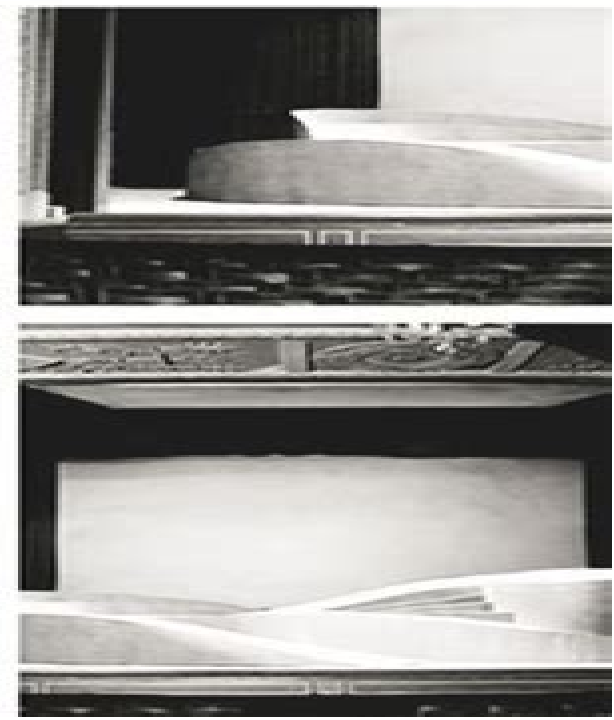
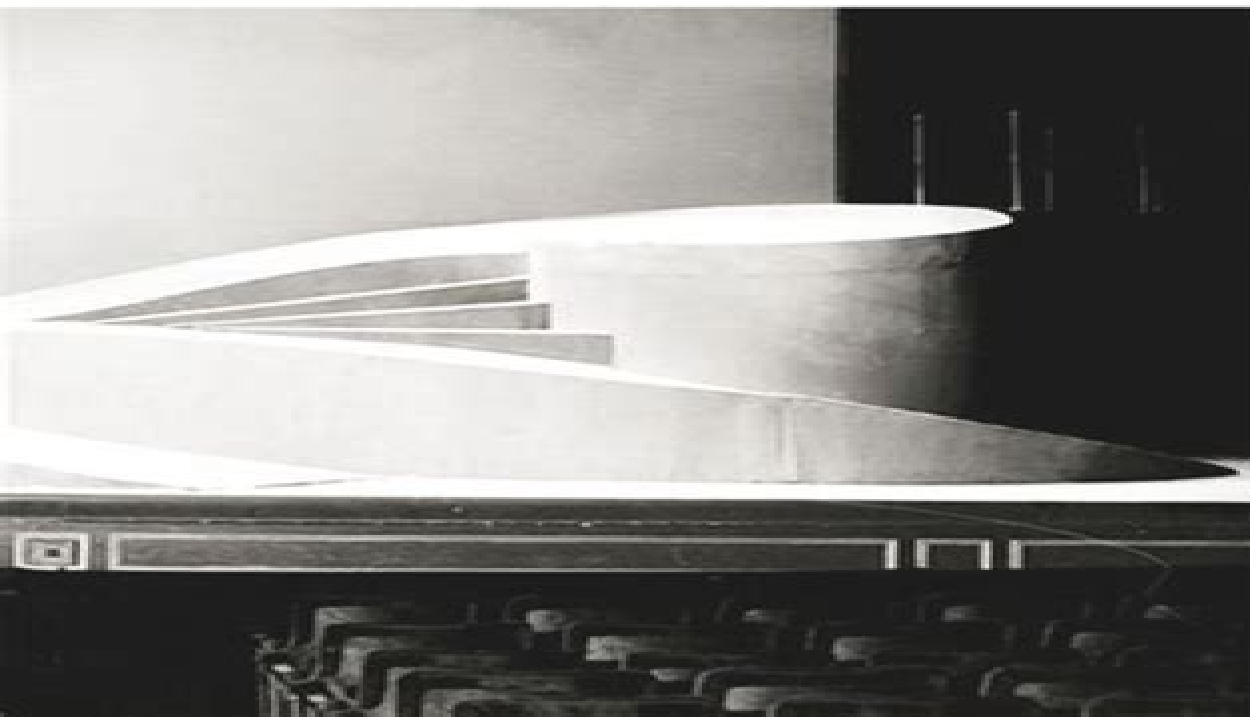




