Palgrave Studies in Theatre and Performance History is a series devoted to the best of theatre/performance scholarship currently available, accessible, and free of jargon. It strives to include a wide range of topics, from the more traditional to those performance forms that in recent years have helped broaden the understanding of what theatre as a category might include (from variety forms as diverse as the circus and burlesque to street buskers, stage magic, and musical theatre, among many others). Although historical, critical, or analytical studies are of special interest, more theoretical projects, if not the dominant thrust of a study, but utilized as important underpinning or as a historiographical or analytical method of exploration, are also of interest. Textual studies of drama or other types of less traditional performance texts are also germane to the series if placed in their cultural, historical, social, or political and economic context. There is no geographical focus for this series and works of excellence of a diverse and international nature, including comparative studies, are sought.

The editor of the series is Don B. Wilmeth (EMERITUS, Brown University), Ph.D., University of Illinois, who brings to the series over a dozen years as editor of a book series on American theatre and drama, in addition to his own extensive experience as an editor of books and journals. He is the author of several award-winning books and has received numerous career achievement awards, including one for sustained excellence in editing from the Association for Theatre in Higher Education.

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Elizabeth A. Osborne
Staging the People

Community and Identity in the Federal Theatre Project

Elizabeth A. Osborne
To my parents Jack and Mary Ann,
my son Connor,
and all who were a part of the Federal Theatre Project
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Like all large projects, this volume would not have been possible without the help of numerous individuals. My thanks to all and my apologies to anyone I inadvertently leave out.

While working on my PhD at the University of Maryland, College Park, I was fortunate to receive the guidance and mentorship of wonderful professors. Frank Hildy’s passion for theatre history sent me digging into the past. Thank you to Catherine Schuler and Susan Haedicke, whose insightful comments on my work early in my coursework spurred me to streamline my writing and demand logical reasoning. Most of all, Heather Nathans, my advisor and now colleague, seemed to sense when I needed to be pushed, left alone, or sent out into the world. Her energy, love of the archives, unflagging confidence, and phenomenal generosity of time and spirit have proven absolutely invaluable.

From my home in Tallahassee, Florida, my gratitude goes to my colleagues at Florida State University. Lynn Hogan and Cameron Jackson provided administrative support and assistance as I worked toward my goal. Mary Karen Dahl has proven to be a valuable and caring mentor, helping whenever and wherever she could. A special thank you must go to Irma Mayorga and Natalya Baldyga, my good friends and generous colleagues, who served as brainstorming companions, editors, and cheerleaders, graciously offering their time, expertise, and support; you have helped me push my work to a higher level, and I greatly appreciate it. Thank you to Bryan Schmidt, a graduate student at Florida State University, who offered heroic assistance and a persistently positive attitude while helping me to prepare the final manuscript, and to Scott Knowles for his help processing thousands of images. Finally, I would like to thank Florida State University for its generous First Year Assistant Professor Award and Small Grant Awards, which provided financial support for my research.

I have many other colleagues to thank as well. In addition to his fascinating and impeccable scholarship, Barry Witham has proven to be a generous supporter of my work and a tireless advocate for the Federal
Theatre Project; I thank him for blazing the trail that I now follow in my own research. Don Wilmeth, Christopher Bigsby, Brenda Murphy, John Frick, Jonathan Chambers, Cheryl Black, and many more scholars of the American stage have served as inspirations. Lorraine Brown and John O’Connor helped to make research on the Federal Theatre Project possible when, in 1974, they discovered the Library of Congress’s collection of Federal Theatre Project documents in an airplane hangar in Baltimore. The American Theatre and Drama Society has provided an intellectual home for me as well as a community of engaged and invigorating scholars. I also thank those who have supported my work at conferences and in publication: Susan Kattwinkel, Heather Nathans, and Rhona Justice-Malloy have all enhanced my work with their suggestions, questions, and critiques during the editing process.

Many archivists generously gave of their time and wisdom at the National Archives and Records Administration, Library of Congress, George Mason University’s Special Collections & Archives, and the many other archives, universities, public libraries, and historical societies throughout the country that became a part of this study. Their knowledge and willingness to share it repeatedly astounded me. Special thank yous must go to Walter Zvonchekno (Library of Congress), Eugene Morris (National Archives), Leah Donnelly (George Mason University), Pamela Madsen (Harvard Theatre Collection), and Karen Nickeson (Billy Rose Theatre Collection). Individuals at the Oregon Historical Society and the Friends of Timberline also graciously offered their time and assistance during the process. Joanne Bentley, Hallie Flanagan’s stepdaughter, kindly granted permission to use items from her stepmother’s estate. I also appreciate the assistance of Jane Pinzino, Caley Cannon, and Faye Jones at Florida State University.

I must also thank the anonymous peer reviewers who offered such supportive and thoughtful advice on my manuscript. I am indebted to Don Wilmeth, the series editor, and Samantha Hasey, my editor and contact at Palgrave Macmillan, for their sage advice, encouragement, and tireless work on this project!

Finally, I am grateful to my family and friends for their help and confidence. Tim Osborne searched through microfilm, made thousands of copies, and graciously offered his photo and graphics expertise. Erin Smith stepped in when I needed her support as well. Special thanks to my immediate family for their love and support through this process, particularly my parents, Jack and Mary Ann Stees. My father earned a PhD in Microbiology, worked for 25 years and retired, only to become my research assistant and editor. My mother picked up where I could not, caring for
my son when I attended conferences, dashed off to the archives, or labored in the depths of writing. Last, but certainly not least, thank you to my son Connor, whose entire lifetime has been occupied by various stages of this project. Your unconditional support and willingness to leap with me into the process has been more valuable to me than you could ever know.
Abbreviations

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<tr>
<td>CCC</td>
<td>Civilian Conservation Corps</td>
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<tr>
<td>CIO</td>
<td>Congress of Industrial Organizations</td>
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<tr>
<td>CWA</td>
<td>Civil Works Administration</td>
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<tr>
<td>FERA</td>
<td>Federal Emergency Relief Association</td>
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<td>FTP</td>
<td>Federal Theatre Project</td>
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<tr>
<td>GMU</td>
<td>George Mason University</td>
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<tr>
<td>LOC</td>
<td>Library of Congress</td>
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<tr>
<td>NARA</td>
<td>National Archives and Records Administration</td>
</tr>
<tr>
<td>NEA</td>
<td>National Endowment for the Arts</td>
</tr>
<tr>
<td>SWOC</td>
<td>Steel Workers Organizing Committee</td>
</tr>
<tr>
<td>WPA</td>
<td>Works Progress Administration/Works Projects</td>
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<td></td>
<td>Administration</td>
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When quoting from archival texts, I have retained the capitalizations, underlines, and spellings from the original sources. Many of the FTP documents underline play titles, while others use quotation marks or all capital letters.