

The Cambridge Guide to American Theatre

This new and updated encyclopedic *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 United States, 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. Major popular forms are represented in entries such as “circus,” “burlesque,” “vaudeville,” and “tent shows,” and it provides a strong emphasis on contemporary theatre while retaining its unique historical perspective. Highly illustrated, the *Guide* is supplemented with a thorough historical survey as Introduction, a Bibliography of major sources published since the compilation of the first edition, and a unique and valued Biographical Index covering over 3,200 individuals mentioned in the text. This new edition includes hundreds of new and updated entries, making it the most up-to-date guide to American theatre available.

Emeritus Professor of Theatre and English at Brown University, Providence, Rhode Island (where he also held the Asa Messer distinguished chair), Don B. Wilmeth has received career achievement awards from the Association for Theatre in Higher Education, the American Society for Theatre Research (for whom he served as president), the New England Theatre Conference, and the Theatre Library Association. He is Dean Emeritus of the College of Fellows of the American Theatre. In addition to two editions of this book, he is the author, editor, or coeditor of fourteen other books, including the award-winning *George Frederick Cooke: Machiavel of the Stage* and the three-volume *Cambridge History of American Theatre* (coedited with Christopher Bigsby). He was an advisory editor for the *Cambridge Guide to Theatre*, contributed one of three sections to *Theatre in the Colonies and United States, 1750–1915: A Documentary History* (Cambridge), and has edited volumes of plays, written for dozens of reference works and essay collections, and served as a frequent consultant to documentary film projects. He has been editor of two book series: *Cambridge Studies in American Theatre and Drama* and the *Palgrave Studies in Theatre and Performance History*. He is also a stage director and actor. Currently residing in Keene, New Hampshire, he holds a courtesy appointment at Keene State College.

The Cambridge Guide to American Theatre

SECOND HARDCOVER EDITION

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Preface

This new edition of the *Cambridge Guide to American Theatre* focuses more than previous editions on the contemporary scene while retaining its original historical perspective. Original contributors are credited for information up to 1992; all but a few updates since have been the responsibility of the editor of this present version, unless otherwise indicated by a second (or, in some instances, a third) set of initials. A few entries have been replaced with entirely new ones; in these instances the initials are of the new author. A majority of entries have undergone some fine-tuning. In order to accommodate updates, corrections, and especially new entries, it has been necessary to delete some fifty entries, conflate or trim many others, and reshape a few. Completely deleted entries are listed elsewhere in the front matter. Illustrations have been limited as well, with an emphasis on earlier images (more contemporary photographs are readily available elsewhere) and unusual theatrical ventures; a balance has been sought in iconography, in most instances providing theatrical insight (rather than “civilian” portraits). Sources no longer appear at the end of entries (though biographical resources are sometimes given within an entry), again for space reasons. Near the end there is provided a Bibliography of useful published sources since 1995, organized into several categories. A source of limited value – if at all – when the first edition was undertaken in 1990 is the Internet. Today, it is virtually impossible not to “Google” a name or theatre company, even though data found via this avenue must always be corroborated. Uniquely, the *Guide* concludes with a Biographical Index that provides dates (when available) and major occupations (keyed to entries in the text) for a majority of individuals mentioned but without their own entries. Users of earlier editions have been most laudatory about this feature of the *Guide*.

This *Guide* has been designed to offer scholars, students, and general readers a comprehensive view of the history and present practice of the theatre in the United States. We hope it will be a useful reference source for concise, carefully selected, and authoritative information on a broad spectrum of topics relating to American theatre from its earliest history to the present (our cutoff date for most substantive data has been

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11 June 2006, the day of the Tony Award presentation for the 2005–6 season), beginning with a detailed Introduction. Death dates and a few key updates have been inserted as late as production of the volume would allow (early June 2007). There has been a conscious effort to be sensitive to not only contemporary theatre but to theatre outside of New York City. In addition, although a one-volume format necessarily limits the contents (and has dictated the inclusion of a large number of relatively brief entries), there has been a concerted effort to cover American theatre in the broadest possible terms; indeed, the original goal in 1993, in part, was to help redefine, through the variegated coverage of the *Guide*, just what American theatre is; this edition continues this aim, albeit lines must invariably be drawn. Nevertheless, we have included numerous topics that often fall outside of what was once considered theatre – such as circus, magic, vaudeville, burlesque, and folk festivals. There are entries not only on these popular forms but also on numerous marginalized and minority groups and artists, including gay/lesbian, African American, Asian American, Filipino American, and Nuyorican theatre, among others. (In this edition the decision has been made not to hyphenate such terms.) A modest amount of attention is given to performance art, especially those artists who tend toward more theatrical presentations. Although in all these instances the coverage has by necessity often been slighter than wished, we nevertheless believe users of the *Guide* will find many categories covered that have too frequently been omitted from similar reference works, including other one-volume references compiled since our first efforts.

