

(Read download) Tennessee Williams and Company: His Essential Screen Actors

## Tennessee Williams and Company: His Essential Screen Actors

John DiLeo

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**John DiLeo : Tennessee Williams and Company: His Essential Screen Actors** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Tennessee Williams and Company: His Essential Screen Actors:

2 of 2 people found the following review helpful. Great Book Great Author By Michael McCrann What a treat this book is. I love John DiLeo's book having purchased both screen savers and his 100 Greatest Performances. But this new Tenn Williams book was unknown to me until I browsed through his listings. It is fascinating and almost all the performers he covers are my faves. I can't recommend this book (and ALL his others) high enough. 1 of 1 people found the following review helpful. Essential actors, essential book By Ronnie Renee If you are a fan of the playwright and his essential actors you will truly enjoy the depth of which this book will take you. It is like seeing the films again, but

with much more appreciation of the skills of everyone involved. If you have never seen some of these performances or it has been awhile since you have then you will want to run to the nearest Blockbusters. What makes a performance Academy Award worthy? Is it the actor or the dialogue? Why do some performances captivate and some fall flat. Why do some of Williams' plays work so well on film and some truly bomb? DiLeo truly has a gift with words and a flare for keeping the reader glued from page to page. 1 of 1 people found the following review helpful. And What Company! By Randy Buck Another fine film book from scholar John DiLeo, this one focussed on the remarkable group of actors who had career peaks (and, sometimes, lows) in roles in film versions of Tennessee Williams plays. This outing is one where John's background as an actor really pays off. His insights into the work of Geraldine Page, for example, are infused with an astute analysis of, and appreciation for, her technique in bravura scenes like the telephone call in SWEET BIRD. One of the most enjoyable things about John's writing is that, despite a vast knowledge of all things Hollywood and a sophisticated take on the subject at hand, he never loses the unjaded, charming, enthusiastic appreciation of a fan. No matter your level of familiarity with the films discussed here, you'll find many, many things to savor in these detailed discussions of performances both celebrated (Brando and Leigh in STREETCAR) and unjustly somewhat forgotten (Page in SUMMER AND SMOKE). The book's an instant classic, and a must for fans of Williams and the glorious actors in his company. All this, and just in time for Christmas!

John DiLeo's Tennessee Williams and Company: His Essential Screen Actors examines the films based on the works Tennessee Williams. The focus is on the eleven actors who appear in more than one of the Williams movies, an unofficial stock company of repeat players. Several of these names, such as Marlon Brando and Geraldine Page, should come as no surprise, since they had performed roles by Williams on the stage. Others, such as Anna Magnani and Vivien Leigh, both foreign-born, could hardly have been foreseeable as brilliant interpreters of such a distinctly American writer. Also included are the two most famous screen-acting couples of Williams Hollywood heyday: Paul Newman and Joanne Woodward, and Elizabeth Taylor and Richard Burton. This critical look at these eleven actors, bonded by their sustained artistic and professional association with Williams. The results include some of the more remarkable performances in movie history, from Anna Magnani in *The Rose Tattoo* (1955) to Geraldine Page in *Sweet Bird of Youth* (1962). Everyone remembers how magnificent Marlon Brando and Vivien Leigh are in *A Streetcar Named Desire* (1951), but what about their second Williams appearances, Brando's in *The Fugitive Kind* (1960) and Leigh's in *The Roman Spring of Mrs. Stone* (1961)? Richard Burton is brilliant in *The Night of the Iguana* (1964), yet wretched in *Boom* (1968), while Elizabeth Taylor scores in *Cat on a Hot Tin Roof* (1958) but is just as awful in *Boom* as Burton is.

...Because it's organized by actor, you revisit each film at least once, seeing it through the lens of a different performer - for example, *Streetcar* is discussed three times, in the Marlon Brando, Vivien Leigh, and Karl Malden chapters. The films never grow stale with retelling, because DiLeo draws out each actor's unique contribution. ...Whether writing about men or women, DiLeo is insightful, opinionated, and delightfully gossipy. ...And in refreshing contrast to the Hollywood taboos of Williams' time, DiLeo is frank and funny about the sexual themes in Williams' work, pointing out every instance in which the studios, producers, and directors made nonsense of films like *Cat on a Hot Tin Roof* or *Suddenly*, *Last Summer* with their timidity. --THE INTERNET REVIEW OF BOOKS, August 8, 2011, by Elizabeth McCullough...crammed with the kind of movie writing DiLeo does best. --Ivan G. Shreve, Jr., *Thrilling Days of Yesteryear*, June 19, 2013 About the Author John DiLeo's first book was *And You Thought You Knew Classic Movies* (St. Martin's, 1999), hailed by Pauline Kael as the smartest movie quiz book I've ever seen. His second book was *100 Great Film Performances You Should Remember But Probably Don't* (Limelight Editions, 2002), which Adolph Green called a valuable and touching work. TCM host Robert Osborne said, in the *Hollywood Reporter*, that the book delightfully throws the spotlight on some remarkable film work, and the *Washington Post*'s reaction was, Not only is this helpful criticism, but *100 Great Film Performances* can serve as balm for anyone who has ever been disgruntled by the Academy's choices on Oscar night. Turner Classic Movies devoted a night of prime-time programming to films featured in John's third book, *Screen Savers: 40 Remarkable Movies Awaiting Rediscovery* (Hansen Publishing Group, 2007). Essays by him appear in two anthologies, *City Secrets: Movies* (2009) and *City Secrets: Books* (2009). John has been a contributing book reviewer for the *Washington Post*'s *Book World* and currently writes DVD reviews for multiple publications. He frequently hosts classic-film series, appears on radio programs, lectures on cruise ships, conducts film-history seminars, and has been an annual participant in the Connecticut Film Festival (Danbury) and the Black Bear Film Festival (Milford, PA), where he interviewed Farley Granger (2005) and Arlene Dahl (2006). His website is johndileo.com and his blog is screensaversmovies.com. Born in 1961 in Brooklyn, John was raised on Long Island and graduated from Ithaca College in 1982 with a B.F.A.