





of her work has been adapted for movies. She was deeply involved in writing film scripts and adapting the work of others to the screen. Dick tells the history of Hellman's contributions to American film as a playwright, screenwriter and adapter and analyses each play and its corresponding film to determine whether the adaptation achieves as a film what the original achieved as literature. ISBN 0-8386-3140-1.

During his forty-five-year career, William Wyler (1902–1981) pushed the boundaries of filmmaking with his gripping storylines and innovative depth-of-field cinematography. With a body of work that includes such memorable classics as *Jezebel* (1938), *Mrs. Miniver* (1942), *Ben-Hur* (1959), and *Funny Girl* (1968), Wyler is the most nominated director in the history of the Academy Awards and bears the distinction of having won an Oscar for Best Director on three occasions. Both Bette Davis and Lillian Hellman considered him America's finest director, and Sir Laurence Olivier said he learned more about film acting from Wyler than from anyone else. In *William Wyler*, Gabriel Miller explores the career of one of Hollywood's most unique and influential directors, examining the evolution of his cinematic style. Wyler's films feature nuanced shots and multifaceted narratives that reflect his preoccupation with realism and story construction. The director's later works were deeply influenced by his time in the army air force during World War II, and the disconnect between the idealized version of the postwar experience and reality became a central theme of Wyler's masterpiece, *The Best Years of Our Lives* (1946). None of Wyler's contemporaries approached his scope: he made successful and seminal films in practically every genre, including social drama, melodrama, and comedy. Yet, despite overwhelming critical acclaim and popularity, Wyler's work has never been extensively studied. This long-overdue book offers a comprehensive assessment of the director, his work, and his films' influence.

Looks at top writers, including Frances Marion, Adela Rogers St. Johns, Dorothy Parker, Anita Loos, Ida Lupino, Betty Comden, Elaine May, Callie Khouri, and Ruth Praver Jhabvala

No Marketing Blurb

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends. Of *Human Bondage*, *Jezebel*, *All About Eve*, *Whatever Happened to Baby Jane?* Just this short list of Bette Davis' films gives an unmistakable sense of the role she played in twentieth-century cinema as one of the finest performers in Hollywood history. Drawing on an extensive series of conversations that took place during the last decade of Bette Davis' life, this biography draws heavily on the actresses own words. Looking back over the decades, from her teenage decision to become an actress to the pain and outrage over her daughter's bitter portrayal of her, Davis speaks with extraordinary candour. She explains how her

father's abandonment of her a child reverberated through her four marriages, and discusses the persistent Hollywood legend that she was difficult to work with. Immersing readers in the drama and glamour of movie-making's golden age, *The Girl Who Walked Home Alone* is a startling portrait of an enduring icon.

**THE STORY:** Concerns an idealistic German who, with his American wife and two children, flees Hitler's Germany and finds sanctuary with his wife's family in the United States. He hopes for a respite from the dangerous work in which he has been involved. Lillian Hellman examines a wealthy southern family and the greed that tears them apart. Regina's brothers have inherited their father's wealth, while after years of neglect, her dying husband is determined to see she gets nothing. It will take every ounce of her ruthless guile to outwit her relations and assure herself a gilded future. Directed by Rosalind Ayres. Starring, in alphabetical order: Will Brittain as Leo Hubbard Tim DeKay as Ben Hubbard Heidi Dippold as Birdie Hubbard Jamie Harris as Oscar Hubbard Jared Harris as Horace Giddens Larry Powell as Cal Molly C. Quinn as Alexandra Giddens Albie Selznick as William Marshall Joanne Whalley as Regina Giddens Karen Malina White as Addie Sound Effects Artist, Aaron Lyons. Piano solos and duets played by Nicholas Hormann and Katie Hume. Script Supervisor, Daniel Trostler. Music Supervisor, Ronn Lipkin. Production Manager, Katie Friesen. Associate Artistic Director, Anna Lyse Erikson. Editor, Julian Nicholson. Engineer, Mark Holden. *Solving Your Script* is a hardheaded approach to solving technical problems in scripts. In down-to-earth chapters, award-winning playwright and screenwriter Jeffrey Sweet introduces tools enabling writers to: write exposition using the future tense make characters vivid even before they appear find the idiosyncrasies in a character that will generate story Each chapter includes a discussion of a particular technique, followed by an assignment from Sweet's workshop and scenes written by his colleagues and students. There are also detailed discussions of what works in the scenes, what is problematic, and why.