The Federal Theatre Project, 1935-1939

Engagement and Experimentation

Rania Karoula



The Federal Theatre 1935-1939

James Shapiro



The Federal Theatre 1935-1939:

Federal Theatre, 1935-1939 Jane DeHart Mathews, 2015-03-08 The WPA Theatre Project conceived as a relief measure a work program and an artistic experiment enjoyed a brief but lively existence With skill and sensitivity Mrs Mathews explores its turbulent history from its ambiguous origins in 1935 to its tragic demise in 1939 The book recreates the atmosphere of the era and conveys a vivid sense of the joys, frustrations and personal sacrifices undergone by those dedicated few who recognized the need for an American People's Theatre Mrs Mathews also provides a detailed account of the Congressional hearings which occasioned the disbanding of the Project and a fascinating portrait of Hallie Flanagan the Project's colorful National Director Originally published in 1967 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 *The Federal Theatre Project Yiddish Troupes (1935-1939)*. George Medovoy, 1975 **The Federal Theatre Project** Barry Witham, 2003-09-25 This 2003 book provides a detailed examination of the operations of the US Federal Theatre Project in the decade of the 1930s

Blueprints for a Black Federal Theatre Rena Fraden, 1996-06-28 In the 1930s the Work Progress Administration funded a massive Federal Theatre Project in America's major urban centres presenting hundreds of productions some of the most popular and memorable of which were produced in the highly controversial and avant garde Negro Units This experiment in government supported culture brought to the forefront one of the central problems in American democratic culture the representation of racial difference Those in the profession quickly discovered inescapable ideological responsibilities attending any sort of show whether apparently entertaining or political in nature Exploring the liberal idealism of the thirties and the critical debates in black journals over the role of an African American theatre Fraden also looks at the obstacles facing black playwrights audiences and actors in a changing milieu The Federal Theatre Project in the American South Cecelia Moore, 2017-09-26 The Federal Theatre Project in the American South introduces the people and projects that shaped the regional identity of the Federal Theatre Project When college theatre director Hallie Flanagan became head of this New Deal era jobs program in 1935 she envisioned a national theatre comprised of a network of theatres across the country A regional approach was more than organizational it was a conceptual model for a national art Flanagan was part of the little theatre movement that had already developed a new American drama drawn from the distinctive heritage of each region and which they believed would collectively illustrate a national identity The Federal Theatre plan relied on a successful regional model the folk drama program at the University of North Carolina led by Frederick Koch and Paul Green Through a unique partnership of public university private philanthropy and community participation Koch had developed a successful

playwriting program and extension service that built community theatres throughout the state North Carolina along with the rest of the Southern region seemed an unpromising place for government theatre Racial segregation and conservative politics limited the Federal Theatre's ability to experiment with new ideas in the region Yet in North Carolina the Project thrived Amateur drama units became vibrant community theatres where whites and African Americans worked together Project personnel launched The Lost Colony one of the first so called outdoor historical dramas that would become its own movement The Federal Theatre sent unemployed dramatists including future novelist Betty Smith to the university to work with Koch and Green They joined other playwrights including African American writer Zora Neale Hurston who came to North Carolina because of their own interest in folk drama Their experience told in this book is a backdrop for each successive generation's debates over government cultural expression art and identity in the American nation

