dance lovers. Fosse's work changed the theatre for good

Fascinating man, and not romanticized at all. Theater fans will love all the input on Gwen Verdon's life with Bob Fosse

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