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This collection of essays offers the first comprehensive treatment of British and American films adapted from modern British plays. Offering insights into the mutually profitable relationship between the newest performance medium and

the most ancient. With each chapter written by an expert in the field, *Modern British Drama on Screen* focuses on key playwrights of the period including George Bernard Shaw, Somerset Maugham, Terence Rattigan, Noel Coward and John Osborne and the most significant British drama of the past century from *Pygmalion* to *The Madness of George III*. Most chapters are devoted to single plays and the transformations they underwent in the move from stage to screen. Ideally suited for classroom use, this book offers a semester's worth of introductory material for the study of theater and film in modern Britain, widely acknowledged as a world center of dramatic productions for both the stage and screen.

About the Author R. Barton Palmer is the Calhoun Lemon Professor of Literature at Clemson University, where he also directs the Film Studies program. He is the author, editor or general editor of more than 40 volumes on various literary and cinematic subjects, and a leading figure in the field of adaptation studies. Among other publications in this area, Palmer is the editor of two previous volumes for Cambridge University Press: *Nineteenth-Century American Fiction on Screen* (2007) and *Twentieth-Century American Fiction on Screen* (2007). William Robert Bray is Professor of English at Middle Tennessee State University. He is the founding editor of the *Tennessee Williams Annual* and the founding director of the Tennessee Williams Scholars Conference. He is the author of *Tennessee Williams and His Contemporaries* (2008) and (with R. Barton Palmer) *Hollywood's Tennessee: The Williams Films and Postwar America* (2009).