



SUMMER AND SMOKE
THE THREEPENNY OPERA
THE CONNECTION
THE ZOO STORY
THE BLACKS
THE FANTASTICKS
DUTCHMAN
HAIR
THE BOYS IN THE BAND
and many others

Off- Broadway

The Prophetic Theater

Stuart W. Little

A documentary history
from 1952 to the present

Off Broadway The Prophetic Theatre

David A. Crespy



Off Broadway The Prophetic Theatre:

Off-Broadway Stuart W. Little,1972 *Off-Broadway Musicals since 1919* Thomas S. Hischak,2011-02-18 Although the venue Off Broadway has long been the birthplace of innovative and popular musicals there have been few studies of these influential works Long running champs such as *The Fantasticks* and *Little Shop of Horrors* are discussed in many books about American musicals but what of the hundreds of other Off Broadway musicals In *Off Broadway Musicals since 1919* Thomas Hischak looks at more than 375 musicals which are described discussed and analyzed with particular attention given to their books scores performers and creators Presented chronologically and divided into chapters for each decade beginning with the landmark musical *Greenwich Village Follies* 1919 the book culminates with the satiric *The Toxic Avenger* 2009 In this volume any work of consequence is covered especially if it was popular or influential but also dozens of more obscure musicals are included to illustrate the depth and breadth of Off Broadway Works that introduced an important artistic talent from performers to songwriters are looked at and the selection represents the various trends and themes that made Off Broadway significant In addition to essential data about each musical the plot and score are described the success or lack of is chronicled and an opinionated commentary discusses the work s merits and influences on the musical theatre in general The first book of its kind this highly readable volume will please both the theatre scholar and the average musical theatre patron or fan **God Off-Broadway** Matthew Powell (O.P.),1998 The Blackfriars Theatre founded in 1940 was one of New York s first Off Broadway playhouses It was unique in another way it was the only professional level theatre in the United States under Roman Catholic auspices This book examines the efforts of the Blackfriars staff to meld theatre and religion between 1940 and 1972 **Irish Repertory Theatre: Celebrating Thirty-Five Years Off-Broadway** Maria Szasz,2024-04-05 The Irish Repertory Theatre Celebrating Thirty Five Years Off Broadway is the first book length history of the multi award winning Off Broadway Irish Repertory Theatre Company from its beginning in 1988 to its thirty fifth season in 2023 The book considers how the Irish Rep s plays and musicals reflect the Irish diaspora the relationship between Ireland and America and what it means to be Irish and Irish American both historically and in the twenty first century including how the Irish Rep is showcasing more diverse voices and experiences from women the LGBTQIA community and Irish and Irish American people of color **Modern American Drama: Playwriting in the 1960s** Mike Sell,2019-11-14 The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes Each volume equips readers with a detailed understanding of the context from which work emerged an introduction considers life in the decade with a focus on domestic life and conditions social changes culture media technology industry and political events while a chapter on the theatre of the decade offers a wide ranging and thorough survey of theatres companies dramatists new movements and developments in response to the economic and political conditions of the day The work of the four most prominent playwrights from the decade receives in depth analysis

and re evaluation by a team of experts together with commentary on their subsequent work and legacy A final section brings together original documents such as interviews with the playwrights and with directors drafts of play scenes and other previously unpublished material The major playwrights and their plays to receive in depth coverage in this volume include Edward Albee *The American Dream* 1960 *Who's Afraid of Virginia Woolf* 1962 *A Delicate Balance* 1966 and *Tiny Alice* 1964 Amiri Baraka *Dutchman* 1964 *The Slave* 1964 and *Slaveship* 1967 Adrienne Kennedy *Funnyhouse of a Negro* 1964 *Cities in Bezique* *The Owl Answers* and *A Beast's Story* 1969 and *A Rat's Mass* 1967 Jean Claude van Itallie *American Hurrah* 1966 *The Serpent* 1968 and *War* 1963

The Cambridge Guide to American Theatre Don B. Wilmet, Tice L. Miller, 1996-06-13 This new and updated Guide with over 2 700 cross referenced entries covers all aspects of the American theatre from its earliest history to the present Entries include people venues and companies scattered through the U S plays and musicals and theatrical phenomena Additionally there are some 100 topical entries covering theatre in major U S cities and such disparate subjects as Asian American theatre Chicano theatre censorship Filipino American theatre one person performances performance art and puppetry Highly illustrated the Guide is supplemented with a historical survey as introduction a bibliography of major sources published since the first edition and a biographical index covering over 3 200 individuals mentioned in the text