A composer and lyricist of enormous innovation and influence, Marc Blitzstein remains one of the most versatile and fascinating figures in the history of American music, his creative output running the gamut from films scores and Broadway operas to art songs and chamber pieces. A prominent leftist and social maverick, Blitzstein constantly pushed the boundaries of convention in mid-century America in both his work and his life. Award-winning music historian Howard Pollack's new biography covers Blitzstein's life in full, from his childhood in Philadelphia to his violent death in Martinique at age 58. The author describes how this student of contemporary luminaries Nadia Boulanger and Arnold Schoenberg became swept up in the stormy political atmosphere of the 1920s and 1930s and throughout his career walked the fine line between his formal training and his populist principles. Indeed, Blitzstein developed a unique sound that drew on everything contemporary, from the high modernism of Stravinsky and Hindemith to jazz and Broadway show tunes. Pollack captures the astonishing breadth of Blitzstein's work--from provocative operas like *The Cradle Will Rock*, *No for an Answer*, and *Regina*, to the wartime *Airborne Symphony* composed during his years in service, to lesser known ballets, film scores, and stage works. A courageous artist, Blitzstein translated Bertolt Brecht and Kurt Weill's *The Threepenny Opera* during the heyday of McCarthyism and the red scare, and turned it into an off-Broadway sensation, its "Mack the Knife" becoming one of the era's biggest hits. Beautifully

written, drawing on new interviews with friends and family of the composer, and making extensive use of new archival and secondary sources, Marc Blitzstein presents the most complete biography of this important American artist.

Three farmers, each one meaner than the other, try all-out warfare to get rid of the fox and his family.

In 1933, Margaret Sullavan made her film debut and was an overnight sensation. For the next three decades, she enchanted audiences and critics in any medium she chose--film, theater, television--and was regarded as one of the foremost dramatic actresses. Off screen, she epitomized the Southern Belle--beauty, hospitality and flirtatiousness. Deep down, she suffered from crippling insecurity, especially as a mother--a feeling exacerbated by progressive hearing loss. By age 50, she could no longer cope and took an overdose of sleeping pills. This biography covers her film career with insightful criticism from the period and details her personal life, including her marriage to Henry Fonda, her special friendship with James Stewart and her bitter rivalry with Katharine Hepburn.

THE STORY: The setting is an austere waiting room in a New York hospital, where Lillian Hellman awaits the death of her longtime companion, Dashiell Hammett. As she maintains her vigil, Miss Hellman's mind is flooded with memories: her exciting but Presents an acting edition of the three act play featuring two sisters and their ne'er-do-well brother.

The essays in this volume evolved from papers presented at the Second International Thornton Wilder Conference, held at Salve Regina University in Newport, Rhode Island, in June 2015. They examine Wilder's work as both playwright and novelist, focusing upon how he drew on the collaborative mode of creativity required in the theatre, when writing both drama and fiction. The book's authors use the term "collaboration" in its broadest sense, at times in response to Wilder's critics who faulted him for "borrowing" from other, earlier, literary works rather than recognizing these "borrowings" as central to the artistic process of collaboration. In exploring Wilder's collaborative efforts of different kinds, the essays not only consider how Wilder worked with and revised earlier literary texts and the ideas central to those texts, but also analyze how Wilder worked with and inspired other creative individuals and how recent productions of Wilder's plays, both in the US and abroad, have been the products of unique forms of collaboration.

A luscious read for fans of several genres, James Hatch's biography of Owen Dodson is the story of a gifted poet, novelist, educator, and director whose life was a lonely struggle with arthritis, alcohol, racism, and homophobic prejudice. Auteurs and Authorship: A Film Reader offers students an introductory and comprehensive view of perhaps the most central concept in film studies. This unique anthology addresses the aesthetic and historical debates surrounding auteurship while providing author criticism and analysis in practice. Examines a number of mainstream and established directors, including John Ford, Alfred Hitchcock, Howard Hawks, Douglas Sirk, Frank Capra, Kathryn Bigelow, and Spike Lee Features historically important, foundational texts as well as

contemporary pieces Includes numerous student features, such as a general editor's introduction, short prefaces to each of the sections, bibliography, alternative tables of contents, and boxed features Each essay deliberately focuses across film makers' oeuvres, rather than on one specific film, to enable lecturers to have flexibility in constructing their syllabi

