

A Streetcar Named
DESIRE

by **TENNESSEE
WILLIAMS**

directed by
TONY ESTRELLA

**STUDY
GUIDE**

Marianna Bassham | Photo by Peter Goldberg

**GAMM
EDUCATION**

sandra feinstein-
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theatre

SEASON
THIRTY-ONE
2015 - 2016

401.723.4266
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172 EXCHANGE STREET
PAWTUCKET, RI

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This study guide was prepared by Kate Hanson, Tracy Morreo, Steve Kidd, Katrina Pavao and Susie Schutt.

Design by Courtney A. Martin



Rachel Weiss
Photo by Johan Persson

**ACT
I**

WELCOME

Dear Educator,

The Sandra Feinstein-Gamm Theatre is pleased to offer you this study guide to prepare you and your students for our production of *A Streetcar Named Desire* written by Tennessee Williams. In this guide you will find background information about the play and playwright, an inside look at our production, as well as activities for your classroom and questions for discussion. We recommend using this study guide before your visit to The Gamm, as well as after to debrief with your students.

We would like to offer a workshop with your classroom/school before your visit to help prepare your students for the play. These workshops will get students out of their seats and up on their feet engaging in the themes, motifs and the language of the play. Kinesthetic engagement with language and literature ensures students deep comprehension and text-to-self connection that encourages students to invest in reading and literacy-learning. Much of this work was discovered, developed and inspired by the ArtsLiteracy Project at Brown University. Their strategies and models for learning continue to serve as a foundational pedagogical tool for all Gamm Education programming, including our PLAY (Pawtucket Literacy and Arts for Youth) in-school residencies.

Attending a production addresses several Common Core Standards in Theatre Arts Standards in Aesthetic Judgment, Cultural Contexts, and Communication, as well as many of the College and Career Readiness Anchor Standards in Reading, Writing, Speaking and Listening. Below, we have included a list of standards that align with attending a performance and using our study guide.

We would love to hear from you about your experiences using this study guide. It is a great help to us as we build our education program from year to year. We look forward to seeing you at The Gamm!

Susie Schutt,

Education Director, susie@gammtheatre.org

Kate Hanson,

Education and Outreach Coordinator, kate@gammtheatre.org

THEATER AUDIENCE ETIQUETTE



What is so exciting about attending the theater - especially in a smaller space such as The Gamm - is that it is live! Live theater is different from other forms of entertainment; unlike film and television you are encouraged to pay close attention and actively engage your imagination.

You, the audience, are mere feet (and sometimes inches!) away from the actors; therefore, you play an active role in the experience. **The actors can see and hear any distracting behavior such as talking, text messaging, unwrapping candy, the ringing of cell phones, etc.** This can affect the actor's concentration, disrupt the performance, and ruin the experience for other audience members. So we ask that you refrain from talking or making any noise during a performance. *Thank you!*

Discuss with your students the particular demands and benefits of attending a live performance. Perhaps have them brainstorm how theater is different from film, television and sporting events.

COMMON CORE GUIDE

Here is a list of College and Career Readiness Anchor Standards that align to the information and activities in our guide:

- Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. [CCSS.ELA-LITERACY.CCRA.R.2] *See Themes and Questions for Discussion*
- Analyze how and why individuals, events, or ideas develop and interact over the course of a text. [CCSS.ELA-LITERACY.CCRA.R.3] *See Themes and Questions for Discussion*
- Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. [CCSS.ELA-LITERACY.CCRA.R.4] *See our Activity for the Classroom*
- Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. [CCSS.ELA-LITERACY.CCRA.R.7] *See examples throughout our study guide.*
- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. [CCSS.ELA-LITERACY.CCRA.R.9] *See our Resident Scholar's essay.*
- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences. [CCSS.ELA-LITERACY.CCRA.W.3] *See our Activity for the Classroom*
- Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. [CCSS.ELA-LITERACY.CCRA.SL.1] *See Themes and Questions for Discussion*
- Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. [CCSS.ELA-LITERACY.CCRA.SL.2] *See examples throughout our study guide.*

