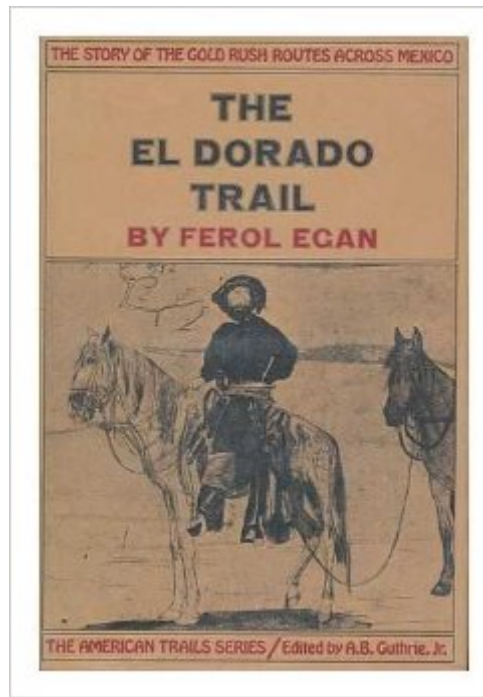


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# One Singular Sensation



## Synopsis

An exceptional copy; fine in an equally fine dw. Particularly and surprisingly well-preserved; tight, bright, clean and especially sharp-cornered. Literally as new. ; 327 pages; Description: xx, 327 p. , [16] p. Of plates : ill. ; 25 cm. Includes index. Includes bibliographical references (p. [313]-314) . Subjects: Bennett, Michael (1943 Apr. 8- ) . Choreographers --United States --Biography.

## Book Information

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Product Dimensions: 9.3 x 6.1 x 1.4 inches

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Average Customer Review: 3.6 out of 5 starsÂ Â See all reviewsÂ (5 customer reviews)

Best Sellers Rank: #1,909,609 in Books (See Top 100 in Books) #91 inÂ Books > Arts & Photography > Performing Arts > Dance > Choreography #150094 inÂ Books > Humor & Entertainment

## Customer Reviews

I was handed this book to read by my dear friend and colleague, a relative of the late Michael Bennett. It is a fascinating, if somewhat gossipy and at times downright spiteful, account of the Broadway choreographer/director who created "A Chorus Line" A global success at age thirty, Michael Bennett created such blockbusters as Seesaw, Dreamgirls and the longest running musical in history, A Chorus Line. Often compared to superstar director/choreographers such as Bob Fosse and Jerome Robbins, he worked with scores of sensational talents: Katherine Hepburn, Tommy Tune, Neil Simon and Stephen Sondheim. His public battles with producers made front page news and his frenetic private life was the stuff of steamy backstage gossip. Yet, despite his incredible fame, Bennett was a lonely, tortured man, craving intimacy and seeking it in incandescent omnigendered love affairs, yet never allowing himself to accept it or to partake of any genuine kind of intimacy. Boston theater critic Kevin Kelly interviewed Bennett's family, friends, lovers and co-workers and explores his personal and professional relationships and personal involvements with often more-than-necessarily brutal honesty. The author does provide a good balance between the man's life and his career, although Kelly seems to go to lengths to point out his subject's

repeated missteps, foibles and immense ego, so that the author's apparently intended effect is to engender an intense dislike of the man on the part of the reader. Michael Bennett emerges as a complex, driven personality, immeasurably ambitious, monomaniacal about show business, beset by an unremitting need to control, addicted to drugs and sex, obsessed by fear of organized crime and unable to establish lasting relationships.

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