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KEY=WILLIAMS - ROY COLON

TENNESSEE WILLIAMS: MAD PILGRIMAGE OF THE FLESH

W. W. Norton & Company *National Book Critics Circle Award Winner: Biography Category National Book Award Finalist 2015 Winner of the Sheridan Morley Prize for Theatre Biography American Academy of Arts and Letters' Harold D. Vursell Memorial Award A Chicago Tribune 'Best Books of 2014' USA Today: 10 Books We Loved Reading Washington Post, 10 Best Books of 2014* The definitive biography of America's greatest playwright from the celebrated drama critic of *The New Yorker*. John Lahr has produced a theater biography like no other. *Tennessee Williams: Mad Pilgrimage of the Flesh* gives intimate access to the mind of one of the most brilliant dramatists of his century, whose plays reshaped the American theater and the nation's sense of itself. This astute, deeply researched biography sheds a light on Tennessee Williams's warring family, his guilt, his creative triumphs and failures, his sexuality and numerous affairs, his misreported death, even the shenanigans surrounding his estate. With vivid cameos of the formative influences in Williams's life—his fierce, belittling father Cornelius; his puritanical, domineering mother Edwina; his demented sister Rose, who was lobotomized at the age of thirty-three; his beloved grandfather, the Reverend Walter Dakin—*Tennessee Williams: Mad Pilgrimage of the Flesh* is as much a biography of the man who created *A Streetcar Named Desire*, *The Glass Menagerie*, and *Cat on a Hot Tin Roof* as it is a trenchant exploration of Williams's plays and the tortured process of bringing them to stage and screen. The portrait of Williams himself is unforgettable: a virgin until he was twenty-six, he had serial homosexual affairs thereafter as well as long-time, bruising relationships with Pancho Gonzalez and Frank Merlo. With compassion and verve, Lahr explores how Williams's relationships informed his work and how the resulting success brought turmoil to his personal life. Lahr captures not just Williams's tempestuous public persona but also his backstage life, where his agent Audrey Wood and the director Elia Kazan play major roles, and Marlon Brando, Anna Magnani, Bette Davis, Maureen Stapleton, Diana Barrymore, and Tallulah Bankhead have scintillating walk-on parts. This is a biography of the highest order: a book about the major American playwright of his time written by the major American drama critic of his time.

THE DESIGNATED MOURNER

Theatre Communications Group *A major work in the writings of Wallace Shawn.*

THE LATE HENRY MOSS, EYES FOR CONSUELA, WHEN THE WORLD WAS GREEN

THREE PLAYS

Vintage *These three plays by Pulitzer Prize winner Sam Shepard are bold, explosive, and ultimately redemptive dramas propelled by family secrets and illuminated by a searching intelligence. In The Late Henry Moss—which premiered in San Francisco, starring Sean Penn and Nick Nolte—two estranged brothers confront the past as they piece together the drunken fishing expedition that preceded their father's death. In Eyes for Consuela, based on Octavio Paz's classic story "The Blue Bouquet," a vacationing American encounters a knife-toting Mexican bandit on a gruesome quest. And in When the World Was Green, cowritten with Joseph Chaikin, a journalist in search of her father interviews an old man who resolved a generations-old vendetta by murdering the wrong man. Together, these plays form a powerful trio from an enduring force in American theater.*

NEW SELECTED ESSAYS

WHERE I LIVE

New Directions Publishing *Includes such famous pieces as the debilitating effect that success had on Williams, essays on his plays, writings for his friends, and will provide readers intimate access to Williams as an artist, poet, playwright, and a human being.*

WHERE I LIVE

SELECTED ESSAYS

New Directions Publishing *Tennessee Williams' witty, engaging, and elegant essays are now available in a revised and much expanded edition.*

HONKY TONK PARADE

NEW YORKER PROFILES OF SHOW PEOPLE

Bloomsbury Academic *This work showcases some of the most elusive and important artists of modern times. Lahr's portraits weave together biography, anecdote and shrewd interpretation. On the roster of greats are Dame Edna Everage, Cole Porter, Ang Lee, Billy Connolly, Kenneth Tynan, Laurence Fishburne, Tony Kushner and Bill Hicks.*