ACT II

PLAY & PLAYWRIGHT

ABOUT TENNESSEE WILLIAMS:

TIMELINE:

- 1911: Tennessee Williams was born the son of a shoe company executive and a southern debutante in the state of Mississippi.
- 1918: Williams is said to have had a happy childhood, but when his family moved to St. Louis, Missouri, Williams began to feel empty.
- 1929: He attended three different universities and had a difficult time adjusting to his surroundings, turning to writing as an outlet for when he felt "life [was] unsatisfactory."
- 1939-1947: It was not until his move to New Orleans that he really found himself. There, he wrote *The Glass Menagerie* and *A Street Car Named Desire*.
- 1951: *A Streetcar Named Desire* is made into a movie.
- 1951-1967: Williams writes a number of plays that open on Broadway including *Cat on a Hot Tin Roof* and *The Night of the Iguana*.
- 1969: Williams suffers from a nervous breakdown and is committed to a psychiatric hospital.
- 1983: After years of battling depression and stress, Williams died in 1983. He is forever remembered for leaving behind a legacy of honest and thought-provoking writings that we still perform today.



Tennessee Williams

Photo: Encyclopedia Britannica, Inc.

WHAT DID THE PUBLIC THINK OF WILLIAMS?

Thomas Lanier "Tennessee" Williams (1911-1983)

by Gamm Resident Scholar Jennifer Madden

I think Late Williams—frowsy, blowsy, panicked—is also True Williams, the unredacted source-code of his madness and his majesty. Even the silliness and near schlock are essential. –Scott Brown, *The New Yorker*

Tennessee Williams achieved international acclaim in 1944 with his first great success, *The Glass Menagerie*. Simultaneously poetic and raw, his plays broke new ground in both form and content, and his willingness to address taboo subject matter earned him both acclaim and censure. (In 1956 Cardinal Spellman declared his work, "revolting, deplorable, morally repellent... offensive to Christian standards of decency.") Surprisingly Williams' plays, populated with haunted, intensely poetic and defeated characters, defined American drama during the conservative, optimistic post-war period. His wounded characters (like Williams himself) are typified by intense sensitivity to their surroundings, dislocation, and otherness, and were fiercely animated by a deep personal connection—as if each were, in the words of his great contemporary Eugene O'Neil, "written in tears and blood." Williams dominated the American theater (and cinema) until 1961 with *Night of the Iguana*, the last of his major works.

Williams floundered personally and professionally during the latter half of his career following the death of his longtime partner Frank Merlo in 1963. He continued to experiment with new forms and his wild later work became increasingly surreal and was largely misunderstood and dismissed. He was wounded by scathing and increasingly personal reviews that seemed to revel in his downfall (many of them fueled by homophobia). In appreciation of his later work, theater critic Scott Brown observes: “Williams could never keep quiet, even when the critics and fans begged him to. He seemed bent on shattering the myth of himself, which might have been the point of that despised shadow canon he left for the theater to finish. It’s certainly kept him talking, long, long after we were all sure we’d heard everything he had to say.”

Tennessee Williams authored dozens of plays, screenplays, poems, and works of fiction. Major works include *Summer and Smoke*, *The Rose Tattoo*, *Camino Real*, *Cat on a Hot Tin Roof*, and *Sweet Bird of Youth*. Later plays include *The Milk Train Doesn’t Stop Here Anymore*, *Slapstick Tragedy*, *The Red Devil Battery Sign*, and *Clothes For a Summer Hotel*.

ABOUT A STREETCAR NAMED DESIRE:

Fading southern belle Blanche DuBois arrives unexpectedly on the doorstep of her sister, Stella, searching for solace from a life undermined by romantic delusions and the vicissitudes of life. But the sultry New Orleans summer proves too much for the former beauty whose brutish brother-in-law, Stanley, cruelly exposes Blanche's genteel façade and brings her last gasp at meaning to a tragic end. Winner of the 1947 Pulitzer Prize and a landmark of 20th-century theater, Tennessee Williams's *A Streetcar Named Desire* remains an undisputed masterpiece and one of the most remarkable plays of our time.