BOOK JACKET

Modern American Drama: Playwriting in the 1970s Michael Vanden Heuvel, 2019-11-14 The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes Each volume equips readers with a detailed understanding of the context from which work emerged an introduction considers life in the decade with a focus on domestic life and conditions social changes culture media technology industry and political events while a chapter on the theatre of the decade offers a wide ranging and thorough survey of theatres companies dramatists new movements and developments in response to the economic and political conditions of the day The work of the four most prominent playwrights from the decade receives in depth analysis and re evaluation by a team of experts together with commentary on their subsequent work and legacy A final section brings together original documents such as interviews with the playwrights and with directors drafts of play scenes and other previously unpublished material The major playwrights and their works to receive in depth coverage in this volume include David Rabe *The Basic Training of Pavlo Hummel* *Sticks and Bones* and *Streamers* Sam Shepard *Curse of the Starving Class* *Buried Child* and *True West* Ntozake Shange *For colored girls who have considered suicide when the rainbow is enuf* *Spell 7* and *Boogie Woogie Landscapes* Richard Foreman *Sophia Wisdom Part 3* *The Cliffs* *Pandering to the Masses* *A Misrepresentation* and *Rhoda in Potatoland* *Her Fall Starts*

The Sixties, Center Stage James M. Harding, Cindy Rosenthal, 2017-04-06 The Sixties Center Stage offers rich insights into the innovative and provocative political underpinnings of mainstream and popular performances in the 1960s While much critical attention has been focused on experimental and radical theater of the period the essays confirm that mainstream performances not only merit more

scholarly attention than they have received but through serious examination provide an important key to understanding the 1960s as a period. The introduction provides a broad overview of the social, political, and cultural contexts of artistic practices in mainstream theater from the mid fifties to mid seventies. Readers will find detailed examinations of the mainstream's surprising attention to craft and innovation, to the rich exchange between European and American theatres, to the rise of regional theaters, and finally to popular cultural performances that pushed the conceptual boundaries of mainstream institutions. The book looks afresh at productions of *Hair*, *Cabaret*, *Raisin in the Sun*, and *Fiddler on the Roof* as well as German theater and performances outside the Democratic National Convention of 1968.

Censorship of the American Theatre in the Twentieth Century John H. Houchin, 2003-06-26 John Houchin explores the impact of censorship in twentieth century American theatre, arguing that theatrical censorship coincided with significant challenges to religious, political, and cultural systems. The study provides a summary of theatre censorship in the eighteenth and nineteenth centuries and analyses key episodes from 1900 to 2000. These include attempts to censure Olga Nethersole for her production of *Sappho* in 1901 and the theatre riots of 1913 that greeted the Abbey Theatre's production of *Playboy of the Western World*. Houchin explores the efforts to suppress plays in the 1920s that dealt with transgressive sexual material and investigates Congress politically motivated assaults on plays and actors during the 1930s and 1940s. He investigates the impact of racial violence, political assassinations, and the Vietnam War on the trajectory of theatre in the 1960s and concludes by examining the response to gay activist plays such as *Angels in America*.

Lucille Lortel Alexis Greene, 2004 *Limelight* Written under the auspices of The Lucille Lortel Foundation, this book is the first biography of the grande dame of avant garde theater. Lucille Lortel became a leader of a burgeoning Off Broadway movement during the 1950s and 60s and one of the few women of her generation to be a significant player in New York City theater.

Grayson Hall R. J. Jamison, 2006 Grayson Hall was a widely acclaimed New York Theatre actress, 1964 Academy Award nominee, and co star of the 1960s/70s Gothic television serial *Dark Shadows*. Here for the first time is a survey of her life and career which takes place in the world of New York writers and artists beginning in the early 1950s, a world that revolved around serious intellectual discourse, cocktails, cigarettes, and theatre. Grayson's own story is that of a hugely talented woman admired by writers, producers, fellow actors, but who did not get the one role that would propel her into the stratosphere. Nevertheless, with the roles she did inhabit, she became an iconic figure. This book reaches back to Grayson's earliest stage appearances in 1942 as a teenager on Long Island, her extensive stage work in regional theatre, and in New York City, her television and film appearances including three early New York art house films, the avant garde French film *Qui tes vous*, *You Polly Maggoo*, and her Oscar nominated turn in *The Night of the Iguana*. And for *Dark Shadows* followers, this book answers some lingering questions: who got hired on *Shadows* first, Grayson or her husband Sam? Was it always happiness and light on the *Dark Shadows* set? And did she really do much aside from *Shadows* or *Iguana*?

