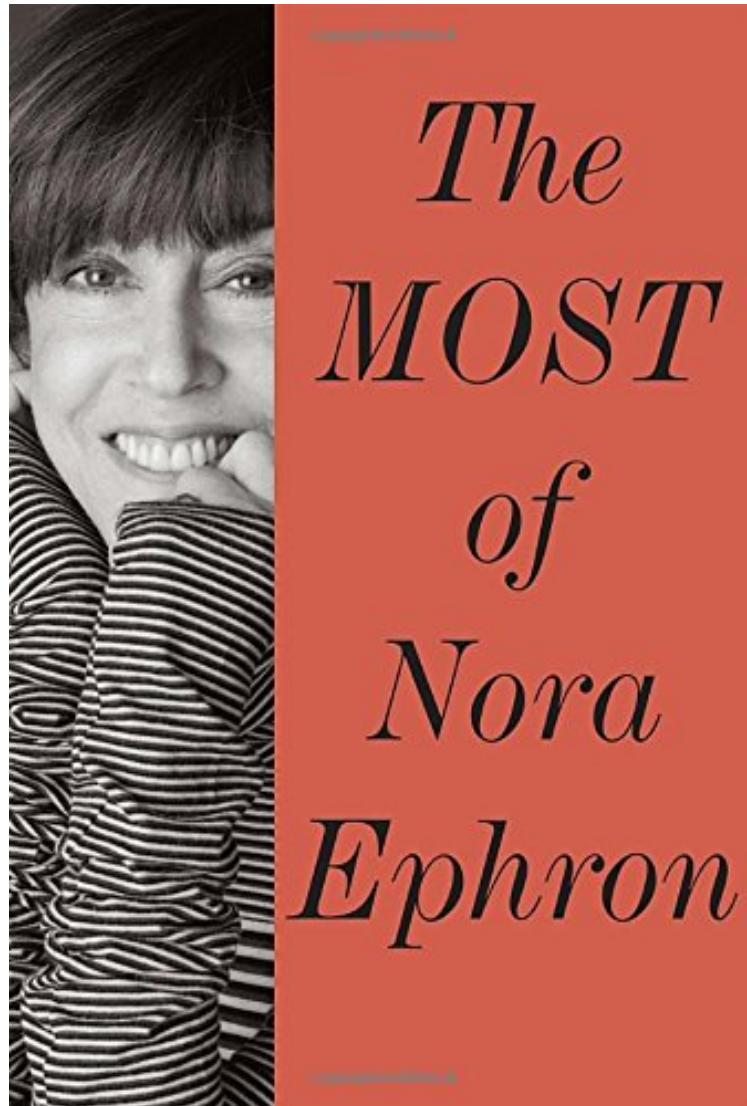


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Nora Ephron : The Most of Nora Ephron before purchasing it in order to gage whether or not it would be worth my time, and all praised The Most of Nora Ephron:

14 of 15 people found the following review helpful. So many pages, so many Noras, and all of them well worth reading. By Sharon Isch Doesn't much matter which of those 557 pages fall open. Wherever you land you should find a good read. Here's a sampling: There's Nora, the thrice married New Yorker daughter of Hollywood screenwriters. Nora of 1960's Newsweek, when the only jobs open to women were in the mailroom. Nora, the New York Post journalist, novelist, filmmaker and playwright. Nora sitting around with Rob Reiner dithering with improving the

script of "When Harry Met Sally." Nora settling scores with her unfaithful second husband in "Heartburn," the book that became a Meryl Streep movie. Nora as writer/director of "You've Got Mail" and "Sleepless in Seattle." Nora, the foodie, on having people to dinner and life in the land of the egg-white omelette. And the Nora who knew early on who Deep Throat was, but nobody believed her. Nora and her profiles of Helen Gurley Brown, Julie Nixon Eisenhower and other well known women. Nora on life in the Google years. Nora on the "O" word and remembering nothing. Nora's script of "Lucky Guy," her 2-act play that ran on Broadway, starring Tom Hanks, in 2013. Nora's "Story of My Life in 3,500 Words or Less" and two one-page lists of "What I Won't Miss" and "What I Will Miss." Nora Ephron died of leukemia at 71 in June, 2012. 4 of 4 people found the following review helpful. Better than Dorothy Parker By Michael A. Willhoite This splendid collection of Nora Ephron's work should be read by every woman in America, and MOST men. Readers are not meant to read it straight through, but sample it as one would a box of chocolates. However, I read it over my Christmas vacation in one fell swoop, hating to put it down. Nora Ephron's death brought out a spasm of national mourning, and reading her work again, one can see why. She is often compared to Dorothy Parker, but it's a false analogy. Parker was cold at the heart; Ephron was warm and human all the way through. Read this! 0 of 0 people found the following review helpful. A Nora Ephron Collection to Keep Close at Hand By Susan Tipton I have been a long time Nora Ephron fan, having read several of her shorter works, read screenplays and watched movies and this compilation of Ephron's work is a way to immerse myself in her brilliant, biting, insightful, sharp witted and intelligent writing. I enjoyed work I hadn't read before and revelled in re-reading favorites. She was such a creative and wide ranging talent- this collection is a treasure for me to dip into and reflect upon, laugh over and be surprised anew by her breadth of knowledge.