NOTEBOOKS

Yale University Press *Meticulously edited and annotated, Tennessee Williams's notebooks follow his growth as a writer from his undergraduate days to the publication and production of his most famous plays, from his drug addiction and drunkenness to the heights of his literary accomplishments.*

THE AUTOGRAPH HOUND

A NOVEL

Open Road Media *Hailed as a "tour de force" by the New York Times, this irresistible novel captures John Lahr's madcap genius Meet Benny Walsh: busboy at the Homestead restaurant in New York City by day, compulsive autograph hunter by night. Known for going to extraordinary lengths for a much-coveted signature, Benny is also tangled up with an actress and fellow autograph hound named Gloria, and drawn into an embittered battle with his archenemy, a headwaiter with a grudge. Lahr's acclaimed debut novel captures one wild week in Benny's life. It is an introduction to a brilliantly drawn and determined character who will stay with you long after the final page.*

JOY RIDE

SHOW PEOPLE AND THEIR SHOWS

W. W. Norton *A collection of John Lahr's New Yorker profiles and reviews that are "the nearest we get to modern theatre history" (The Spectator).*

ARTHUR MILLER

AMERICAN WITNESS

Yale University Press *A great theater critic brings twentieth-century playwright Arthur Miller's dramatic story to life with bold and revealing new insights "New Yorker critic Lahr shines in this searching account of the life of playwright Arthur Miller. . . . It's a great introduction to a giant of American letters."—Publishers Weekly Distinguished theater critic John Lahr brings unique perspective to the life of Arthur Miller (1915–2005), the playwright who almost single-handedly propelled twentieth-century American theater into a new level of cultural sophistication. Organized around the fault lines of Miller's life—his family, the Great Depression, the rise of fascism, Elia Kazan and the House Committee on Un-American Activities, Marilyn Monroe, Vietnam, and the rise and fall of Miller's role as a public intellectual—this book demonstrates the synergy between Arthur Miller's psychology and his plays. Concentrating largely on Miller's most prolific decades of the 1940s, 1950s, and 1960s, Lahr probes Miller's early playwriting failures; his work writing radio plays during World War II after being rejected for military service; his only novel, *Focus*; and his succession of award-winning and canonical plays that include *All My Sons*, *Death of a Salesman*, and *The Crucible*, providing an original interpretation of Miller's work and his personality.*

THE TWELVE LIVES OF ALFRED HITCHCOCK: AN ANATOMY OF THE MASTER OF SUSPENSE

W. W. Norton & Company *Winner of the 2022 Edgar Award for Best Biography An Economist Best Book of 2021 A fresh, innovative biography of the twentieth century's most iconic filmmaker. In *The Twelve Lives of Alfred Hitchcock*, Edward White explores the Hitchcock phenomenon—what defines it, how it was invented, what it reveals about the man at its core, and how its legacy continues to shape our cultural world. The book's twelve chapters illuminate different aspects of Hitchcock's life and work: "The Boy Who Couldn't Grow Up"; "The Murderer"; "The Auteur"; "The Womanizer"; "The Fat Man"; "The Dandy"; "The Family Man"; "The Voyeur"; "The Entertainer"; "The Pioneer"; "The Londoner"; "The Man of God." Each of these angles reveals something fundamental about the man he was and the mythological creature he has become, presenting not just the life Hitchcock lived but also the various versions of himself that he projected, and those projected on his behalf. From Hitchcock's early work in England to his most celebrated films, White astutely analyzes Hitchcock's oeuvre and provides new interpretations. He also delves into Hitchcock's ideas about gender; his complicated relationships with "his women"—not only Grace Kelly and Tippi Hedren but also his female audiences—as well as leading men such as Cary Grant, and writes movingly of Hitchcock's devotion to his wife and lifelong companion, Alma, who made vital contributions to numerous classic Hitchcock films, and burnished his mythology. And White is trenchant in his assessment of the Hitchcock persona, so carefully created that Hitchcock became not only a figurehead for his own industry but nothing less than a cultural icon. Ultimately, White's portrayal illuminates a vital truth: Hitchcock was more than a Hollywood titan; he was the definitive modern artist, and his significance reaches far beyond the confines of cinema.*