A Streetcar Named Desire was written by Tennessee Williams in 1947 and opened on Broadway on December 3, 1947. The Broadway production was directed by Elia Kazan and starred Marlon Brando, Kim Hunter, Karl Madden, and Jessica Tandy, all of which, except for Jessica Tandy, returned and starred in the 1951 film adaptation. The play received the Pulitzer Prize for Drama in 1948 and is considered to be an American classic.



Vivien Leigh, Marlon Brando (1951)

OUR PRODUCTION

WHO MADE IT HAPPEN:

ON STAGE:

Blanche DuBois
Stella Kowalski
Stanley Kowalski
Harold Mitchell (Mitch)
Eunice Hubbell
Steve Hubbell
Neighbor/Flower Seller/
Musician
Young Collector/Musician
Pablo Gonzales
Nurse/Musician
Doctor/Musician

Marianna Bassham
Karen Carpenter
Anthony Goes
Steve Kidd
Wendy Overly
Jim O'Brien

Angella Lynsey Ford
Andrew Iacovelli
Arik Beatty
Milly Massey
Eric Behr

BEHIND THE SCENES:

Director
Production Management
& Set Design
Costume Design
Lighting Design
Sound Design
Stage Management
Dialect Coach
Musical Director
Assistant Stage Managers

Production Assistant
Scenic Designer
Master Electrician
Electrician
Construction Crew

Tony Estrella

Jessica Hill
David T. Howard
Matthew Terry
Alex Eisenberg
Sara Sheets
Wendy Overly
Milly Massey
JonPaul Rainville
Jessica Hill
Annalee Cavallaro
Josh Christoffersen
Justin Carroll
Kathy Crowley
Alex Eizenberg
Max Ramirez



Marianna Bassham
Photo by Peter Goldberg

DIRECTOR'S NOTE:

SCREAMING SOFTLY WITH LOVE

by Tony Estrella

That thing that makes me write like a screaming banshee when under this impulse to scream all the time, is a deep, deep longing to call out softly with love. –Tennessee Williams

Death—I used to sit here and she used to sit over there and death was as close as you are... We didn't even dare admit we'd ever heard of it! The opposite is desire. So do you wonder? How could you possibly wonder! –Blanche DuBois, A Streetcar Named Desire

Welcome (back) to season 31 and The Gamm's production of what is arguably THE great masterpiece of the 20th-century American Theater, Tennessee Williams' *A Streetcar Named Desire*.

Tennessee was indeed the "screaming banshee" of the American Stage. In Irish myth, banshees are said to be heard wailing upon the imminent approach of death. A few years earlier, the Broadway debut of his *Glass Menagerie* hinted at what *Streetcar's* initial production would later confirm: that, in the words of Arthur Miller, Tennessee had "[planted] the flag of beauty on the shores of commercial theater." In doing so, he helped resuscitate, in the days before the regional or "art" theater movement, the moribund, safe, consumerist palliative that too often ruled the Great White Way. Tennessee's "screaming" helped arrest that mortification and ushered in a Golden Age of American Theater.

It remains a singular theatrical astonishment that Williams did so with a central character who he himself called, "a desperate driven creature backed into a last corner to make a desperate last stand." With Blanche DuBois, he created a tragic heroine who Thornton Wilder warned him was "too complex" for the audience, one who stretches our sympathies to the breaking point before her pitiful and terrifying end. She is a self-loathing alcoholic, a snobbish, condescending, manipulative, serial liar. She is also an acutely sensitive aesthete, compassionate, loving and possibly the most delicately empathetic character in all of theatrical literature.