A whopping big celebration of the work of the late, great Nora Ephron, America's funniest—and most acute—writer, famous for her brilliant takes on life as we've been living it these last forty years. Everything you could possibly want from Nora Ephron is here—from her writings on journalism, feminism, and being a woman (the notorious piece on being flat-chested, the clarion call of her commencement address at Wellesley) to her best-selling novel, *Heartburn*, written in the wake of her devastating divorce from Carl Bernstein; from her hilarious and touching screenplay for the movie *When Harry Met Sally . . .* ("I'll have what she's having") to her recent play *Lucky Guy* (published here for the first time); from her ongoing love affair with food, recipes and all, to her extended takes on such controversial women as Lillian Hellman and Helen Gurley Brown; from her pithy blogs on politics to her moving meditations on aging ("I Feel Bad About My Neck") and dying. Her superb writing, her unforgettable movies, her honesty and fearlessness, her nonpareil humor have made Nora Ephron an icon for America's women—and not a few of its men.

From Publishers Weekly This posthumous collection celebrates Ephron's talent for turning her experiences into material, no matter the medium. Organized by occupation (The Journalist, The Advocate, The Foodie, The Blogger, and others), the volume contains numerous classics: her novel *Heartburn*; the screenplay to *When Harry Met Sally*; and wry essays on aging that made her collections, *I Feel Bad About My Neck* and *I Remember Nothing*, bestsellers. Ephron's last work, *Lucky Guy*, a play about the career of New York tabloid journalist Mike McAlary, is published here for the first time. The book's most delicious offering is Ephron's magazine journalism from the 1970s, with razor-sharp profiles of figures such as Helen Gurley Brown, Dorothy Schiff, and Julie Nixon Eisenhower, and keenly intelligent reportage on subjects that include the 1971 National Women's Political Caucus and the 1973 Pillsbury Bake-off competition. From Ephron's days as a reporter at *Newsweek* in the 1960s to blogging for the *Huffington Post* in the 2000s, the book documents the changing culture of the New York media world. Everything is copy, Ephron's mother always said. This collection fulfills that motto with aplomb, and will likely serve as a perfect holiday gift for Ephron fans. Agent: Amanda Urban, ICM. (Nov.) From Booklist Nora Ephron (1941–2012) was an exceptionally smart, funny, and caring journalist, essayist, novelist, playwright, screenwriter, blogger, producer, and director. Her last two books, *I Remember Nothing and Other Reflections* (2010) and *I Feel Bad about My Neck* (2006), were best-sellers; her films include *Silkwood*, *Sleepless in Seattle*, *You've Got Mail*, and *Julie Julia*. No matter how versed in Ephron's cherished work a reader may be, she or he will be dazzled and touched anew by this life-spanning, life-embracing collection that so richly showcases her clarity, brio, and candor. Mining her own intriguing life in Beverly Hills and New York, Ephron wrote about what it means to be female, from her hilarious "A Few Words about Breasts" in 1972 to her touched-a-nerve laments about marriage, motherhood, age, and persistent sexism. A canny interpreter of the zeitgeist, Ephron threshed topics social, cultural, and political, and shared her passion for food. Nearly 80 stellar essays are accompanied by Ephron's novel, *Heartburn*; her play, *Lucky Guy*, and her acclaimed, oft-quoted screenplay for *When Harry Met Sally*. A tonic and essential celebration of a scintillating and mighty writer. HIGH-DEMAND BACKSTORY: Ephron's bereft readership will embrace this robust, strongly promoted tribute to her incandescent talent and intensely creative life. --Donna Seaman From Bookforum Nora Ephron [...] takes tragedy and bewilderment and spins them into rambling comedic reflections on mashed potatoes and infidelity and hating her purse. [...] Her wit and inability to pull punches make her profiles—of Dorothy Parker and Lillian Hellman and Pat Loud, among others—the most memorable nonfiction of this new collection. [...] Ephron's fun-house lens distilled accomplishments

and dissappointments alike into excuses to laugh. She took comfort in the little things and held fast to the notion that every terrible experience might someday redeem itself by making a really funny story. —Heather Havrilesky