

The Two Character Play

The Two-character Play Tennessee Williams, T-shirt Modernism and the Refashionings of Theater Tennessee Williams The Politics of Reputation Plays The Tennessee Williams Review To Rent Dr. Callcott's musical grammar ... Revised by Thomas Westrop The Athenaeum Judy's Annual Saturday Review The Re-invention of the Self The Theatre The Theater The Theatre The Academy and Literature Echoes from old Calcutta, reminiscences of the days of Warren Hastings, Francis and Impey All the Year Round Punch Soviet and East European Performance Tennessee Williams S. E. Gontarski Philip Kolin Annette J. Saddik Marian D. Campbell Maurice Hageman John Wall Callcott Maher Ben Moussa Clement Scott Henry Elmsley Busteed Mark Lemon

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a classic play by tennessee williams in a definitive author approved edition

tennessee williams t shirt modernism and the refashionings of theater reappraises the received wisdom that williams's work fell into decline in the late 1960s as the naturalism he was associated with not always through his own choice was replaced by european theatrical experimentalism and as culture saw a lifting of sexual restrictions it suggests instead that williams was always experimental always more chekhov than ibsen a lyrical playwright inflected with the poetry of

harte crane and that his late plays are as central to williams's reshaping of american theater as those works of the immediate post world war ii era that brought him fame and fortune its general aim then is to engage the perception that tennessee williams is the greatest unknown playwright america has produced david savran city university of new york in many respects the work of tennessee williams after a protracted period of neglect is primed for reappraisal reinterpretations and subsequently re stagings this work is part of that process academically at very least but performatively as well as academic reinterest often regenerates theatrical reinterest

the plays of tennessee williams are some of the greatest triumphs of the american theatre if williams is not the most important american playwright he surely is one of the two or three most celebrated rivaled only by eugene o neill and arthur miller in a career that spanned almost five decades he created an extensive canon of more than 70 plays his contributions to the american theatre are inestimable and revolutionary the glass menagerie 1945 introduced poetic realism to the american stage a streetcar named desire 1947 explored sexual and psychological issues that had never before been portrayed in american culture cat on a hot tin roof 1955 dared to challenge the political and sexual mores of the eisenhower era and his plays of the 1970s are among the most innovative works produced on the american stage but williams was far more than a gifted and prolific playwright he created two collections of poetry two novels four collections of stories memoirs and scores of essays because of his towering presence in american drama williams has attracted the attention of some of the most insightful scholars and critics of the twentieth century the 1990s in particular ushered in a renaissance of williams research including a definitive biography a descriptive bibliography and numerous books and scholarly articles this reference book synthesizes the vast body of research on tennessee williams and offers a performance history of his works under the guidance of one of the leading authorities on williams expert contributors have written chapters on each of williams works or clusters of works each chapter includes a discussion of the biographical context of a work or group of writings a survey of the bibliographic history an analysis of major critical approaches which looks at themes characters symbols and plots a consideration of the major critical problems posed by the work an overview of chief productions and film and television versions a concluding interpretation and a

bibliography of secondary sources the volume concludes with a selected general bibliography and a comprehensive index

author annette j saddik researches tennessee williams much neglected later work from 1961 to 1983 and argues that it deserves a central place in american experimental drama offering a new reading of williams career she challenges the conventional wisdom that his later work represents a failure of his creative powers

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