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\_\_\_\_\_. "Ten Minute Stop." First published in Vidal, *Collected Stories*, (1985): 57-65.

\_\_\_\_\_. "Gift of An Apple." First published in Vidal, *Collected Stories*, (1985): 66-72.

- \_\_\_\_. *Not About Nigthingales*: Newly discovered play by Williams written in 1938.
- \_\_\_\_. *Battle of Angels*: Williams' first professionally produced play, written in 1939. First Produced in Boston's Wilbur Theatre in 1940-41 and first published in *Pharos* ½, Spring (1945): 5-109. Reproduced as *Orpheus Descending* in New York's Beck Theatre in 1957 and in London's Royal Court Theatre in May of 1959. Later made into a screenplay with a new title: *The Fugitive Kind* in April 1960. Re-staged as *Battle of Angels* by the Circle Repertory Company in New York's Circle Theatre in November of 1974. Latest adaptation to the screen by Peter Hall for TNT-TV in September 1990.
- \_\_\_\_. "The Dark Room": Written in 1940 (Vidal, 1985, 98) and made into a one-act play of the same title. First published in *American Blues*, (1948): 15-21 and repeated in Vidal, *Collected Stories*, (1985): 97-102.
- \_\_\_\_. "The Mysteries of the Joy Rio": Written between 1939-41 (Gunn 228) & expanded into another short story entitled "Hard Candy" published in a collection of the same name in (1954): 201-220. First published as "Mysteries" in *Knightly Quest*, (1968): 181-96. Also published in Vidal, *Collected Stories*, (1985): 103-14.
- \_\_\_\_. "Portrait of A Girl in Glass": One of Williams' most autobiographical stories written between 1941-43 (Gunn 230). This story is the template for the screenplay *The Gentleman Caller* and lays the foundation for

Williams' first professional success, *The Glass Menagerie* (1945). First published in *One Arm*, (1948): 95-112 and later in Vidal, *Collected Stories*, (1985): 115-24.

\_\_\_\_. "The Angel in the Alcove": Described as an "autobiographical fantasy" (Gunn 219), "Angel" was written in 1943. It first appeared in *One Arm*, (1948): 135-149 and repeated in Vidal, *Collected Stories*, (1985): 125-32.

\_\_\_\_. *The Glass Menagerie*: Williams' first professional success in Broadway. *Menagerie* was first staged in Chicago's Civic Theatre on December 26 1944 before moving to New York's Playhouse Theatre for 561 productions from March 31 1945 to August 3 1946. Its first London production was at the Theatre Royal in Haymarket (July 28 1948). *Menagerie's* screenplay debut, produced by Warner Brothers, premiered on September 7 1950. The play was first published by Random House of New York in 1945. The version referred to is the Penguin Publication of 1959, published together with *Streetcar*.

\_\_\_\_. "One Arm": Written between 1942-45 (Gunn 229) and is the titular story of Williams' first published collection of short stories in 1948. Also published in Vidal, *Collected Stories*, (1985): 184-98.

\_\_\_\_. "Oriflamme": Written between 1937-1944 (Gunn 229). First published as "Red Part of a Flag or Oriflamme" in *Vogue* 163, March (1974): 124, 158-59 and repeated in Vidal, *Collected Stories*, (1985): 133-39.

- \_\_\_\_. "The Malediction": Story began in 1941 and first appeared in *Town and Country* 100, June (1945): 66-67, 114-119. Also published in Vidal, *Collected Stories*, (1985): 154-70.
- \_\_\_\_. "The Interval": This story bears some comparison with *Sweet Bird of Youth* and was first written in 1945. It was previously unpublished and appears in Vidal, *Collected Stories*, (1985): 199-210.
- \_\_\_\_. "Tent Worms": A story that reveals Williams' growing preoccupation with death was completed in 1945 (Vidal, 1985, 204). This story was the basis for the unfinished and unpublished play "Masks Outrageous and Austere" (Gunn 235) and was first published in *Esquire* 93, May (1980): 70-72. "Tent Worms" is also published in Vidal, *Collected Stories*, (1985): 211-15.
- \_\_\_\_. "Desire and the Black Masseur": This story about the murder of a closeted, masochistic homosexual was written between 1942-46 and was first published in *New Directions in Prose and Poetry* 10: (New York: New Directions, (1948): 239-46.) It was also published in *One Arm*, (1948): 81-94 & repeated in Vidal, *Collected Stories*, (1985): 216-23.
- \_\_\_\_. "The Yellow Bird": The story about an Arkansas minister's daughter's rebellion is precursor to the play *Summer and Smoke* (1947). It was first published in *Town and Country* 101, June (1947): 40-41 & also in Vidal, *Collected Stories*, (1985): 232-39.

\_\_\_\_. *Summer and Smoke*: begun in 1945 after the completion of *Menagerie* and during the conception of *Streetcar*. First premiere was in Theatre '47's Dallas' Gulf Oil Playhouse Production on July 8 1947. Later moved to New York's Music Box Theatre and ran for 100 shows from October 6 1948 to January 1 1949. *Summer*'s London production, in the Lyric Theatre, in 1951 later moved to the Duchess Theatre on January 24 1952. It was re-staged by Jose Quintero in New York's Circle-in-the-Square theatre on April 24 1952. *Summer* was adapted to the screen by James Poe and Meade Roberts for Paramount on November 15 1961. The play was re-worked and re-titled *The Eccentricities of a Nightingale*. *Summer* was first published by *New Directions* in 1948. The text referred to throughout this study is the British version where the play is published together with *Period of Adjustment*, etc., (1982): 95-172.

\_\_\_\_. "Something About Him": First published in *Mademoiselle* 23, June (1946): 168-69, 135-39 and also in Vidal, *Collected Stories*, (1985): 224-31.

\_\_\_\_. *A Streetcar Named Desire*: One of Williams' most successful plays. Brenda Murphy's *Tennessee Williams and Elia Kazan: A Collaboration in the Theatre* provides important information concerning the development of the play's various stage versions. Unlike *Menagerie* and *Summer*, *Streetcar* does not seem to have any real corresponding story, the closest in theme being "Something About

Him". *Streetcar* was first staged in New York's Barrymore theatre with previews in Boston and Philadelphia. It ran in Barrymore for 855 productions (Gunn 130). In London, the play was staged in the Aldwych theatre on October 12 1949. It was made into a screenplay by Elia Kazan, the original director of play, in 1951. The most recent development about the play is its debut as an operatta in New York in 1998. *Streetcar* was first published by *New Directions* in 1947. The text referred to in this study is the *Penguin* version of 1959.

\_\_\_\_. "Hard Candy": First published in 1954 and Rpt. in Vidal, *Collected Stories*, (1985): 353-65.

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