THE MEMORY OF ALL THAT

LOVE AND POLITICS IN NEW YORK, HOLLYWOOD, AND PARIS

Knopf *The Academy Award-nominated actress and wife of Gene Kelly traces her life from her experiences as a teenage dancer in the 1930s, to a child bride of a Hollywood star, to an accomplished actress in Europe, describing her mentorship and marriage to Kelly, her New York education, her rejection of Hollywood fashions, and her status as a blacklisted actress. 25,000 first printing.*

SHOW AND TELL

NEW YORKER PROFILES

Univ of California Press *"What a talented, wonderful, and complete writer."--Mel Brooks "By far the best thing about my stuff I've ever read."--Arthur Miller "These are wonderful portraits."--Edna O'Brien "The high-water mark of theatrical reportage. Exhilarating! Smart! Lahr gives as much thunderous pleasure as the great entertainers he writes about."--Richard Avedon "There's never been an American critic like John Lahr. His writing exalts, honors, and dignifies the profession and, more importantly, the art."--Tony Kushner*

JOY RIDE: SHOW PEOPLE AND THEIR SHOWS

W. W. Norton & Company *"Lahr creates a book worthy of its title: It is a living celebration of theater itself."—Caryn James, New York Times Book Review Joy Ride throws open the stage door and introduces readers to such makers of contemporary drama as Arthur Miller, Tony Kushner, Wallace Shawn, Harold Pinter, David Rabe, David Mamet, Mike Nichols, and August Wilson. Lahr takes us to the cabin in the woods that Arthur Miller built in order to write *Death of a Salesman*; we walk with August Wilson through the Pittsburgh ghetto where we encounter the inspiration for his great cycle; we sit with Ingmar Bergman at the Kungliga Theatre in Stockholm, where he attended his first play; we visit with Harold Pinter at his London home and learn the source of the feisty David Mamet's legendary ear for dialogue. In its juxtaposition of biographical detail and critical analysis, Joy Ride explores with insight and panache not only the lives of the theatricals but the liveliness of the stage worlds they have created.*

THE HOUSE OF BLUE LEAVES

A PLAY IN TWO ACTS

Samuel French, Inc. *Artie Shaugnessy is a songwriter with visions of glory. Toiling by day as a zoo-keeper, he suffers in seedy lounges by night, plying his wares at piano bars in Queens, New York where he lives with his wife, Bananas. Much to the chagrin of Artie's downstairs mistress, Bunny Flingus, who'll sleep with him anytime but refuses to cook until they are married. On the day the Pope is making his first visit to the city, Artie's son Ronny goes AWOL from Fort Dix stowing a home made-bomb intended to blow up the Pope in Yankee Stadium. Also arriving are Artie's old school chum, now a successful Hollywood producer, Billy Einhorn, with starlet girlfriend in tow, who holds the key to Artie's dreams of getting out of Queens and away from the life he so despises. But like many dreams, this promise of glory evaporates amid the chaos of ordinary lives.*

