

Contents

| | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|
| <i>Notes on Contributors</i> | <i>page</i> ix |
| <i>Acknowledgments</i> | xiii |
| Introduction <i>Julia Listengarten and Stephen Di Benedetto</i> | I |
| PART I COMMERCIAL AND MAINSTREAM THEATRE | 17 |
| 1 Broadway Post-1945 to 1960: Shifting Perspectives <i>Susan C. W. Abbotson</i> | 19 |
| 2 Bridging the Gap: Broadway and the Experimental from the 1960s to 2020 <i>Cindy Rosenthal</i> | 45 |
| 3 What's Inside? Collaborative Relationships at the Heart of the American Musical <i>Laura MacDonald</i> | 77 |
| 4 Shaping Broadway and Off-Broadway Plays through Collaborations: Playwrights, Directors, Designers, and Companies <i>Jessica Silsby Brater</i> | 104 |
| PART II REGIONAL THEATRE MOVEMENT | 133 |
| 5 Money Matters: Dismantling the Narrative of the Rise of Regional Theatre <i>Elizabeth A. Osborne</i> | 135 |

| | | |
|------|-----------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| viii | <i>Contents</i> | |
| 6 | When and Where They Enter: Black and Brown Voices in American Theatre <i>Faedra Chatard Carpenter</i> | 156 |
| 7 | El Jardín Mágico: Commissions, Collaboration, and New Play Development in American Regional Theatre <i>David A. Crespy</i> | 179 |
| | PART III EXPERIMENTAL THEATRE AND OTHER FORMS OF ENTERTAINMENT | 205 |
| 8 | Experimental Collectives of the 1960s and Their Legacies <i>Timothy Youker</i> | 207 |
| 9 | Post-Avant-Garde Theatre <i>Arnold Aronson</i> | 228 |
| 10 | Populist Provocations and Commercial Cavalcades: Popular Entertainments and the Rise of Mass Mediated Performance <i>Chase Bringardner</i> | 252 |
| | <i>Index</i> | 276 |