The Economics of Art and Culture James Heilbrun, Charles M. Gray, 2001-04-23 The 2001 second

edition of this survey of the economics of and public policy towards the fine arts and performing arts covers arts at federal state and local levels in the United States as well as the international arts sector The work will interest academic readers in the field and scholars of the sociology of the arts as well as general readers seeking a systematic analysis of the arts Theoretical concepts are developed from scratch so that readers with no background in economics can follow the argument The authors look at the arts historical growth and then examine consumption and production of the live performing arts and the fine arts the functioning of arts markets the financial problems of performing arts companies and museums and the key role of public policy A final chapter speculates about the future of art and culture in the United States **Bertolt Brecht**

,2023-06-19 The publication of this volume of essays marks the centenary of the birth of Bertolt Brecht on 10 February 1898 The essays were commissioned from scholars and critics around the world and cover six main areas recent biographical controversies neglected theoretical writings the semiotics of Brechtian theatre new readings of classic texts Brecht s role and reception in the GDR and contemporary appropriations of Brecht s work This volume will be essential reading for all those interested in twentieth century theatre modern German studies and the contemporary reassessment of post war culture in the wake of German unification and the collapse of Stalinist communism in Central and Eastern Europe The essays in this volume also address a variety of general questions concerning for example authorship and textuality the nature of Brecht s Marxism in relation to his understanding of modernity science and Enlightenment reason Marxist aesthetics radical cultural politics and feminist performance theory **The Women of Provincetown, 1915-1922** Cheryl Black,2002 In this work

Cheryl Black argues that Provincetown has another largely unacknowledged claim to fame it was one of the first theatre companies in America in which women achieved prominence in every area of operation At a time when women playwrights were rare women directors rarer and women scenic designers unheard of Provincetown s female members excelled in all these functions making significant contributions to the development of modern American drama and theatre In addition to playwright Glaspell the company s female membership included the likes of poets Edna St Vincent Millay Mina Loy and Djuna Barnes journalists Louise Bryant and Mary Heaton Vorse novelists Neith Boyce and Evelyn Scott and painter Marguerite Zorach **Caffe Cino** Wendell C. Stone,2005-06-08 It s Magic Time That colorful promise began each performance at the Caffe Cino the storied Greenwich Village coffeehouse that fostered the gay and alternative theatre movements of the 1960s and launched the careers of such stage mainstays as Sam Shepard Lanford Wilson Robert Heide Harry Koutoukas Robert Patrick Robert Dahdah Helen Hanft Al Pacino and Bernadette Peters As Off Off Broadway productions enjoy a deserved resurgence theatre historian and actor Wendell C Stone reopens the Cino s doors in this vibrant look at the earliest days of OOB Rife with insider interviews and rich with evocative photographs Caffe Cino The Birthplace of Off Off Broadway provides the first detailed account of Joe Cino s iconic caf theatre and its influence on American theatre A hub of artistic innovation and haven for bohemians beats hippies and gays the caf gave a much sought outlet to voices otherwise shunned