We have also included overviews on several major cities – Atlanta, Boston, Philadelphia, Los Angeles, Seattle, San Francisco, Chicago, Minneapolis, and Washington, DC – that have both an active past and present history of theatre. We are grateful to several of the original authors for help in updating several of these entries, and to Michael B. Dixon for assistance with Minneapolis. (New York’s theatrical history permeates the volume as a whole.) In addition, we have tried to include major companies (and in some cases venues) throughout the country, thus truly providing national coverage. With cross-listings some geographical locales can be constructed by the user.

Moreover, we have included a highly select number of entries on certain specific plays and musicals; these do not provide detailed plot synopses or textual analyses (since this is not a guide to drama as literature), but rather give brief stage histories, touch on themes, and offer just enough information on plot or structure to lead the user to the next step – which, in most instances, will be to read the actual script. Users should note that, unless indicated otherwise, the dates

given for plays refer to first performances. We have avoided the truly obscure titles and productions by both choice and necessity (space), although to some users there will be apparent obscurities.

On the assumption that there are more guides to film than to the stage, actors whose careers primarily have been on the screen have been omitted (with some obvious exceptions); for artists who have extensive media careers as well as stage ones, the latter has been highlighted. Although the names of many foreign theatre artists can be found scattered through the *Guide*, only those who have settled in the United States, are of seminal importance, and/or spent a large portion of their career working on U.S. stages have their own entries. If one wishes to trace the activities of an individual who is mentioned in the text but does not have a major entry, it is often possible to do so via this volume's Biographical Index (compiled by the editor). This index is quite exhaustive, although some minor figures have been omitted, as has one major one – William Shakespeare, who is cited so often that listing him would add pages to the index. Note that every reasonable effort has been made, including personal contact by either the editor or the assistant to the editor, Leonard Jacobs, to locate dates for those names included in this index, but in some instances this has been difficult or impossible. We would welcome for future editions any missing dates provided by users of this *Guide*.

Original entries in the 1993 edition were written by more than eighty contributors, whose initials appear beneath their original assignments. In some cases, as indicated above, the result of extensive collaborations, two sets of initials appear. (A list of contributors is provided in the front matter of this volume, matching initials against names.) Major entries updated by the original author have initials followed by an asterisk (*). Contributors are ultimately responsible for the reliability of their individual entries (up to updates, the responsibility of the editor), although the original editors attempted to verify any questionable fact. A sizable number of corrections have been made in this edition, thanks in part to careful users of the *Guide*. We are extraordinarily grateful for the excellent work of our original army of scholars, researchers, and writers, without which this *Guide* would not have been possible. We have tried, within the limitations of a reference work and the constraints of our general style, to allow original and new contributors to speak with their own voices and, when appropriate, to express their own points of view. Indeed, on occasion more than one contributor has dealt with overlapping subjects, and thus several points of view are represented – a situation that we consider an asset rather than a liability.

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Our original contributors carefully chose details and emphases to highlight the importance of each entry's inclusion. Attributions for all quotations, although not always included in the *Guide*, were indeed supplied by the contributors, thus making it possible for us to verify their accuracy when necessary. The editor of this edition has followed the same formula.

The most difficult stage in the evolution of a reference work of this sort is, of course, the selection of individual entries. The various lists of deletions and additions for its two hardback and single paperback editions went through many phases, with input from numerous individuals. This job was no easier for this edition than it was for the first. Ultimately, however, the current editor is responsible for all choices, and contributors and advisors cannot be held accountable for some obvious oversight. Such discoveries are unavoidable, for a one-volume guide can only be selective, and editors admittedly often divulge their own predilections and biases – certainly true in my case – despite a concerted effort for balance and objective coverage of essentials. What is most regretted is the necessary exclusion once more of a sizable number of worthy candidates, especially theatre academics and writers. In this edition, however, 340 new entries have been added, again from a much longer list of possibilities.