"Deliberate cruelty is not forgivable. It's the one unforgivable thing," Blanche tells Stanley at the climax of the play, and, "It is the one thing of which I have never, never been guilty." She is protesting too much of course, covering the pain of her responsibility for the suicide of her husband, Allan, many years before. She knows she was guilty once and, as a consequence, has "never, never" forgiven herself. It was the first gruesome death of many that she would be forced to endure, the original sin that sent her on that "rattle-trap streetcar," the one named "Desire" which "transfers" her to another called "cemeteries," taking her past all the dead and dying of her ancestral plantation Belle Reve and that finally dead ends at "Elysian Fields." This is not, however some mythical paradise of the ancients but instead the ramshackle, derelict New Orleans neighborhood her sister, Stella, now calls home and where Blanche will make her "desperate last stand."

In this Elysian Fields, desire is both the opposite of Death and its echo. Williams biographer John Lahr puts it bluntly: "(Blanche) has lost her husband, her home, her good name, her purity, and in the end, her sanity. ...Her conscious mind sees marriage as a salvation... but the play traps another unconscious wish: to find someone to kill her." That "unconscious wish" is Blanche's banshee scream, a howl into the void when her "soft call of love" goes unanswered. And yet that "soft call" continues to echo almost 70 years since it was first voiced on a Broadway stage. Tennessee Williams' *A Streetcar Named Desire* remains the standard, the "flag of beauty" in whose shadow the American Theater continues to make its stand. Enjoy.



DRAMATURGICAL NOTE:

I AM BLANCHE DUBOIS

by Jennifer Madden, Gamm Theatre Resident Scholar

Blanche DuBois, the woman, is Williams. Blanche comes into a house where someone is going to murder her... I saw Blanche as Williams, an ambivalent figure who is attracted to the harshness and vulgarity around him at the same time that he fears it because it threatens his life. —Elia Kazan

They praised him, and they killed him. —Eli Wallach

Critic John Lahr calls Blanche DuBois “the Everest of modern American drama, a peak of psychological complexity and emotional range, which many stars have attempted and few have conquered.” She’s also been called a predatory nymphomaniac, pedophile, drag queen, and preening destructive egoist. Despite the early triumph of his Pulitzer Prize-winning play *A Streetcar Named Desire* (1947), Tennessee Williams found his greatest artistic creation increasingly under attack in the 1960s and 70s by critics who found the play morally repugnant and its heroine a misogynist caricature, a neurotic slut who got what she deserved. *New York Times* critic Stanley Kauffman deplored Williams’ “viciousness towards women, the lurid violence... the transvestite sexual exhibitionism.” Feminist scholar Kathleen Margaret Lant calls Blanche’s final destruction “an intentional stab at womanhood.” She further elaborates that Williams “dehumanizes Blanche, undercuts her tragic situation, and renders her . . . a maddened hysteric with no place in a well-ordered society.” This seems a profound misreading of the playwright’s intent, for Blanche was the character with whom Williams most identified. (He once proclaimed, “I am Blanche Dubois.”)

Williams’ great friend Gore Vidal once remarked, “It is widely believed that since Tennessee Williams liked to have sex with men (true), he hated women (untrue); as a result his women characters are thought to be malicious creatures, designed to subvert and destroy godly straightness.” Anyone with a passing familiarity with the playwright knows he had zero interest in “godly straightness” and therefore didn’t see its destruction as a negative. Williams, himself a fragile outsider, wasn’t celebrating Blanche’s violent removal from a “well-ordered society,” but criticizing a pitiless, conformist culture that violently loathed the weak, the defenseless and the different. When asked what the play was about he replied simply, “It’s a plea for understanding of the delicate people.”

