

“TENNESSEE WILLIAMS AND HOLLYWOOD: BENDING THE CODE”

PROF. ROBERT BRAY
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Between 1950 and 1970, Tennessee Williams had fifteen of his works adapted for the Hollywood cinema, at a rate of almost one per year. But the transfer from stage to screen was never smooth or seamless. The author and his associates usually found themselves involved in a tug-of-war between the material, the Production Code Administration (the agency responsible for vetting motion pictures), and the Legion of Decency (a Catholic lay organization that charged itself with protecting the nation's morals). Since both of these organizations found much of Williams's themes and subject matter morally objectionable, intense negotiations over content always preceded a picture's certification. Robert Bray, coauthor of *Hollywood's Tennessee: The Williams Films and Postwar America*, will discuss this bargaining process with illustrations from *A Streetcar Named Desire*, *Baby Doll*, and *Cat on a Hot Tin Roof*.



Robert Bray, professor of English at Middle Tennessee State University, is the founding editor of *The Tennessee Williams Annual Review* and the founding director of the Tennessee Williams Scholars Conference, an annual event held each March in conjunction with the Tennessee Williams/New Orleans Literary Festival. Bray is the author of over two dozen articles and entries on Williams, as well as *Tennessee Williams and His Contemporaries* (2007). He is also the coauthor (with R. Barton Palmer) of *Hollywood's Tennessee: The Williams Films and Postwar America* (2009). Bray and Palmer have been chosen to edit *Modern American Drama on Screen*, an upcoming book of essays on film adaptations that is contracted with Cambridge University Press.

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Université de Montréal, Room C-8111, Pavillon Lionel Groulx
3150 rue Jean-Brillant (métro Côte-des-Neiges)