We have tried to make the *Guide* accessible in many ways. In addition to the aforementioned Biographical Index, there is a list of Topical Entries at the beginning of the *Guide*, intended to direct readers to more comprehensive entries of interest. One may begin on the macro level by reading the Introduction (in part or in whole), then move on to a subtopic within the history (e.g., musical theatre), and end up checking entries for specific plays, companies, and venues cross-referenced in that entry. Alternatively, starting at the micro level, an entry for a specific individual or play might lead to entries on certain cities or performance categories. Cross-referencing, shown in small capitals, is extensive but not exhaustive; topics are cross-referenced when they can in some obvious way enlighten a specific entry. Entries are listed alphabetically, on a word-by-word basis. (We have used the spelling “theatre” throughout, except where it appears as Theater in a proper name – often slippery to determine.)

This *Guide* was originally a spin-off from the *Cambridge Guide to Theatre* edited by Martin Banham, to whom we remain indebted; users of this *Guide* will find that source invaluable as a supplement to this one. Other similar references of value are listed in the Bibliography.

Acknowledgments

The editor and contributors are indebted to too many librarians, archivists, and other individuals to enumerate here; however, without their expertise this volume would have been impossible. The editor is especially grateful for the untiring efforts of Leonard Jacobs, who served as his assistant, vetting new entries, writing numerous key new ones, and in general serving as a sounding board from the beginning. Similarly, Tice L. Miller, coeditor of the first edition, friend, and colleague, contributed in numerous ways whenever needed, including the writing of new entries and updating of many of his original ones. Specifically, for the present edition I am also grateful for special assistance and advice to the following (among others unintentionally omitted): Arnold Aronson (who updated a number of crucial topical entries), Eric Bentley, Sarah Brown, Kate Burton, Drew Campbell (a new contributor who updated several entries on design and technical theatre), Marvin Carlson (author of updates on theory), David Carlyon, Philip Carrubba, Tom Connolly, Ramona Curry, William W. Demastes, Richard Dietrich, Michael Bigelow Dixon, Liz Engelman, Oskar Eustis, Caitlin Fitzwater, Brenda Foley, Evelina Fernandez, Ann Haugo, Nancy Hereford, Jorge Huerta (contributor to entries on Chicano and Latino theatre), Jeffrey Eric Jenkins (current editor of the *Best Plays* series and always eager to be of assistance), C. Lee Jenner (my source without equal for current programs), Oдай Johnson, William Davies King, the late Warren Kliewer, Joseph Kissane, Michèle LaRue, Esther Kim Lee, Robert Leonard, Martha LoMonaco, Felicia H. Londré, Ashley Lucas, Adrienne Macki, Jay Malacher, Laurence Maslon, Jeffrey Mason, Cary Mazer, the late Arthur Miller, Tim Miller, Heather Nathans, Bobbi Owens (costume authority par excellence and an unselfish and eager contributor to this edition), Ralph B. Peña, Carol Petersen, Edwin Quist, Amy Richard, Michael Ritchie, Annalisa Rosmarin, John Rouse, Robert Schanke, Rebecca Schneider (helpful with performance-art entries), Jimmy Seacat, Laurence Senelick (who updated several topical entries), James Shearwood, Raven Snook, Julie Strandberg, Curt Toffeland, Paula Vogel, Ronald Wainscott, Julia Walker, Wesley Williams, and William S. Yellow Robe Jr.

Acknowledgments

It would be a great slight if I did recognize here those contributors who have died during the evolution of the *Guide*. These were great experts and close friends, each irreplaceable: Alec Baron, John Degen, Errol G. Hill, James Kotsilibas-Davis, Stephen Langley, Nellie McCaslin, Richard Moody, M. Elizabeth Osborn, and Louis Sheaffer.