In a 1973 interview, Williams responded to increasingly critical readings of Blanche:

“I draw every character out of my very multiple split personality. My heroines always express the climate of my interior world at the time in which those characters were created. Now some people are persistently claiming that Blanche DuBois is a transvestite! This is ridiculous. All psychiatry that’s worth a shit knows that we’re part male and part female ... some of us are merely neuter, I presume. Blanche, you know, is certainly an aspect of my own personality. But if I wanted to write about a drag queen, god damn it, I would have written about a drag queen. This interpretation of Blanche is absurd. I’m not a drag queen. I’ve never put on drag in my life! Blanche is pure feminine just as this interior woman, this, what do you call it, Doppelgänger ... the other self ... There is within me, I seriously believe, a female Doppelgänger and that is why I create female characters.”

After observing the premiere of *Streetcar* Truman Capote observed:

“... The truth was, at least to me, that Blanche and her creator were interchangeable; they shared the same sensitivity, the same insecurity, the same wistful lust. And suddenly, as one was thinking that and was watching his bows to the deafening clamor, he seemed to recede on the stage, to fade through the curtains—led by the same doctor who had guided Blanche DuBois toward undesirable shadows.”

Tennessee Williams died in 1983 after decades of crippling depression and drug and alcohol dependency.

ACT IV

TOOLS AND QUESTIONS FOR DISCUSSION & WRITING



1. How did the set design aid in the telling of the story? What would you change and why?
2. What sort of atmosphere was created with the lighting, sound, and live music?
3. What does the Gamm poster (also the cover of this study guide) tell you about the play? What sort of poster would you design for this play and why?

Gender Roles

A Streetcar Named Desire was written and takes place right after the soldiers who fought in World War II returned home. This was a time of great transition for the American people. While the men were overseas, the women had to enter the workforce in order to provide for their families. When the soldiers returned home, both the men and the women had to face a huge adjustment in gender roles.

Questions for Free Write or Discussion:

- Do you think this adjustment in gender roles could affect the relationship between the characters in the play? If so, how?
- How do you think Blanche and Stella's independence or dependence on the men in their lives informs their behavior?
- Williams himself remarks, the play is about "the ravishment of the tender, the sensitive, the delicate, by the savage and brutal forces of modern society." What does this mean and how does William's use the characters in the play to show this? How are the characters fighting against their own gender roles?

Dialects

In order to make the play as authentic as possible, the actors worked with a professional dialect coach (who also played the role of Eunice Hubbell) to perfect their accents. With characters from New Orleans, Mississippi Delta, and Mexico, the actors had their work cut out for them. The way a person talks says a lot about their character. For example, Stella, who is from Mississippi and then moves to New Orleans, has the tough job of marrying the two dialects together.

Questions for Free Write or Discussion:

- The Mississippi Delta dialect is considered to be traditionally higher class than the New Orleans dialect. How could Stella use this dynamic between her two dialects to deepen her character?
- How would this production have been different without the use of accents? Explain.
- What speech patterns, accents, or dialects do you notice in your own life?
- What do accents tell you about a person's social background?



FANTASY VS. REALITY

Blanche is not happy with how her life has turned out and is haunted by her past, so she relies on fantasy, mystique, and lies to escape reality. A physical manifestation of how Blanche constantly needs to escape reality is her aversion to light. In order to hide her age and make her look more appealing to suitors, she never allows herself to be seen in harsh lighting.

Questions for Free Write or Discussion:

- In Tennessee Williams's stage directions, he describes Blanche by saying: "Her delicate beauty must avoid a strong light. There is something about her uncertain manner, as well as her white clothes, that suggests a moth." Why do you think Williams's would compare her to a moth?
- What are more examples of how Blanche, as well as the other characters in the play, try to escape reality?

Streetcar and Sexuality

When Blanche DuBois leaves her home of Belle Reve ("Beautiful Dream" in French) and arrives in New Orleans to visit her sister, she takes a streetcar named Desire (sex), then transfers to one named Cemeteries (death), and gets off where her sister resides on a street name Elysian Fields (afterlife). This journey serves as a metaphor for what will happen if you give in to your sexual desires. The idea that sex leads to death is present throughout many parts of this play.

