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Off- Broadway

The Prophetic Theater

Stuart W. Little
A documentary history
from 1952 to the present

Off Broadway The Prophetic Theater

Bernard L. Peterson Jr.



Off Broadway The Prophetic Theater:

Off-Broadway Stuart W. Little,1972 **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. Off-Broadway by Stuart W. Little Stuart W. Little,1972 **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documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material.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.

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 Challenges the notion that the theater of the 1960s falls neatly into two categories mainstream or experimental **The Cambridge Guide to American Theatre** Don B. Wilmeth, 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** *Beat Drama* Deborah Geis, 2016-07-28 Readers and acolytes of the vital early 1950s mid 1960s writers known as the Beat Generation tend to be familiar with the prose and poetry by the seminal authors of this period Jack Kerouac Gregory Corso Lawrence Ferlinghetti Diane Di Prima and many others Yet all of these authors as well as other less well known Beat figures also wrote plays and these together with their countercultural approaches to what could or should happen in the theatre shaped the dramatic experiments of the playwrights who came after them from Sam Shepard to Maria Irene Fornes to the many vanguard performance artists of the seventies This volume the first of its kind gathers essays about the exciting work in drama and performance by and about the Beat Generation ranging from the well known Beat figures such as Kerouac Ginsberg and Burroughs to the Afro Beats LeRoi Jones Amiri Baraka Bob Kaufman and others It offers original studies of the women Beats Di Prima Bunny Lang as well as groups like the Living Theater who in this era first challenged the literal and physical boundaries of the performance space itself **Angels in the American Theater** Robert A Schanke, 2007-03-07 Angels in the American Theater Patrons Patronage and Philanthropy examines the significant roles that theater patrons have played in shaping and developing theater in the United States Because box office income rarely covers the cost of production other sources are vital Angels financial investors and backers have a tremendous impact on what happens on stage often determining with the power and influence of their money what is conceived produced and performed But in spite of their influence very little has been written about these philanthropists Composed of sixteen essays and fifteen illustrations Angels in the American Theater explores not only how donors became angels but also their backgrounds motivations policies limitations support and successes and failures Subjects range from millionaires Otto Kahn and the Lewisohn sisters to foundation giants Ford Rockefeller Disney and Clear Channel The first book to focus on theater philanthropy Angels in the American Theater employs both a historical and a chronological format and focuses on individual patrons foundations and corporations **American Drama of the Twentieth Century** Gerald M. Berkowitz, 2014-07-15 In this book Professor

Berkowitz studies the diversity of American drama from the stylistic experimental plays of O'Neill through verse tragedy and community theatre to the theatre of the 1990s. The discussions range through dramatists, plays, genres and themes with full supporting appendix material. It also examines major dramatists such as Eugene O'Neill, Arthur Miller, Sam Shepard, Tennessee Williams and August Wilson and covers not only the Broadway scene but also off-Broadway movements and fringe theatres and such subjects as women's and African American drama.

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 member 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

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 Great Producers Iris Dorian,2010-02-23 Up close and personal with Broadway s brightest lights of the past present and future Firsthand accounts rare interviews backstage anecdotes Insider ideas from Disney Jujamcyn Mackintosh Weissler Papp Merrick Ziegfeld more Broadway s most esteemed visionaries tell all how they got started in the business how they chose projects how they raise money why some of their shows were huge hits and others flopped and much more From Flo Ziegfeld and David Merrick from Joseph Papp from Cameron Mackintosh from today s up and coming new generation of producers here are priceless words of wisdom Readers will find insights on how to deal with investors work in a team troubleshoot and learn from mistakes Filled with entertaining backstage anecdotes this book is a must have primer for educators students and budding producers *A Century of Musicals in Black and White* Bernard L. Peterson Jr.,1993-10-25 This comprehensive reference book provides succinct information on almost thirteen hundred musical stage works written and produced from the 1870s to the 1990s involving contributions by black librettists lyricists composers musicians producers or performers or containing thematic materials relevant to the black experience Organized alphabetically they include tent and outdoor shows vaudeville operas and operettas comedies farces spectacles revues cabaret and nightclub shows children s musicals skits one act musicals one person shows and even a musical without songs In addition to the hundreds of shows independently created produced and performed by black writers and theatrical artists it presents hundreds more representing a collaboration of black and white talents An appendix organizes the shows chronologically and highlights those that were most significant in the history of the black American musical stage An extensive bibliography and indexes of names songs and subjects complete the work **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 **Rage and Glory** David Sheward,2008 Examines the life and accomplishments of this powerful actor through a review of the roles he has played and awards he has received while delving into his personal life and the dramas he managed off stage including a sexual harrassment suit and an affair with Ava Gardner *The Sixties* Arthur Marwick,2011-09-28 If the World Wars defined the first half of the twentieth century the sixties defined the second half acting as the pivot on which modern times have turned From popular music to individual liberties the tastes and convictions of the Western world are indelibly stamped with the impact of this tumultuous decade Framing the sixties as a period stretching from 1958 to 1974 Arthur Marwick argues that this long decade ushered in nothing less than a cultural revolution one that raged most clearly in the United States Britain France and Italy Marwick recaptures the events and movements that shaped life as we know it the rise of a youth subculture across the West the sit ins and marches of the civil rights movement Britain s surprising rise to leadership in fashion and music the emerging storm over Vietnam the Paris student uprising of 1968 the growing force of feminism and

much more For some it was a golden age of liberation and political progress for others an era in which depravity was celebrated and the secure moral and social framework subverted The sixties was no short term era of ecstasy and excess On the contrary the decade set the cultural and social agenda for the rest of the century and left deep divisions still felt today

Missed Understandings José Lanthers,2022-07-04 Female Brando Jon Krampner,2006 The first major biography of the great actress draws on personal interviews with friends family and colleagues to offer a revealing study of Kim Stanley s extraordinary career and her acclaim as the finest stage actress of her generation as well as her turbulent self destructive personal life from her childhood and early training to her rise to stardom and the demons that destroyed her life

Conditions and Needs of the Professional American Theatre National Endowment for the Arts. Research Division,1981 Theater activity finances and employment are examined in a report which summarizes research findings and recommendations originally included in a two part study entitled *The Conditions and Needs of the Live Professional Theatre in America* Findings indicated that a substantial increase in federal funds is required to insure the future stability of professional theater in the United States Theater activity has increased regionally because of the growth of nonprofit regional theaters and the emergence of truck and bus touring operations Almost all of the current nonprofit theaters have been founded in the last 20 years resulting in significant changes in U S theater Theater audiences are better educated and more affluent than the general population That the economic effects of theatre production are substantial is supported by statistics indicating an almost 300 million dollar contribution to the national economy While total actor employment has increased it has not done so as quickly as union membership has grown and most actors receive low salaries The study concluded that in the future the theater may have to further control costs and raise revenues become more dependent on contributions or decrease its level of activity due to financial constraints Figures and tables are included JHP

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