CAST OF CHARACTERS: WOLCOTT GIBBS, E. B. WHITE, JAMES THURBER, AND THE GOLDEN AGE OF THE NEW YORKER

W. W. Norton & Company *"Exuberant . . . elegantly conjures an evocative group dynamic." —Sam Roberts, New York Times From its birth in 1925 to the early days of the Cold War, *The New Yorker* slowly but surely took hold as the country's most prestigious, entertaining, and informative general-interest periodical. In *Cast of Characters*, Thomas Vinciguerra paints a portrait of the magazine's cadre of charming, wisecracking, driven, troubled, brilliant writers and editors. He introduces us to Wolcott Gibbs, theater critic, all-around wit, and author of an infamous 1936 parody of *Time* magazine. We meet the demanding and eccentric founding editor Harold Ross, who would routinely tell his underlings, "I'm firing you because you are not a genius," and who once mailed a pair of his underwear to Walter Winchell, who had accused him of preferring to go bare-bottomed under his slacks. Joining the cast are the mercurial, blind James Thurber, a brilliant cartoonist and wildly inventive fabulist, and the enigmatic E. B. White—an incomparable prose stylist and Ross's favorite son—who married *The New Yorker's* formidable fiction editor, Katharine Angell. Then there is the dashing St. Clair McKelway, who was married five times and claimed to have no fewer than twelve personalities, but was nonetheless a superb reporter and managing editor alike. Many of these characters became legends in their own right, but Vinciguerra also shows how, as a group, *The New Yorker's* inner circle brought forth a profound transformation in how life was perceived, interpreted, written about, and published in America. *Cast of Characters* may be the most revealing—and entertaining—book yet about the unique personalities who built what Ross called not a magazine but a "movement."*

LEADING MEN

A NOVEL

Penguin *An expansive yet intimate story of desire, artistic ambition, and fidelity, set in the glamorous literary and film circles of 1950s Italy In July of 1953, at a glittering party thrown by Truman Capote in Portofino, Italy, Tennessee Williams and his longtime lover Frank Merlo meet Anja Blomgren, a mysterious young Swedish beauty and aspiring actress. Their encounter will go on to alter all of their lives. Ten years later, Frank revisits the tempestuous events of that fateful summer from his deathbed in Manhattan, where he waits anxiously for Tennessee to visit him one final time. Anja, now legendary film icon Anja Bloom, lives as a recluse in present-day America, until a young man connected to the events of 1953 lures her reluctantly back into the spotlight after he discovers she possesses the only copy of an unknown play--Tennessee's last. What keeps two people together and what breaks them apart? Can we save someone else if we can't save ourselves? With emotional clarity and grace, Leading Men seamlessly weaves fact and fiction to navigate the tensions between public figures and their private lives. In an ultimately heartbreaking story about the burdens of fame and the complex negotiations of life in the shadows of greatness, Castellani creates an unforgettable leading lady in Anja Bloom and reveals the hidden machinery of one of the great literary love stories of the twentieth-century.*

CAMINO REAL

New Directions Publishing *Presents the text of the celebrated American playwright's work which explores the phenomenon of loneliness in the human condition*

MEMOIRS

Garden City, N.Y. : Doubleday *The distinguished American playwright offers a candid review of his life and career, commenting on family, friends, and lovers and on the people and events that directly influenced his plays*

THE OXFORD BOOK OF THEATRICAL ANECDOTES

Oxford University Press *This is the ultimate anthology of theatrical anecdotes, edited by lifelong theatre-lover Gyles Brandreth in the Oxford tradition, and covering every kind of theatrical story and experience from the age of Shakespeare and Marlowe to the age of Stoppard and Mamet, from Richard Burbage to Richard Briers, from Nell Gwynn to Daniel Day-Lewis, from Sarah Bernhardt to Judi Dench. Players, playwrights, prompters, producers—they all feature. The Oxford Book of Theatrical Anecdotes provides a comprehensive, revealing, and hugely entertaining portrait of the world of theatre across four hundred years. Many of the anecdotes are humorous: all have something pertinent and illuminating to say about an aspect of theatrical life—whether it is the art of playwriting, the craft of covering up missed cues, the drama of the First Night, the nightmare of touring, or the secret ingredients of star quality. Edmund Kean, Henry Irving, John Gielgud, Laurence Olivier, Ellen Terry, Edith Evans, Maggie Smith, Helen Mirren—the great 'names' are all here, of course, but there are tales of the unexpected, too—and the unknown. This is a book—presented in five acts, with a suitably anecdotal and personal prologue from Gyles Brandreth—where, once in a while, the understudy takes centre-stage and Gyles Brandreth treats triumph and disaster just the same, including stories from the tattiest touring companies as well as from Broadway, the West End and theatres, large and small, in Australia, India, and across Europe.*

TENNESSEE WILLIAMS AND THE SOUTH

This enlightening collection of words and images reveals the influence of the South on Tennessee Williams, from his childhood in Mississippi to his later years in New Orleans and Key West.