Questions for Free Write or Discussion:

- Why do you think Tennessee Williams included this metaphor? What are examples in the play that relate to this metaphor?
- Though sex can sometimes lead to a character's demise, it can also be used as a tool to gain power. How do you think Williams showcased this reversal?
- Why do you think Blanche relies so much on her physical beauty?
- What does Blanche's home of Belle Reve mean to her and her family?

ACTIVITIES FOR THE CLASSROOM

HOW WOULD YOU DO IT?

ACTIVITY #1: STAGE DIRECTIONS

Stage Direction: (noun) an instruction in the text of a play, especially one indicating the movement, position, or tone of an actor, or the sound effect and lighting.

Tennessee Williams is known for his beautifully written and detailed stage directions. Here is an example of one of his stage directions explaining Blanche's first entrance on stage:

Blanche comes around the corner, carrying a valise. She looks at a slip of paper, then at the building, then again at the slip and again at the building. Her expression is one of shocked disbelief. Her appearance is incongruous to this setting. She is daintily dressed in a white suit with a fluffy bodice, necklace and earrings of pearl, white gloves and hat, looking as if she were arriving at a summer tea or cocktail party in the garden district. She is about five years older than Stella. Her delicate beauty must avoid a strong light. There is something about her uncertain manner, as well as her white clothes, that suggests a moth.

As you can see, Williams provided the reader with information about movement, costumes, props, emotion, and character.

DESCRIPTION:

Have your students write their own "stage directions". It does not have to relate to an existing story or play, it may even begin to spark some ideas for an original story! Encourage them to use colorful and detailed language, incorporating as much information about movement, costumes, props, emotion, character, etc. as possible. Once they have finished writing their stage directions, have a group of students attempt to act out the directions that were written for them. If the directions are detailed enough, the final product should be pretty close to what the playwright had envisioned. Critique and discuss how the actors interpreted the language, what could have been more clear, and where the writer could have left more room for creative input.

HOW WOULD YOU SAY IT?

ACTIVITY #2: DIALECT/ACCENT WORK

As was explained in the Questions for Discussion, the actors in our production worked with a dialect coach throughout the rehearsal process. Below are some guidelines that the actor's followed to ensure that their accents were as authentic as possible.

MISSISSIPPI DIALECT: (as spoken by Blanche Dubois and Stella Kowalski)

General physical position: the mouth is fairly open and loose jawed.

Occasionally there is a non-standard stressing:

Dispatch = DIS-patch (when it is a verb, "He DIS-patched messages back to base.")

And dis-PATCH (when it is a noun, "In his battle dis-PATCH he described the gunner's bravery.")

There is more pitch variation, giving this dialect more musicality. Many vowel sounds are lengthened and there also tends to be a rising tone at the end of sentences.

Vowels:

The vowel sound /I/ (as in: bike) becomes short /A/ (as in: back)
Try it with these words: bike, mic, strike, nightmare, file, mile

The short vowel sound /e/ (as in: pen) becomes /i/ (as in: pin)
Try it with these words: pen, ten, engine, envelope, Memphis, end

The sound /ow/ (as in: fellow) becomes /uh/ (as in: felluh)
Try it with these words: fellow, yellow, willow, shadow

Consonants:

Consonant cluster reductions at the ends of words: the final sound gets dropped.
Try it with these words: just=jus, host=hos, hold=hol, end=in

The consonant sound /r/ (as in: mother) is dropped at the end of the word (as in: mothuh)
Try it with these words: mother, father, sister, brother

The consonant median sound /r/ (as in: fisherman) is dropped in the middle of the word (as in: fishuhmin)
Try it with these words: fisherman, harbor, permission, survivors, orders

DESCRIPTION:

