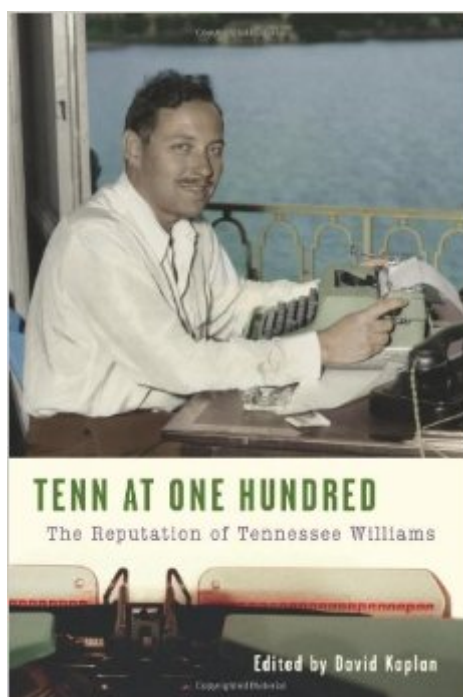


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# Tenn At One Hundred: The Reputation Of Tennessee Williams



## Synopsis

Tenn at One Hundred, edited by David Kaplan, is a comprehensive look at the reputation of America's greatest playwright Tennessee Williams. Published on the occasion of Tennessee Williams' centennial, Tenn at One Hundred contains eighteen essays by authors including John Lahr, William Jay Smith, Sam Staggs, Amiri Baraka, John Patrick Shanley, Kenneth Holditch, Allean Hale and others. Collectively the essays explore Tennessee Williams and his legacy: the plays, the films, reviews, talent, tenacity, good fortune, bad timing, friends, addictions, critics, producers, publishers, directors, actors and biographers that helped to shape Tennessee Williams' critical reputation and iconic status over the past seventy years. Best known for the groundbreaking plays, *A Streetcar Named Desire*, *Cat on a Hot Tin Roof*, and *The Glass Menagerie*, Tennessee Williams began his writing career in the 1930s as a struggling and unknown poet. At the time of his death in 1983, Tennessee Williams was the most produced playwright in the country and one of the most ridiculed American writers. What were the events and decisions that created these conflicting extremes of reputation? How did Tennessee Williams come to be known as one of the most shocking writers of the post-war era while he was lauded as America's poet of human heart? *Tenn at One Hundred* is the first book to attempt to answer these questions and to begin re-assessing Tennessee Williams' reputation.

## Book Information

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## Customer Reviews

I m a university professor of English whose area of expertise is Modern Drama, within that, the life and art of Tennessee Williams and Eugene O'Neill. No, I won't cast a vote as to who was the

greater playwright, but I was saying that Arthur Miller ran a distant second (or third). When I visited the offices of New Directions (I lived in NYC and attended NYU), a Miss Peggy Fox was kind enough to assist me and answer some rather delicate question. It was until a few years ago when I came across the name of "Margaret Fox, President and CEO of New Directions" that I realized this lovely and intelligent woman was running the show, as I often suspect she did from behind the scenes. It was Ms. Fox who directed me to Williams' Estates attorney, George Eastman. I was about 23 or 24 at the time. Since I am gay, I had plenty of validation of my good looks ("cute" was the consensus because I always looked several years younger than my age). While I can't recall the specific words, Eastman made a comment that if Mr. Williams were alive, he was sure he would give me a private and personal interview. I did not yet have an attorney in my family, so I was more than a bit shocked that Eastman was friendly, laughed and even told tales out of school. As I continued with my dissertation work, Ms. Fox referred me to Ms. Kate Medina of Doubleday and she was very frank and said ND was not in a position to give Williams' "Memoirs" the publicity campaign, huge build-up media blitz that Doubleday could. I know "Memoirs" has been reassessed by scholars on the occasion of its reissuing, but there is too much "recollective fantasy" -- this is what really happened and then...what I wanted to happen happened with this stud from the football team -- to suit my taste.

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