TENNESSEE WILLIAMS 101

Arcadia Publishing *Like an alchemist, Tennessee would dip his pen in reality and make fiction out of it. This journey through his life focuses on the influence of specific people and places on selected works.*

SOMETHING CLOUDY, SOMETHING CLEAR

New Directions Publishing *Tennessee Williams returns to a pivotal moment in his stormy youth in Something Cloudy, Something Clear, which introducer Eve Adamson calls "a delicately woven tapestry of past and present, vulnerability and toughness, impetuous action and mature insight." Something Cloudy, Something Clear is, as Tennessee Williams stated, "one of the most personal plays I've ever written." Set in Provincetown, Cape Cod, in 1940, the play records Williams' experiences during that "pivotal summer when I took sort of a crash course in growing up." On the brink of becoming a successful playwright, Williams was also to "come thoroughly out of the closet" and meet Kip, his first great love. Something Cloudy, Something Clearbrilliantly reimagines that long ago time, now recollected through the filter of all the playwright's successes and failures, joys and regrets. Eve Adamson, director of the original 1981 production, provides an insightful introduction in which she captures the play's heart-breaking appeal: "It is a delicately woven tapestry of past and present, vulnerability and toughness, impetuous action and mature insight. It seeks a reconciliation between love and art, life and death, and-to use two phrases which recur in the play--exigencies of desperation and negotiation of terms. The cloudy and the clear."*

THE ORTON DIARIES

INCLUDING THE CORRESPONDENCE OF EDNA WELTHORPE AND OTHERS

Methuen Publishing *Fron December 1966 to his murder in August 1967, Joe Orton kept a series of diaries that prove to be one of the most candid and unfettered accounts of that remarkable era. They chronicle his life from his literary success to his sexual escapades.*

LAW AND SEXUALITY IN TENNESSEE WILLIAMS'S AMERICA

Rowman & Littlefield *This book explores the diverse representation of sexualities in Tennessee Williams's texts and argues for his creative response to the increase, prior to and following World War II, in criminal prosecution of transgressive sexual activity. It expands longstanding scholarly assessments of Williams's work, using the law as a framework to assess this writer's role as a cultural, political, and legal force participating in the normalization of diverse sexualities, during his lifetime and beyond.*

FOLLIES OF GOD

TENNESSEE WILLIAMS AND THE WOMEN OF THE FOG

Vintage *"An extraordinary book that masterfully illuminates the dream-like writing world of Tennessee Williams; the actresses he worked with and those who inspired him to create his Amanda Wingfield, his Blanche DuBois, Stella Kowalski, Alma Winemiller, Lady Tarrance, and the other now iconic characters of his plays that revolutionized the American theater of the mid-20th century"--*