Simplified Chinese edition of The True Story of the Three Little Pigs

The actress Teresa Wright (1918-2005) lived a rich, complex, magnificent life against the backdrop of golden age Hollywood, Broadway and television. There was no indication, from her astonishingly difficult--indeed, horrifying--childhood, of the success that would follow, nor of the universal acclaim and admiration that accompanied her everywhere. Her two marriages--to the writers Niven Busch (The Postman Always Rings Twice; Duel in the Sun) and Robert Anderson (Tea and Sympathy; I Never Sang for My Father)--provide a good deal of the drama, warmth, poignancy and heartbreak of her life story. "I never wanted to be a star," she told the noted biographer Donald Spoto at dinner in 1978. "I wanted only to be an actress." She began acting on the stage in summer stock and repertory at the age of eighteen. When Thornton Wilder and Jed Harris saw her in an ingénue role, she was chosen to understudy the part of Emily in the original production of Our Town (1938), which she then played in touring productions. Samuel Goldwyn saw her first starring role on Broadway--in the historic production of Life with Father--and at once he offered her a long contract. She was the only actress to be nominated for an Academy Award for her first three pictures (The Little Foxes; The Pride of the Yankees; and Mrs. Miniver), and she won for the third film. Movie fans and scholars to this day admire her performance in the classics Shadow of a Doubt and The Best Years of Our Lives. The circumstances of her tenure at Goldwyn, and the drama of her breaking that contract, forever changed the treatment of stars. Wright's family and heirs appointed Spoto as her authorized biographer and offered him exclusive access to her letters and papers. Major supporting players in this story include Robert Anderson, Alfred Hitchcock, William Wyler, Karl Malden, Elia Kazan, Jean Simmons, Dorothy McGuire, Bette Davis, George Cukor, Marlon Brando, George C. Scott, the artist Al Hirschfeld, Stella Adler, and more.

Samuel Goldwyn was the premier dream-maker of his era - a fierce independent force in a time when studios ruled, a producer of silver screen sagas who was, in all probability, the last Hollywood tycoon. In this riveting book, Pulitzer Prize winning biographer A. Scott Berg tells the life story of this remarkable man - a tale as rich with drama as any feature length epic and as compelling as the history of Hollywood itself.

Essays in film and the humanities.

Drawing on historical documents and newspaper reports, this book provides a fascinating portrait of a diverse group of character actresses who left their stamp on Hollywood from the early sound era through the 1960s. The lives of 35 actresses are explored in detail. Some are familiar: Margaret Hamilton starred in

dozens of films before and after her signature role as the Wicked Witch in *The Wizard of Oz*; Una Merkel nearly died when her mother committed suicide in 1945. Others are nearly forgotten: Maude Eburne owed her career to a spectacular fall on the Broadway stage in 1914; Greta Meyer, who played the quintessential German maid, came to Hollywood after years in New York's Yiddish theater—though she wasn't Jewish.

Selected as an Outstanding Academic Title by Choice Selected as an Outstanding Reference Source by the Reference and User Services Association of the American Library Association There are many anthologies of southern literature, but this is the first companion. Neither a survey of masterpieces nor a biographical sourcebook, *The Companion to Southern Literature* treats every conceivable topic found in southern writing from the pre-Columbian era to the present, referencing specific works of all periods and genres. Top scholars in their fields offer original definitions and examples of the concepts they know best, identifying the themes, burning issues, historical personalities, beloved icons, and common or uncommon stereotypes that have shaped the most significant regional literature in memory. Read the copious offerings straight through in alphabetical order (Ancestor Worship, Blue-Collar Literature, Caves) or skip randomly at whim (Guilt, The Grotesque, William Jefferson Clinton). Whatever approach you take, *The Companion's* authority, scope, and variety in tone and interpretation will prove a boon and a delight. Explored here are literary embodiments of the Old South, New South, Solid South, Savage South, Lazy South, and "Sahara of the Bozart." As up-to-date as grit lit, K Mart fiction, and postmodernism, and as old-fashioned as Puritanism, mules, and the tall tale, these five hundred entries span a reach from Lady to Lesbian Literature. The volume includes an overview of every southern state's belletristic heritage while making it clear that the southern mind extends beyond geographical boundaries to form an essential component of the American psyche. The South's lavishly rich literature provides the best means of understanding the region's deepest nature, and *The Companion to Southern Literature* will be an invaluable tool for those who take on that exciting challenge. Description of Contents 500 lively, succinct articles on topics ranging from Abolition to Yoknapatawpha 250 contributors, including scholars, writers, and poets 2 tables of contents — alphabetical and subject — and a complete index A separate bibliography for most entries

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