At Cambridge University Press, Sarah Stanton served as initiator and early advisor to the initial project; throughout the process she has always been available for advice and counsel. In the reference department in the U.K., Caroline Bundy supported the idea of a paperback edition following the official first edition, and efficiently and enthusiastically encouraged that effort from its inception. Just prior to her retirement she endorsed this new edition. The present edition then passed to the capable hands of Victoria L. Cooper and Rebecca Jones. With Michael Gnat we were fortunate to have a superb production editor for this hardback edition, not only perspicacious but truly eagle-eyed and thankfully knowledgeable about the theatre as well; his suggestions have made this a better and more accessible *Guide*, and we were lucky that he could both copy-edit and typeset the new edition. Finally, we are very much in the debt of all those before us who contributed to the study of American theatre history, and especially to those responsible for the important standard theatre references that enabled the present volume. (Some of these individuals are included in the Bibliography for this edition, and others appear in the first editions.)

Contributors

Note: † = deceased; • = new contributor to this edition.

AA	Arnold Aronson	GSA	Gordon A. Armstrong	NK	Nicolás Kanellos
AB	Alec Baron†	GW	George Woodyard	NMcC	Nellie McCaslin†
AC	Andrew (Drew) Campbell•	HFP	Hilary F. Poole	NP	Naima Prevots
AEG	A. E. Green	JA	James Aikens	NS	Nahma Sandrow
AF	Angelika Festa	JD	John Degen†	PAD	Peter A. Davis
AH	Ann Haugo•	JDM	Jeffrey D. Mason	PCK	Philip C. Kolin
AHS	Arthur H. Saxon	JDo	Jill Dolan	PT	Peter Thomson
AR	Amy Richard•	JER	Joel E. Rubin	RAH	Roger A. Hall
AS	Alisa Solomon	JH	Jorge Huerta•	RAS	Robert A. Schanke
BBW	Barry B. Witham	JHo	John Houchin•	RE	Ronald Engle
BCM	Brenda C. Murphy	JK-D	James Kotsilibas-Davis†	REK	Richard E. Kramer
BF	Brenda Foley•	JLB	John L. Bracewell	RG	Randy Gener•
BM	Bogdan Mischiu	KF	Kathy Fletcher	RHW	Ronald H. Wainscott
BMcC	Bruce A. McConachie	KME	Kathryn Marguerite Ervin	RJ	Ricky Jay
BMcN	Brooks McNamara	KN	Kent Neely	RKB	Rosemarie K. Bank
BO	Bobbi Owen	LAB	Larry Brown	RM	Richard Moody†
CI	Christopher Innes	LDC	Larry D. Clark	RP	Richard Poole•
CLJ	C. Lee Jenner	LF	Lisa Fusillo	RS	Rebecca Schneider•
DanB	Dan Bacalzo•	LJ	Leonard Jacobs•	RW	Ron West
DB	David Bradby	LM	Laurence Maslon	SF	Scott Fosdick
DBW	Don B. Wilmeth	LS	Laurence Senelick	SG	Spencer Golub
DC	David Carlyon•	LSh	Louis Sheaffer†	SL	Stephen Langley†
DJW	Daniel J. Watermeier	MB	Misha Berson	SMA	Stephen M. Archer
DM	Dorothy Mandel	MBan	Martin Banham	STC	Scott T. Cummings•
DMcD	Douglas McDermott	MBD	Michael B. Dixon•	SW	Stanley Weintraub
EGH	Errol G. Hill†	MC	Marvin Carlson	TC	Thomas Connolly
EH	Erin Hurley	MCH	Mary C. Henderson	TH-S	Tori Haring-Smith
EK	Eileen Kearney	MEO	M. Elizabeth Osborn†	TL	Thomas Leabhart
ER	Elizabeth Ramirez	MF	Mark Fearnow	TLM	Tice L. Miller
FB	Frances Bzowski†	MK	Margaret M. Knapp	TP	Thomas Postlewait
FH	Foster Hirsch	MR	Maarten Reilingh	WD	Weldon Durham
FHL	Felicia H. Londré	MS	Maxine S. Seller	WJM	Walter J. Meserve
GD	Geraldine Duclow	MSL	Martha S. LoMonaco•		
GL	George Latshaw†	MvW	Manon van de Water•		