Subsidizing Culture James T. Bennett, 2017-07-05 In the American mind state subsidization of writers and artists was long associated with monarchies and in later years socialist states The support these regimes gave to intellectuals was understood to come with a cost yet beginning with the New Deal's Federal Writers Art and Theater Projects a new policy consensus asserted that by offering financial support to the arts the federal government was affirming their importance to the nation Subsidizing Culture examines the development of and controversies surrounding federal programs that directly benefit writers artists and intellectuals James T Bennett examines four cases of such support the New Deal's Federal Writers Art and Theater Projects the vigorous promotion in the post World War II and early Cold War eras of abstract expressionism and other forms of modern art by the US government the National Endowment for the Arts NEA which has fortified its position as the preeminent arts bureaucracy and the National Endowment for the Humanities the NEA's less embattled twin which funnels monies to scholars Bennett concentrates on the creation of and the debate over these government programs and he gives special attention to the critics who are usually ignored He reminds us that the chorus of anti subsidy voices over the years has included such disparate figures as writers William Faulkner and John Updike artists John Sloan and Wheeler Williams and social critics Jacques Barzun and H L Mencken

Staging the War Albert Wertheim, 2004-03-16 What happened in American drama in the years between the Depression and the conclusion of World War II How did war make its impact on the theatre More important how was drama used during the war years to shape American beliefs and actions Albert Wertheim's Staging the War brings to light the important role played by the drama during what might arguably be called the most important decade in American history As much of the country experienced the dislocation of military service and work in war industries the dramatic arts registered the enormous changes to the boundaries of social classes ethnicities and gender roles In research ranging over more than 150 plays Wertheim discusses some of the well known works of the period including The Time of Your Life Our Town Watch on the Rhine and All My Sons But he also uncovers little known and largely unpublished plays for the stage and radio by such future luminaries as Arthur Miller and Frank Loesser including

those written at the behest of the U S government or as U S O musicals The American son of refugees who escaped the Third Reich in 1937 Wertheim gives life to this vital period in American history **Sex and War on the American Stage** Emily Klein,2014-04-24 American adaptations of Aristophanes enduring comedy Lysistrata have used laughter to critique sex war and feminism for nearly a century Unlike almost any other play circulating in contemporary theatres Lysistrata has outlived its classical origins in 411 BCE and continues to shock and delight audiences to this day The play s make love not war message and bawdy humor render it endlessly appealing to college campuses activist groups and community theatres so much so that none of Aristophanes plays are performed in the West as frequently as Lysistrata Starting with the play s first mainstream production in the U S in 1930 Emily B Klein explores the varied iterations of Lysistrata that have graced the American stage page and screen since the Great Depression These include the Federal Theatre s 1936 Negro Repertory production the 1955 movie musical The Second Greatest Sex and Spiderwoman Theater s openly political Lysistrata Numbah as well as Douglas Carter Beane s Broadway musical Lysistrata Jones and the international Lysistrata Project protests which updated the classic in the contemporary context of the Iraq War Although Aristophanes oeuvre has been the subject of much classical scholarship Lysistrata has received little attention from feminist theatre scholars or performance theorists In response this book maps current debates over Lysistrata s dubious feminist underpinnings and uses performance theory cultural studies and gender studies to investigate how new adaptations reveal the socio political climates of their origins Emily B Klein is Assistant Professor of English and Drama at Saint Mary s College of California Her work has appeared in Women and Performance and Frontiers as well as Political and Protest Theater After 9 11 Patriotic Dissent Routledge 2012