THE LADY FROM DUBUQUE

A PLAY IN TWO ACTS

FACING THE ABYSS

AMERICAN LITERATURE AND CULTURE IN THE 1940S

Columbia University Press Mythologized as the era of the “good war” and the “Greatest Generation,” the 1940s are frequently understood as a more heroic, uncomplicated time in American history. Yet just below the surface, a sense of dread, alienation, and the haunting specter of radical evil permeated American art and literature. Writers returned home from World War II and gave form to their disorienting experiences of violence and cruelty. They probed the darkness that the war opened up and confronted bigotry, existential guilt, ecological concerns, and fear about the nature and survival of the human race. In *Facing the Abyss*, George Hutchinson offers readings of individual works and the larger intellectual and cultural scene to reveal the 1940s as a period of profound and influential accomplishment. *Facing the Abyss* examines the relation of aesthetics to politics, the idea of universalism, and the connections among authors across racial, ethnic, and gender divisions. Modernist and avant-garde styles were absorbed into popular culture as writers and artists turned away from social realism to emphasize the process of artistic creation. Hutchinson explores a range of important writers, from Saul Bellow and Mary McCarthy to Richard Wright and James Baldwin. African American and Jewish novelists critiqued racism and anti-Semitism, women writers pushed back on the misogyny unleashed during the war, and authors such as Gore Vidal and Tennessee Williams reflected a new openness in the depiction of homosexuality. The decade also witnessed an awakening of American environmental and ecological consciousness. Hutchinson argues that despite the individualized experiences depicted in these works, a common belief in art’s ability to communicate the universal in particulars united the most important works of literature and art during the 1940s. Hutchinson’s capacious view of American literary and cultural history masterfully weaves together a wide range of creative and intellectual expression into a sweeping new narrative of this pivotal decade.

GALE RESEARCHER GUIDE FOR: ARTHUR MILLER AND TENNESSEE WILLIAMS

Gale, Cengage Learning Gale Researcher Guide for: Arthur Miller and Tennessee Williams is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

THE SOUTH NEVER PLAYS ITSELF

A FILM BUFF’S JOURNEY THROUGH THE SOUTH ON SCREEN

NewSouth Books Since *Birth of a Nation* became the first Hollywood blockbuster in 1915, movies have struggled to reckon with the American South—as both a place and an idea, a reality and a romance, a lived experience and a bitter legacy. Nearly every major American filmmaker, actor, and screenwriter has worked on a film about the South, from *Gone with the Wind* to *12 Years a Slave*, from *Deliverance* to *Forrest Gump*. In *The South Never Plays Itself*, author and film critic Ben Beard explores the history of the Deep South on screen, beginning with silent cinema and ending in the streaming era, from President Wilson to President Trump, from musical to comedy to horror to crime to melodrama. Beard’s idiosyncratic narrative—part cultural history, part film criticism, part memoir—journeys through genres and eras, issues and regions, smash blockbusters and microbudget indies to explore America’s past and troubled present, seen through Hollywood’s distorting lens. Opinionated, obsessive, sweeping, often combative, sometimes funny—a wild narrative tumble into culture both high and low—Beard attempts to answer the haunting question: what do movies know about the South that we don’t?

THE BALLAD OF JOHN LATOUCHE

Oxford University Press Born into a poor Virginian family, John Treville Latouche (1914-56), in his short life, made a profound mark on America's musical theater as a lyricist, book writer, and librettist. The wit and skill of his lyrics elicited comparisons with the likes of Ira Gershwin, Lorenz Hart, and Cole Porter, but he had too, noted Stephen Sondheim, "a large vision of what musical theater could be," and he proved especially venturesome in helping to develop a lyric theater that innovatively combined music, word, dance, and costume and set design. Many of his pieces, even if not commonly known today, remain high points in the history of American musical theater. "A great American genius" in the words of Duke Ellington, Latouche initially came to wide public attention in his early twenties with his cantata for soloist and chorus, *Ballad for Americans* (1939), with music by Earl Robeson—a work that swept the nation during the Second World War. Other milestones in his career included the all-black musical fable, *Cabin in the Sky* (1940), with Vernon Duke; an interracial updating of John Gay's classic, *The Beggar's Opera*, as *Beggar's Holiday* (1946), with Duke Ellington; two acclaimed Broadway operas with Jerome Moross: *Ballet Ballads* (1948) and *The Golden Apple* (1954); one of the most enduring operas in the American canon, *The Ballad of Baby Doe* (1956), with Douglas Moore; and the operetta *Candide* (1956), with Leonard Bernstein and Lillian Hellman. Extremely versatile, he also wrote cabaret songs, participated in documentary and avant-garde film, translated poetry, adapted plays, and much else. Meanwhile, as one of Manhattan's most celebrated raconteurs and hosts, he developed a wide range of friends in the arts, including, to name only a few, Paul and Jane Bowles (whom he introduced to each other), Yul Brynner, John Cage, Jack Kerouac, Frederick Kiesler, Carson McCullers, Frank O'Hara, Dawn Powell, Ned Rorem, Virgil Thomson, Gore Vidal, and Tennessee Williams—a dazzling constellation of diverse artists working in sundry fields, all attracted to Latouche's brilliance and joie de vivre, not to mention his support for their work. This book draws widely on archival collections both at home and abroad, including Latouche's diaries and the papers of Bernstein, Ellington, Moore, Moross, and many others, to tell for the first time, the story of this fascinating man and his work.