Entries Deleted from the Paperback Edition (1996)

academic theatre	<i>Holy Ghosts</i>
Albertson, Jack	<i>I Never Sang for My Father</i>
Allen, Jay Presson	Iron Clad Agreement
<i>Amen Corner, The</i>	<i>Journey of the Fifth Horse</i>
American Theatre Company	Kalem, T. E.
Angelou, Maya	Kanin, Fay
At the Foot of the Mountain	Kroll, Jack
<i>Autumn Garden, The</i>	Langfelder, Dulcinea
Babe, Thomas	Lanier, Sidney
Bacall, Lauren	Lee, Franne
Balsam, Martin	<i>Loose Ends</i>
Barton, Lucy	Manhattan Punch Line
Bates, Kathy	Noonan, John Ford
Bel Geddes, Barbara	Pawley, Thomas D., III
Bovasso, Julie	Purdy, James
Broadway Alliance, The	Porter, Stephen
Capalbo, Carmen	Rahman, Aishah
Chelsea Theatre Center	Road Company, The
D.C. Black Repertory Theatre	<i>Servant in the House, The</i>
Downing, Robert	Stavis, Barrie
Dukes, David	Turner, Darwin
d'Usseau, Arnaud	Voelpel, Fred
<i>Futz</i>	Weiner, Bernard
Gerard, Rolf	White, Edgar
Heifner, Jack	Wilson, Edwin
<i>Hogan's Goat</i>	Woodward, Charles, Jr.

Topical Entries

- | | | |
|---|------------------------------------|---|
| African American theatre | feminist theatre | periodicals/serials |
| agents | Filipino American theatre | Philadelphia |
| AIDS in the American theatre | fires | photographers |
| alternative theatre | folk and festival performance | playbill/program |
| animal impersonation | frontier theatre | pornographic theatre |
| animals as performers | gay and lesbian theatre | puppetry in the U.S. |
| architecture, theatre | Gilbert and Sullivan in America | resident nonprofit professional theatre |
| Asian American theatre | Gypsy Robe | revue |
| Atlanta | Hispanic theatre | San Francisco |
| awards, theatrical | Ibsen on the American Stage | scenic design |
| awscht belt | industrial drama movement | Seattle |
| Boston | international stars and companies | Shakespeare on the American stage |
| Brecht in the American theatre | Los Angeles | Shakespearean festivals |
| burlesque show | magic in the United States | Shaw and the American theatre |
| caricature/caricaturists | medicine shows | showboats |
| copyright | mime/pantomime | societies and associations, theatrical |
| Chautauqua and Lyceum | Minneapolis–St. Paul | sound in the American theatre |
| Chicago | minstrel show | stage lighting |
| Chicano theatre | musical theatre | stock companies |
| children's theatre | Native Americans portrayed onstage | summer stock |
| circus in America | Native American ritual/theatre | support services |
| clubs, theatrical | New Vaudeville | Syndicate, Theatrical |
| collective theatre groups | New York City theatres | tent show |
| community theatre/
Little Theatre movement | nightclubs | Toby |
| costume | nudity | toy theatre, or juvenile drama |
| criticism | Nuyorican theatre | training, actor unions |
| Cuban American theatre | Off-Broadway | vaudeville |
| dance in the American theatre | Off-Off Broadway | Washington, DC |
| documentary theatre | one-person performances | Wild West exhibition |
| dramatic theory | outdoor drama | Yankee theatre |
| economics | pageants/pageantry | Yiddish theatre |
| ethnic theatre | participatory theatre | |
| female/male impersonation | performance art | |

Note to the Reader

Entries are listed alphabetically on a word-by-word basis, ignoring hyphens and apostrophes. Thus “Arch Street Theatre” appears before “architecture”; “de Mille” before “DeBar.”

Names beginning with “Mc” have been ordered as though spelled “Mac.” “St.” has been alphabetized as “Saint.”

Those parts of a person’s name that are or were not commonly used are placed in parentheses: e.g., Boothe (Luce), Clare. Where people adopted different names, the alternative names appear in square brackets after the more familiar one: e.g., Astaire [né Austerlitz], Fred.

Cross-referencing, shown in small capitals, is extensive but not exhaustive; topics are cross-referenced when they can in some obvious way enlighten a specific entry. Initial articles in play titles are not included in cross-references: e.g., *The CRUCIBLE* is found under the letter C.

“Theatre” has been spelled as such unless a proper name is given as Theater (e.g., Guthrie Theater). Careful attention has been paid to such distinctions.