by mainstream entertainment The Cino s square stage measured only eight feet but the dynamic ideas that emerged there spawned the numerous alternative theatre spaces that owe their origins to the risky enterprise on Cornelia Street **The Hirschfeld Century** Al Hirschfeld, 2015-07-07 I am down to a pencil a pen and a bottle of ink I hope one day to eliminate the pencil Al Hirschfeld redefined caricature and exemplified Broadway and Hollywood enchanting generations with his mastery of line His art appeared in every major publication during nine decades of the twentieth and twenty first centuries as well as on numerous book record and program covers film posters and publicity art and on fifteen U S postage stamps Now The Hirschfeld Century brings together for the first time the artist s extraordinary eighty two year career revealed in more than 360 of his iconic black and white and color drawings illustrations and photographs his influences his techniques his evolution from his earliest works to his last drawings and with a biographical text by David Leopold Hirschfeld authority who as archivist to the artist worked side by side with him and has spent more than twenty years documenting the artist s extraordinary output Here is Hirschfeld at age seventeen working in the publicity department at Goldwyn Pictures 1920 1921 rising from errand boy to artist his year at Universal 1921 and beginning at age eighteen art director at Selznick Pictures headed by Louis Selznick father of David O in New York We see Hirschfeld at age twenty one being influenced by the stylized drawings of Miguel Covarrubias newly arrived from Mexico they shared a studio on West Forty Second Street whose caricatures appeared in many of the most influential magazines among them Vanity Fair We see as well how Hirschfeld s friendship with John Held Jr Held s drawings literally created the look of the Jazz Age was just as central as Covarrubias to the young artist s development how Held s thin line affected Hirschfeld s early caricatures Here is the Hirschfeld century from his early doodles on the backs of theater programs in 1926 that led to his work for the drama editors of the New York Herald Tribune an association that lasted twenty years to his receiving a telegram from The New York Times in 1928 asking for a two column drawing of Sir Harry Lauder a Scottish vaudeville singing sensation making one of his many farewell tours an assignment that began a collaboration with the Times that lasted seventy five years to Hirschfeld s theater caricatures by age twenty five a drawing appearing every week in one of four different New York newspapers Here through Hirschfeld s pen are Ethel Merman Benny Goodman Judy Garland Mickey Rooney Katharine Hepburn the Marx Brothers Barbra Streisand Elia Kazan Mick Jagger Ella Fitzgerald Laurence Olivier Martha Graham et al Among the productions featured Fiddler on the Roof West Side Story Rent Guys and Dolls The Wizard of Oz Hirschfeld drew five posters for the original release Gone with the Wind The Sopranos and more Here as well are his brilliant portraits of writers politicians and the like among them Ernest Hemingway a pal from 1920s Paris Tom Wolfe Charles de Gaulle Nelson Mandela Joseph Stalin Winston Churchill and every president from Franklin D Roosevelt to Bill Clinton Sumptuous and ambitious a book that gives us through images and text a Hirschfeld portrait of an artist and his age **Richard Barr** David A. Crespy, 2013-03-28 In Richard Barr The Playwright s Producer author David A Crespy investigates the career of one of the theatre s most vivid luminaries from his work on the

film and radio productions of Orson Welles to his triumphant and final production of Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*. Explored in detail along the way are the producer's relationship with playwright Edward Albee whose major plays such as *A Zoo Story* and *Who's Afraid of Virginia Woolf?* Barr was the first to produce and his innovative productions of controversial works by playwrights like Samuel Beckett, Terrence McNally and Sam Shepard. Crespy draws on Barr's own writings on the theatre, his personal papers and more than sixty interviews with theatre professionals to offer insight into a man whose legacy to producers and playwrights resounds in the theatre world. Also included in the volume are a foreword and an afterword by Edward Albee, a three-time Pulitzer Prize-winning playwright and one of Barr's closest associates.

New York Magazine, 1972-04-24 *New York Magazine* was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea.

Ridiculous! David Kaufman, 2005-02 Applause Books From his first unscripted appearance on an Off Broadway stage in the revolutionary 1960s to the frontpage news of his death from AIDS in 1987 at age 44, Charles Ludlam embodied and helped to engender the upheavals of his time. The astonishing life and legacy of this force to be reckoned with are at last revealed in *RIDICULOUS*, a literary biography of an American comic genius. After founding the Ridiculous Theatrical Company in 1967, Ludlam sustained an ever-shifting troupe of bohemian players through two decades of perennially daunting circumstances by writing 29 plays, plays that he starred in and directed as well. While Ludlam's work has become increasingly popular at regional theatres, on college campuses and on stages throughout the world, his gender-bending theories and wide-ranging cultural impact have reached far beyond. Bette Midler, the original cast members of *Saturday Night Live* and the countless other artists he influenced during his abbreviated lifetime. Like his early plays, Ludlam's life was rife with the sex, drugs and creative experimentation that characterized the freewheeling 60s and 70s. Based on a decade of research and interviews with more than 150 people who knew or worked with Ludlam, including all of the major players in his troupe and seven of his lovers, *RIDICULOUS* recreates the dramatic life of an inimitable and subversive theatrical master with you are there intensity. Winner of the LAMBDA Literary Award for Biography and the Theatre Library Association Award for Outstanding Theatre Book of the Year, David Kaufman makes a persuasive case for Ludlam's being a genius. As a record of Ludlam's life and the theatrical world in which he was both guru and grandmaster, this book is informed and passionate.

Mel Gussow, *The New York Times* A fascinating portrait of an authentic stage genius and the New York avant-garde scene in which he toiled with such demented and dedicated diligence. Playbill The phenom who inspired everyone from Bette Midler and Madeline Kahn to Tony Kushner and Paul Rudnick was no box of chocolates which as reading experiences go makes his story all the sweeter. Vanity Fair This is one helluva piece of work. Marilyn Stasio, *Variety.com* O'Neill: Long

Day's Journey Into Night Brenda Murphy, 2001-09-20 A detailed account of the most significant productions of the play throughout the world

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