



Tennessee Williams And Film

S Ashworth



Tennessee Williams And Film:

Tennessee Williams and Film Maurice Yacowar, 1977 Studies all the film adaptations of Williams's work to date revealing their successes and failures and their profound influence on the cinema *Hollywood's Tennessee* R. Barton Palmer, William Robert Bray, 2009-04-01 No American dramatist has had more plays adapted than Tennessee Williams and few modern dramatists have witnessed as much controversy during the adaptation process His Hollywood legacy captured in such screen adaptations as *A Streetcar Named Desire* *Cat on a Hot Tin Roof* and *Suddenly Last Summer* reflects the sea change in American culture in the mid twentieth century Placing this body of work within relevant contexts ranging from gender and sexuality to censorship modernism art cinema and the Southern Renaissance *Hollywood's Tennessee* draws on rarely examined archival research to recast Williams's significance Providing not only cultural context the authors also bring to light the details of the arduous screenwriting process Williams experienced with special emphasis on the Production Code Administration the powerful censorship office that drew high profile criticism during the 1950s and Williams's innovative efforts to bend the code Going well beyond the scripts themselves *Hollywood's Tennessee* showcases findings culled from poster and billboard art pressbooks and other production and advertising material The result is a sweeping account of how Williams's adapted plays were crafted marketed and received as well as the lasting implications of this history for commercial filmmakers and their audiences [Tennessee Williams. A streetcar named desire](#) Michael Grawe, 2001-03-26

Inhaltsangabe Abstract This paper will compare and contrast the written form of Tennessee Williams play *A Streetcar Named Desire* with the 1951 movie version It will explain and discuss the major differences between the two focusing on the issue of censorship as it was an important factor in the development of the play from its Broadway form into a film As this paper will show this was due to the fact that during the 1940s and 50s the world of theater in America was much more permissive than that of film This paper will also examine Williams concept of a plastic theater an innovative approach by him which utilized music sound effects movement and lighting to express abstract themes His idea of a plastic theater was closer to the world of film than to the traditional form of the stage and is evident in *A Streetcar Named Desire* It influenced the adaptation of the play to the big screen The play *A Streetcar Named Desire* opened at the Ethel Barrymore Theater New York City on December 3 1947 Following *The Glass Menagerie* it was only the second of Williams plays to be performed on Broadway Despite his relatively short history on the New York stage *Streetcar* was a great success running for 855 performances It also became the first play to win all three major awards the Pulitzer Prize the New York Drama Critics Circle Award and the Donaldson Award Film makers were for two years uninterested in turning the play into a motion picture despite its overwhelming popularity This was because *A Streetcar Named Desire* did not fit the standard Hollywood model for movies in the 1940s which was one of clean wholesome family entertainment Only William Wyler one of Hollywood's most commercially successful directors at that time was interested He thought that it had the potential for box office success given both its

popularity and its critical recognition However later he abandoned the project because of the censorship requirements In 1951 the film *A Streetcar Named Desire* was released directed by Elia Kazan It had grown directly out of the New York stage production which he had also directed Tennessee Williams wrote the screenplay for the film together with Kazan remaining close to the original text Virtually the entire cast was retained for the movie including leads Marlon Brando as Stanley Kowalski Kim Hunter Stella Kowalski and Karl Malden Harold Mitchell or Mitch However as Blanche DuBois Jessica Tandy

The Films of Tennessee Williams Gene D. Phillips, 1980 *Tennessee Williams' "A Streetcar Named Desire"* - *Contrasting the Play With the Movie from 1951 Directed by Elia Kazan* Valerie Hurst, 2010-02-16 Seminar paper from the year 2009 in the subject English Language and Literature Studies Literature grade 1 8 University of Tübingen Englishes Seminar course Introduction to Literary Studies language English abstract The marvelous performances in this great movie are only slightly marred by a Hollywood ending Tennessee Williams cf Yacowar Tennessee Williams play *A Streetcar Named Desire* from 1947 was often staged and interpreted It was also the base of Elia Kazan's famous and remarkable movie from 1951 Since a book allows for interpretation the movie features a different realization This paper will contrast the written form with the film version To illustrate the different realizations there will be a closer look at the two special and important scenes ten and eleven which are exemplarily for the differences in the general conversion The decision for exactly these scenes is founded in the striking differences in conversion and adaptation and by reason of plenty of content rapidly beat down in these scenes Due to many influences the film departs in places completely from Williams original These influences and differences will be described in the following first part Particular attention will then be paid to the music and noises and the moods and emotions caused by these And due to being close linked to the adaptation of the whole movie the effects of censorship will be explained The impact is to work out in which ways the movie is adapted to the play and where it distinguishes from it Aspects of class in select plays by Tennessee Williams and their film adaptations: "A streetcar named desire", "Cat on a hot tin roof", "Sweet bird of youth" Sabine Rohrhofer, 2002-06-06 Diploma Thesis from the year 2002 in the subject American Studies Literature grade B 2 University of Vienna Institute for Anglistics American Studies language English abstract Tennessee Williams is one of America's greatest playwrights whose talents of creating tension and atmosphere went beyond the m tier of theatre and were convincing in the field of motion pictures too Elia Kazan the successful theatre and film director particularly admired the artist's gift of evoking emotions In this thesis however I shall not attempt at evaluating Williams's total works Rather my object is a comparative analysis of select plays by Tennessee Williams and of their film adaptations *A Streetcar Named Desire* 1947 1951 *Cat on a Hot Tin Roof* 1955 1958 and *Sweet Bird of Youth* 1959 1962 Special attention has been given to examining the social differences in the plays and films By focussing on the methods of characterisation employed I shall investigate more or less typical class representations in the two different media I shall work out the social politics of the playwright theatre and film directors and as far as possible the actors and actresses

contributions to the dramatic contents The multitude of interpretations and variations usually gives proof to the value of artistic works The methods applied in this thesis are literary research and film studies As a matter of course I analysed the plays on their written basis which raises the general question to what extent the perceptions by the audience and the reader differ The readers of a play must use their imagination to flesh out the characters and to place them in an appropriate setting Sambrook 6 Williams gives very precise and evocative stage directions which help the reader to imagine the situations in many details Meaning is often conveyed by poetic images By employing figurative language he tries to paint a word picture or convey in words the quality of a sound Sambrook 48 The critic also notes that in *Streetcar* these stage directions contrast and serve to underline the uneducated speech Sambrook 14 of most characters except for the DuBois sisters The audience of a play or film on the other hand cannot perceive these aspects rather the spectators are confronted with a particular setting and with concrete actors and actresses

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The Final Four Film Adaptations of Tennessee Williams Kimberly Brandewie Beazley, 1987

Theater and Film Roger Manvell, 1979 Independent Film Journal, 1961-12-16

Split Screen Nation Susan Courtney, 2017 Analyzing an eclectic history of film and related media Split Screen Nation argues that popular visions of the American West and the American South must be thought in relation to one

another if we are to fully understand the marks both have left on popular ways of imagining the U S **Cinema** ,1971
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