

# THE HISTORIC NEW ORLEANS COLLECTION

## A MAJOR REPOSITORY FOR TENNESSEE WILLIAMS MATERIALS

### THE FRED W. TODD TENNESSEE WILLIAMS COLLECTION

In 1956 Fred W. Todd saw the film *Baby Doll*, a Tennessee Williams screenplay directed by Elia Kazan. He was so fascinated by the story that he bought a 35¢ Signet paperback of *Baby Doll* at a neighborhood drugstore in Nacogdoches, Texas, where he was a student at Stephen F. Austin State University. Mr. Todd purchased other books by Williams while he was a student; most were fragile paperbacks that he treated as cherished artifacts, not as objects to be used and discarded. Over the course of the next forty-five years, Mr. Todd's collection continued to grow. With the help of rare book and manuscript dealers throughout the country, he was able to achieve the completeness and quality he demanded as a collector.

#### **Included in the Fred W. Todd Tennessee Williams Collection are:**

- Signed first editions of Williams's publications
- Anthologies to which Williams made a contribution
- Biographies of theatrical personalities associated with Williams's work
- Translations of Williams's works into numerous foreign languages
- Manuscripts and typescripts including unpublished poetry, rewrites of screenplays, short stories, and plays
- Correspondence from and to Williams, his family members, close friends, and business associates
- An extensive collection of playbills, press books, posters, lobby cards, and movie stills

For more information about the Fred W. Todd Tennessee Williams Collection, the largest private collection of Williams materials anywhere in the world, contact the Williams Research Center of The Historic New Orleans Collection.



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## Notes on Contributors

**John S. Bak** is professor at the Université de Lorraine in France, where he teaches courses in literary journalism and American drama and theatre. His articles on Williams have appeared in such journals as *Theatre Journal*, *Mississippi Quarterly*, *Journal of American Drama and Theatre*, the *Tennessee Williams Literary Journal*, *American Drama*, *South Atlantic Review*, and *Studies in Musical Theatre*. His edited books include *Post/modern Dracula: From Victorian Themes to Postmodern Praxis* (2006), *New Selected Essays: Where I Live* (2009), and, with Bill Reynolds, *Literary Journalism across the Globe: Journalistic Traditions and Transnational Influences* (2011). He is the author of the monographs *Homo Americanus: Ernest Hemingway, Tennessee Williams, and Queer Masculinities* (2010) and *Tennessee Williams: A Literary Life* (2013).

**Robert Bray** is the founding editor of the *Tennessee Williams Annual Review* and the founding director of the Tennessee Williams Scholars Conference. His books include *Tennessee Williams and His Contemporaries* (2007) and, with R. Barton Palmer, *Hollywood's Tennessee: The Williams Films and Postwar America* (2009), *Modern American Drama on Screen* (2013), and *Modern British Drama on Screen* (2013). The author of over two dozen articles on Williams, his latest essay is a book chapter on Elia Kazan's film version of *A Streetcar Named Desire* for Cambridge University Press.

**Michael S. D. Hooper**, teacher of English at St. Margaret's School in the UK, is the author of *Sexual Politics in the Work of Tennessee Williams: Desire Over Protest* (2012). He has edited the Methuen Student Edition of *A Streetcar Named Desire* (2009), and has had two articles published in the *Tennessee Williams Annual Review*. His essay "Pedro Almodóvar's Homage to Tennessee Williams" will shortly appear in *Tennessee Williams in Europe: Intercultural Encounters, Transatlantic Exchanges*, edited by John S. Bak. Hooper regularly presents at the Tennessee Williams Scholars Conference.

**Sophie Maruéjols-Koch** is writing a doctoral thesis on the interartistic dimension of Williams's "plastic theatre." She has published articles in *Le Magazine littéraire*, the *Tennessee Williams Annual Review*, and *Modern Drama*. She teaches English in Cayenne, French Guiana.

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**Annette J. Saddik** is a professor of English and theatre at the City University of New York. She is the author of *Contemporary American Drama* (2007), a history of the postmodern performance of American identity on the stage, and *The Politics of Reputation: The Critical Reception of Tennessee Williams' Later Plays* (1999), and has edited and introduced a collection of Williams's previously unpublished later plays, *The Traveling Companion and Other Plays* (2008). In addition, she has published on the work of various playwrights in journals such as *Modern Drama*, the *Drama Review*, and *South Atlantic Review*, as well as numerous critical anthologies and encyclopedias of theatre history. Saddik's forthcoming book is from Cambridge University Press, entitled *Tennessee Williams and the Theatre of Excess: "The Strange, The Crazy, The Queer."*

**Laura Torres Zúñiga** is lecturer at the Catholic University of Murcia in Spain. Her research mainly focuses on Tennessee Williams's short stories, although her publications also include essays on O. Henry's fiction, film adaptation, and pragmatics. She is co-editor of two volumes—*Constructing Good and Evil* (2011) and *Into Another's Skin: Selected Essays in Honour of María Luisa Dañoibeitia* (2012).