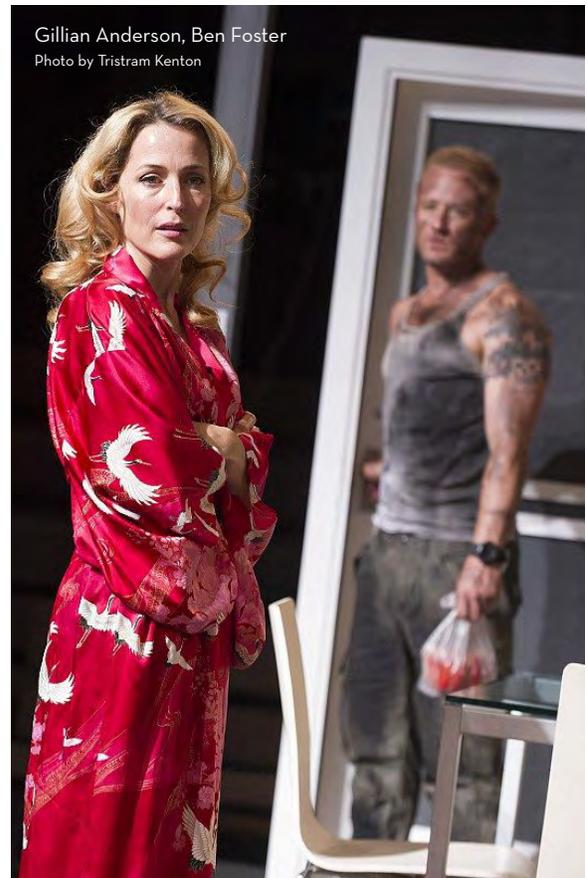
Have your students work through all of these examples. Then have them recite following short monologue from *A Streetcar Named Desire* to see how great their Mississippi dialects are!

Blanche (Scene 5):

Astrological sign. I bet you were born under Aries. Aries people are forceful and dynamic. They dote on noise! They love to bang things around! You must have had lots of banging around in the army and now that you're out, you make up for it by treating inanimate objects with such fury!



Cate Blanchett, Joel Edgerton
Photo by Richard Termine



Gillian Anderson, Ben Foster
Photo by Tristram Kenton

ONLINE ARTICLES

BLANCHE DUBOIS: CHASING MAGIC, FLEEING THE DARK | NPR.org
<http://www.npr.org/templates/story/story.php?storyId=87859194>

DECEMBER 3, 1947 - STREETCAR OPENS ON BROADWAY | History.com
<http://www.history.com/this-day-in-history/a-streetcar-named-desire-opens-on-broadway>

TENNESSEE WILLIAMS: PORTRAITS OF AN AMERICAN GENIUS | Time.com
<http://time.com/3719159/tennessee-williams-portraits-of-an-american-genius/>

PODCAST

CONDUCTING CONVERSATIONS -THE GAMM ON CLASSICAL 95.9
Host Mark Maino and Gamm Artistic Director Tony Estrella talk about the theater's 2015-2016 season, and listen to some selections of blues music used in our production of *Streetcar*.
<http://tinyurl.com/classical959>

GAMM INSIDER MAGAZINE: SPOTLIGHT ON “A STREETCAR NAMED DESIRE”

An email-based collection of reviews and articles gathered from across the web.
Email susie@gammtheatre.org to request it be sent to your email address.

Opera Santa Barbara



**MORE
TO
COME**

EPILOGUE

GAMM EDUCATION

THANK YOU for joining us for *A Streetcar Named Desire* and for working with this Study Guide to ensure the best, most comprehensive theatrical and educational experience. Please be in touch if you would like us to visit your classroom before or after you attend *A Streetcar Named Desire*.

Our Education Department provides classes for students of various grade levels, as well as a month-long Gamm Summer Intensive for summer time theatre fun. We hope you will join us for more student matinees at The Gamm during Season 31!

THE RANT

by Andrew Case

- Friday, Nov. 13, 2015
- Friday, Dec. 4, 2015

GRIZZLY MAMA

by George Brant

- Friday, Jan. 8, 2016

A SKULL IN CONNEMARA

by Martin McDonagh

- Friday, Feb 26, 2016

THE WINTER'S TALE

by William Shakespeare

- Friday, April 22, 2016
- Thursday, May 5, 2016
- Thursday, May 12, 2016
- Friday, May 20, 2016
- Thursday, May 26, 2016

TO BOOK A MATINEE

contact Tracy at tracy@gammtheatre.org or 401-723-4266 ext. 12.