Staging the People Elizabeth A. Osborne,2011-06-20 The Federal Theatre Project a New Deal plan to fund theatre and other live artistic performances during the Great Depression had the primary goal of employing out of work artists writers and directors with the secondary aim of entertaining poor families and creating relevant art These case studies explore the ties between the Federal Theatre Project and regional communities throughout the United States **Americans Experience Russia** Choi Chatterjee,Beth Holmgren,2013 Americans Experience Russia analyzes how American scholars journalists and artists envisioned experienced and interpreted Russia the Soviet Union over the last century While many histories of diplomatic economic and intellectual connections between the United States and the Soviet Union can be found none has yet examined how Americans encounters with Russian Soviet society shaped their representations of a Russian Soviet other and its relationship with an American west The essays in this volume critically engage with postcolonial theories which posit that a self valorizing unmediated west dictated the colonial encounter repressing native voices that must be recovered Unlike western imperialists and their colonial subjects Americans and Russians long co existed in a tense parity regarding each other as other than European equals sometime cultural role models temporary allies and political antagonists In examining the fiction film journalism treatises and histories Americans produced out of their Russian experience the

contributors to this volume closely analyze these texts locate them in their sociopolitical context and gauge how their producers profession politics gender class and interaction with native Russian interpreters conditioned their authored responses to Russian Soviet reality The volume also explores the blurred boundaries between national identities and representations of self other after the Soviet Union s fall Race Woman Gerald Horne,2000 A fascinating account of the extraordinary life of W E B Du Bois s widow a complex creative woman who lived a colorful meaningful life Essence Horne is the first biographer to grant Shirley Graham Du Bois her due Boston Globe **Harlem's Theaters** Adrienne Macki Braconi,2015-10-31 Honorable Mention 2016 Errol Hill Book Award for Outstanding Scholarship in African American Theater Drama and or Performance Based on a vast amount of archival research Adrienne Macki Braconi s illuminating study of three important community based theaters in Harlem shows how their work was essential to the formation of a public identity for African Americans and the articulation of their goals laying the groundwork for the emergence of the Civil Rights movement Macki Braconi uses textual analysis performance reconstruction and audience reception to examine the complex dynamics of productions by the Krigwa Players the Harlem Experimental Theatre and the Negro Theatre of the Federal Theatre Project Even as these theaters demonstrated the extraordinary power of activist art they also revealed its limits The stage was a site in which ideological and class differences played out theater being both a force for change and a collision of contradictory agendas Macki Braconi s book alters our understanding of the Harlem Renaissance the roots of the Civil Rights movement and the history of community theater in America *Idaho and the Federal Government* Robert G. Waite,2003 The Federal Theatre Project: 1935-1939 John Gerald Thomas,1958 **Plowed Under** Ann Folino White,2014-11-11 A study of Depression era anger at food waste An invaluable contribution to history theater history cultural studies American studies and other fields Journal of American History During the Great Depression with thousands on bread lines farmers were instructed by the New Deal Agricultural Adjustment Act to produce less food in order to stabilize food prices and restore the market economy Fruit was left to rot on trees crops were plowed under and millions of piglets and sows were slaughtered and discarded Many Americans saw the government action as a senseless waste of food that left the hungry to starve initiating public protests against food and farm policy Ann F White approaches these events as performances where competing notions of morality and citizenship were acted out often along lines marked by class race and gender The actions range from the Milk War that pitted National Guardsmen against dairymen who were dumping milk to the meat boycott staged by Polish American women in Michigan and from the black sharecroppers protest to restore agricultural jobs in Missouri to the protest theater of the Federal Theater Project White provides a riveting account of the theatrical strategies used by consumers farmers agricultural laborers and the federal government to negotiate competing rights to food and the moral contradictions of capitalist society in times of economic crisis **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