READING AND INTERPRETING THE WORKS OF TENNESSEE WILLIAMS

Enslow Publishing, LLC As a child growing up in the Deep South, Tom [Tennessee] Williams escaped from his tumultuous home life by retreating into his imagination. His love for made-up stories would eventually translate into a propensity for writing drama and poetry. This compelling text places the playwright’s work in the context of his life and times, allowing readers to gain a greater understanding of the two-time Pulitzer Prize winner. Featuring quotes, excerpts, and in-depth critical analysis of his most famous plays as well as his lesser-known works, the text provides an in-depth look at this hard-working, prolific playwright considered by many to be among the greatest of his time.

DARK STAR

A BIOGRAPHY OF VIVIEN LEIGH

Bloomsbury Publishing Vivien Leigh was perhaps the most iconic actress of the twentieth century. As Scarlett O'Hara and Blanche Du Bois she took on some of the most pivotal roles in cinema history. Yet she was also a talented theatre actress with West End and Broadway plaudits to her name. In this ground-breaking new biography, Alan Strachan provides a completely new full-life portrait of Leigh, covering both her professional and personal life. Using previously unseen sources from her archive, recently acquired by the V&A, he sheds new light on her fractious relationship with Laurence Olivier, based on their letters and diaries, as well as on the bipolar disorder which so affected her later life and work. Revealing new aspects of her early life as well as providing glimpses behind-the-scenes of the filming of *Gone with the Wind* and *A Streetcar Named Desire*, this book provides the essential and comprehensive life-story of one of the twentieth century's greatest actresses.

JAMES PURDY

LIFE OF A CONTRARIAN WRITER

Oxford University Press A definitive biography of a twentieth century gay author whose work has recently been rediscovered and enjoys a cult following. One of the most iconoclastic twentieth-century American novelists, James Purdy penned original and sometimes shocking works about those on the margins of American society, exploring small towns, urban life, failure, alienation, sexuality, and familial relations. In his own life, Purdy was a compelling if eccentric figure, declared an authentic American genius by Gore Vidal. *James Purdy: Life of a Contrarian Writer* is the first full-length biography of the gay American novelist, story writer, playwright, and poet. Michael Snyder has spent over a decade plumbing the mysteries of Purdy's career and personal life, including interviews with those who knew him. From his roots in northwestern Ohio, Purdy moved to the world of Bohemian artists and jazz musicians in Chicago in the late 1930s and 1940s, travelled in Spain, studied in Mexico, enlisted in the Army Air Corps, worked for the National Security Agency, and taught in Cuba and at a Wisconsin college for nearly a decade. All the while, he aspired to become a writer, but struggled to publish. Only when friends financed the private printing of his work did he find a champion in poet Dame Edith Sitwell, who helped get him published in England, which led to publication in the United States. After moving to New York in 1957, he spent nearly fifty years writing in Brooklyn Heights. Although Purdy's critical reputation peaked in the 1960s and he never enjoyed a bestseller, his often queer and edgy content found a diverse following that included Tennessee Williams, Langston Hughes, William Carlos Williams, Dorothy Parker, Edward Albee, Jonathan Franzen, John Waters, and many LGBTQ readers. Difficult and often contrarian, Purdy sometimes hampered his own career as he sought recognition from a conservative, cliquy New York publishing world. Conveying the potency and influence of Purdy's fierce artistic integrity, vision, and self-definition as a truth-teller, this groundbreaking literary biography recovers the life of a highly talented writer with a persistent cult following.