TO LEARN MORE ABOUT GAMM EDUCATION

find us on the web at www.gammtheatre.org or reach Susie Schutt at 401 723 4266 ext. 17.

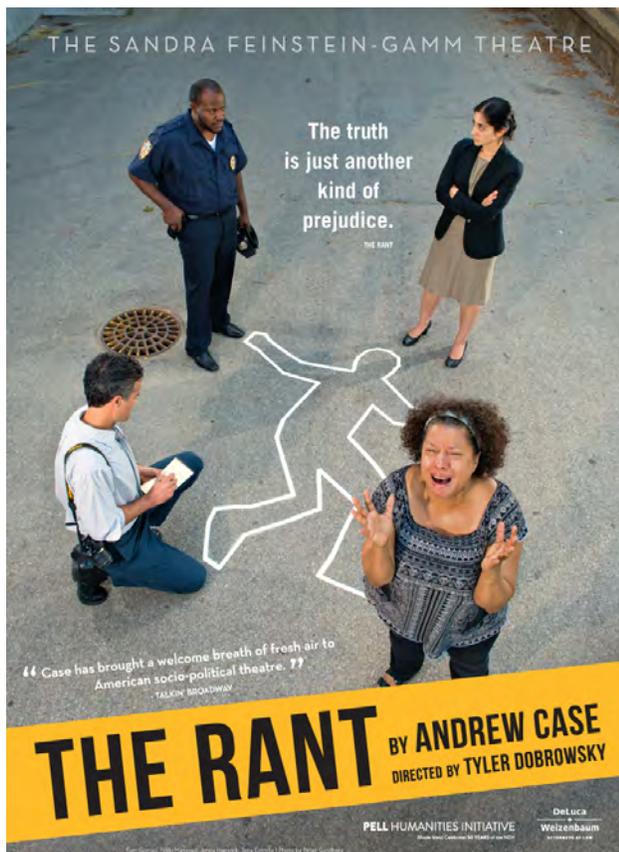
A LOOK AT THE GAMM'S 31ST SEASON

This promises to be another unique, surprising, and remarkable year at The Gamm, with provocative, bold, stylistically varied works and the best writing old and new that the theatre has to offer. You'll see the greatest of American dramas, one of Shakespeare's most moving and magical plays, two up-to-the-minute works about how we live publicly and privately today (both new to our audience!), and the dark comic genius of Martin McDonagh with our final production of his award winning "Leeane Trilogy" – Tony Estrella, Artistic Director

sandra feinstein-



SEASON 31 opens with a one-two punch of hard-hitting American dramas starting with Tennessee Williams' masterful *A Streetcar Named Desire*, followed by Andrew Case's *The Rant*, a scorching contemporary play about the killing of an unarmed teenager by police. Just in time for primary season, 2016 gets underway with George Brant's new blackly comic political satire *Grizzly Mama*. Then, aptly surrounding St. Patrick's Day, Irish playwright Martin McDonagh's *A Skull in Connemara* unravels the unsolved killing of the local gravedigger's wife with dark hilarity. The season closes with William Shakespeare, marking the 400-year anniversary of his death in April 2016 with *The Winter's Tale*, an uplifting story of jealousy and redemption.



◀ COMING NEXT

SEASON THIRTY-ONE

2015 - 2016

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THRU
DEC 13
2015

TUES - THURS
7:00 PM
FRI - SAT
8:00 PM
SUN
2:00 & 7:00 PM

When an unarmed black teenage boy is gunned down by the police, an investigative assignment in the shadowy world of the press is only one of the truths in gripping, timely drama exploring racial bias and police ethics on the grinding path to justice.

TICKETS:
401.723.4266
GAMMTHEATRE.ORG
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SEASON THIRTY-ONE
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