The Playbook James Shapiro, 2024-05-28 One of The Smithsonian's Ten Best History Books of the Year A brilliant and daring account of a culture war over the place of theater in American democracy in the 1930s one that anticipates our current divide by the acclaimed Shakespeare scholar James Shapiro From 1935 to 1939 the Federal Theatre Project staged over a thousand productions in 29 states that were seen by thirty million or nearly one in four Americans two thirds of whom had never seen a play before At its helm was an unassuming theater professor Hallie Flanagan It employed at its peak over twelve thousand struggling artists some of whom like Orson Welles and Arthur Miller would soon be famous but most of whom were just ordinary people eager to work again at their craft It was the product of a moment when the arts no less than industry and agriculture were thought to be vital to the health of the republic bringing Shakespeare to the public alongside modern plays that confronted the pressing issues of the day from slum housing and public health to racism and the rising threat of fascism The Playbook takes us through some of its most remarkable productions including a groundbreaking Black production of Macbeth in Harlem and an adaptation of Sinclair Lewis's anti fascist novel It Can't Happen Here that opened simultaneously in 18 cities underscoring the Federal Theatre's incredible range and vitality But this once thriving Works Progress Administration relief program did not survive and has left little trace For the Federal Theatre was the first New Deal project to be attacked and ended on the grounds that it promoted un American activity sowing the seeds not only for the McCarthyism of the 1950s but also for our own era of merciless polarization It was targeted by the first House un American Affairs Committee and its demise was a turning point in American cultural life for as Shapiro brilliantly argues the health of democracy and theater twin born in ancient Greece have always been mutually dependent A defining legacy of this culture war was how the strategies used to undermine and ultimately destroy the Federal Theatre were assembled by a charismatic and cunning congressman from East Texas the now largely forgotten Martin Dies who in doing so pioneered the right wing political playbook now so prevalent that it seems eternal

The National Stage Loren Kruger, 1992-08 The idea of staging a nation dates from the Enlightenment but the full force of the idea emerges only with the rise of mass politics Comparing English French and American attempts to

establish national theatres at moments of political crisis from the challenge of socialism in late nineteenth century Europe to the struggle to salvage democracy in Depression America Kruger poses a fundamental question in the formation of nationhood is the citizen audience spectator or participant The National Stage answers this question by tracing the relation between theatre institution and public sphere in the discourses of national identity in Britain France and the United States Exploring the boundaries between history and theory text and performance this book speaks to theatre and social historians as well as those interested in the theoretical range of cultural studies The Cambridge History of American Theatre Don B. Wilmeth, Christopher Bigsby, 1998 The second volume of the authoritative multi volume Cambridge History of American Theatre first published in 1999 begins in the post Civil War period and traces the development of American theatre up to 1945 It covers all aspects of theatre from plays and playwrights through actors and acting to theatre groups and directors Topics examined include vaudeville and popular entertainment European influences theatre in and beyond New York the rise of the Little Theatre movement changing audiences modernism the Federal Theatre movement scenography stagecraft and architecture Contextualising chapters explore the role of theatre within the context of American social and cultural history and the role of American theatre in relation to theatre in Europe and beyond This definitive history of American theatre includes contributions from the following distinguished academics Thomas Postlewait John Frick Tice L Miller Ronald Wainscott Brenda Murphy Mark Fearnow Brooks McNamara Thomas Riis Daniel J Watermeier Mary C Henderson and Warren Kliever **The Great Depression in Literature for Youth** Rebecca L. Berg, 2004-11-17 No area of the United States was untouched by the Great Depression but the severity in which people experienced those significant years depended in large part on where in the nation they lived While dust choked the life out of Americans in the plains apples grew in abundance in the Northwest Unemployment driven poverty robbed urban dwellers of hearth and home while Upper plains farm women traded eggs and chickens like money This bibliography describes the youth literature and relevant resources written about the Great Depression all categorized by geographical location Students educators historians and writers can use this book to find literature specific to their state or region gaining a greater understanding of what the Great Depression was like in their locale The Great Depression was a pivotal period in our nation s history This annotated bibliography guides readers to biographies oral histories memoirs and recollections photograph collections fiction and nonfiction books picture books international resources and other reference sources The Works Progress Administration WPA state guides are included as well as literature about the federal theater arts and music projects A comprehensive listing of museums and state historical societies complement this reference For readers interested in learning about the Great Depression this is a must have resource

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