THEATRE AS HUMAN ACTION

AN INTRODUCTION TO THEATRE ARTS

Rowman & Littlefield *An accessible introductory textbook that informs students about theatre by looking at the theoretical and practical aspects--from the nature of theatre and drama to how it reflects society--and by examining the processes of playwrights, actors, designers, directors, producers, critics, and more.*

CARSON MCCULLERS IN THE TWENTY-FIRST CENTURY

Springer *The contributors to this volume use diverse critical techniques to identify how Carson McCullers' writing engages with and critiques modern social structures and how her work resonates with a twenty-first century audience. The collection includes chapters about McCullers' fiction, autobiographical writing, and dramatic works, and is groundbreaking because it includes the first detailed scholarly examination of new archival material donated to Columbus State University after the 2013 death of Dr. Mary Mercer, McCullers' psychiatrist and friend, including transcripts of the psychiatric sessions that took place between McCullers and Mercer in 1958. Further, the collection covers the scope of McCullers' canon of work, such as *The Heart Is a Lonely Hunter* (1940), *The Member of the Wedding* (1946), and *Ballad of the Sad Café* (1943), through lenses that are of growing interest in contemporary literary studies, including comparative transatlantic readings, queer theory, disability studies, and critical animal theory, among others.*

ARTHUR MILLER FOR THE TWENTY-FIRST CENTURY

CONTEMPORARY VIEWS OF HIS WRITINGS AND IDEAS

Springer Nature *Arthur Miller for the Twenty-First Century: Contemporary Views of His Writings and Ideas brings together both established Miller experts and emerging commentators to investigate the sources of his ongoing resonance with audiences and his place in world theatre. The collection begins by exploring Miller in the context of 20th-century American drama. Chapters discuss Miller and Eugene O'Neill, Tennessee Williams, Edward Albee, David Mamet, and Sam Shepard, as well as thematic relationships between Miller's ideas and the explosion of significant women and African American dramatists since the 1970s. Other essays focus more directly on interpretations of Miller's individual works, not only plays but also essays and fiction, including a discussion of *Death of a Salesman in China*. The volume concludes by considering Miller and current cultural issues: his work for human rights, his depiction of American ideals of masculinity, and his anticipation of contemporary posthumanism.*

SPRING STORM

New Directions Publishing *"A crucible of so many elements that would later shape and characterize Williams's work."—World Literature Today*

MODERN AMERICAN DRAMA: PLAYWRITING IN THE 1940S

VOICES, DOCUMENTS, NEW INTERPRETATIONS

Bloomsbury Publishing *The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their works to receive in-depth coverage in this volume include: * Eugene O'Neill: *The Iceman Cometh* (1946), *A Moon for the Misbegotten* (1947), *Long Day's Journey Into Night* (written 1941, produced 1956), and *A Touch of the Poet* (written 1942, produced 1958); * Tennessee Williams: *The Glass Menagerie* (1944), *A Streetcar Named Desire* (1947), *Summer and Smoke* (1948); * Arthur Miller: *All My Sons* (1947), *Death of a Salesman* (1949), and *The Crucible* (1953); * Thornton Wilder: *Our Town* (1938), *The Skin of Our Teeth* (1942), *Shadow of a Doubt* (1943), and *The Alcestiad* (written 1940s).*

TEXT & PRESENTATION, 2019

McFarland *This volume is the sixteenth in a series dedicated to presenting the latest findings in the fields of comparative drama, performance, and dramatic textual analysis. Featuring some of the best work from the 2019 Comparative Drama Conference in Orlando, this book engages audiences with new research on contemporary and classic drama, performance studies, scenic design and adaptation theory in nine scholarly essays, two event transcripts and six book reviews. This year's highlights include an interview with playwright Branden Jacobs-Jenkins and a roundtable discussion on the sixtieth anniversary of Lorraine Hansberry's *A Raisin in the Sun*.*