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RETURN TO THE CAFFE CINO gives a

fresh, exciting portrait of the non-

commercial NY theater scene in the 1960's.

The scene is painted here by a score of short

essays by the artists that were a part of the

creative fission that flared so brightly there

and that still influences so much of today's

theater.

~~Return to the Caffe Cino: Steve Susoyev,~~

~~George Birimisa ...~~

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~~Return to the Caffe Cino: A Collection of Plays and ...~~

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~~Amazon.com: Customer reviews: Return to the Caffe Cino~~

Return To The Caffe Cino by Steve Susoyev. Publication date 2007-01-01 Topics Off-Off Broadway, theatre history, theater history, Collection opensource Language English. Winner of the 2007 Lambda Literary Foundation Book Award (LAMMY) for drama. A collection of over twenty off-off-Broadway plays originally produced at the

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legendary Greenwich ...

~~Return To The Caffe Cino : Steve Susoyev : Free Download ...~~

Return to Caffe Cino, a collection of plays and memoirs edited by Steve Susoyev and George Birimisa “ This Ground Zero of the 1960s was a coffee house, a theatre, a brothel, a temple. a flophouse, a dope ring, a launching pad, an insane asylum, a safe house, and a sleeper cell for an unnamed revolution... ”

~~Return to Caffe Cino | Falcon Books~~

Return to the Caffe Cino From 1958 to 1968, on Cornelia Street in New York City's Greenwich Village, there was a boho meeting place called Caffe Cino. The gay Sicilian-American, Joe Cino (below left) served cappuccinos, cannole and free theatre, and along with Judson Church and La Mama ETC, the tiny joint emerged as

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ground zero for what became known as the Off-Off-Broadway Theatre.

~~Civic Center: Return to the Caffe Cino~~

"Hard bit by the bug, we made a family decision to head North and find the bright lights of Broadway. My Dad was the advance scout. He went ahead of the family by several months, saving money by writing home on anything handy—place mats, the backs of envelopes, and Caffe Cino menus." Walter Michael Harris, from his introductory memoir

~~Return to the Caffe Cino—Moving Finger Press~~

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Caffè Cino is widely recognized as the birthplace of Off-Off-Broadway theater and is also highly significant as a pioneer in the development of gay theater, at a time when it was still illegal to depict homosexuality on stage. In 1958, Joe Cino (1931-1967) rented a ground-story commercial space here, originally intending to operate a ...

~~Caffè Cino — NYC LGBT Historic Sites Project~~

Caffè Cino and off-off-Broadway Founding the Caffè Cino. Joe Cino moved from Buffalo to New York City to become a dancer. In 1958, Cino retired from dancing and rented a storefront at 31 Cornelia Street in Greenwich Village to open a coffeehouse where his friends could socialize. He and his early customers created their own patois of Italian and English. He did not intend Caffè Cino to become a ...

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~~Joe Cino - Wikipedia~~

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Number: 123453482: Notes: "This collection includes two dozen plays introduced at the Cino, memoirs of off-off-Broadway legends, and historic reviews and photographs"--Jacket.

~~Return to the Caffe Cino (Book, 2007)~~
~~[WorldCat.org]~~

Return to the Caffe Cino. ISBN-13: 9780977421411. Publication Date: November, 2006. Assembled Product Dimensions (L x W x H) 9.50 x 6.75 x 1.25 Inches. ISBN-10: 0977421414. Customer Reviews. Write a review. Be the first to review this item! Customer Q&A. Get specific details about this product from customers who own it.

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In the introduction to the anthology Return to the Caffe Cino, editor Steve Susoyev

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writes: “ No two people agree about anything that happened forty-plus years ago at 31 Cornelia Street in New York...

~~The Gay Coffeehouse Where Off-Off Broadway Theater Was ...~~

George Birimisa is the author of Return to the Caffe Cino (4.67 avg rating, 3 ratings, 0 reviews, published 2006), Birimisa (4.00 avg rating, 1 rating, 0...

~~George Birimisa (Author of Return to the Caffe Cino)~~

RETURN TO THE CAFFE CINO gives a fresh, exciting portrait of the non-commercial NY theater scene in the 1960's. The scene is painted here by dozens of short essays by the artists that were a part of the creative fission that flared so brightly there and that still influences so

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H.M. "Harry" Koutoukas (June 4, 1937 – March 6, 2010) was a surrealist playwright, actor and teacher. Along with Sam Shepard, Lanford Wilson, Doric Wilson, Tom Eyan and Robert Patrick, Koutoukas was among the artists who gave birth to the Off-Off Broadway theatre movement of the 1960s and 1970s.

RETURN TO THE CAFFE CINO gives a fresh, exciting portrait of the non-commercial NY theater scene in the 1960's. The scene is painted here by dozens of short essays by the artists that were a part of the creative fission that flared so brightly there and that still influences so much of today's theatre. The eyewitness stories are usually hysterically funny, filled with that sense of freedom that ignited a movement that

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continues today in small independent theaters. And the editors of the anthology have filled the pages with vintage pictures, including one of a fifteen-year-old Bernadette Peters getting her start at the Caffe Cino!

“ It ’ s Magic Time! ” That colorful promise began each performance at the Caffe Cino, the storied Greenwich Village coffeehouse that fostered the gay and alternative theatre movements of the 1960s and launched the careers of such stage mainstays as Sam Shepard, Lanford Wilson, Robert Heide, Harry Koutoukas, Robert Patrick, Robert Dahdah, Helen Hanft, Al Pacino, and Bernadette Peters. As Off-Off-Broadway productions enjoy a deserved resurgence, theatre historian and actor Wendell C. Stone reopens the Cino ’ s doors in this vibrant look at the earliest days of OOB. Rife with insider interviews and

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rich with evocative photographs, *Caffè Cino: The Birthplace of Off-Off-Broadway* provides the first detailed account of Joe Cino's iconic café theatre and its influence on American theatre. A hub of artistic innovation and haven for bohemians, beats, hippies, and gays, the café gave a much-sought outlet to voices otherwise shunned by mainstream entertainment. The Cino's square stage measured only eight feet, but the dynamic ideas that emerged there spawned the numerous alternative theatre spaces that owe their origins to the risky enterprise on Cornelia Street.

Albee and Influence contains essays, written by leading Albee scholars, that focus on literary and philosophical influences on Edward Albee's plays as well as essays on writers and works that Albee influenced.

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"Scrupulously researched, critically acute, and written with care, *Playing Underground* will become a classic account of an era of hard-won free expression." -William Coco

"At last---a book documenting the beginnings of Off-Off Broadway theater. *Playing Underground* is an insightful, illuminating, and honest appraisal of this important period in American theater."

-Rosalyn Drexler, author of *Art Does (Not!) Exist and Occupational Hazard* "An epic movie of an epic movement, *Playing Underground* is a book the world has waited for without knowing it. How precisely it captures the evolution of our revolution! I am amazed by the book's scope and scale, and I bless its author especially for giving two greats, Paul Foster and H. M. Koutoukas, their proper, polar places, and for memorializing such unjustly forgotten masterpieces as Irene Fornes's *Molly's Dream* and Jeff Weiss's *A Funny Walk*

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Home. Stephen Bottoms's vivid evocation of the grand adventure of Off-Off Broadway has woken and broken my heart. It is difficult to believe that he was not there alongside me to breathe the caffeine-nicotine-alkaloid-steeped air." -Robert Patrick, author of *Kennedy's Children* and *Temple Slave* Few books address the legendary age of 1960s off-off Broadway theater. Fortunately, Stephen Bottoms fills that gap with *Playing Underground*---the first comprehensive history of the roots of off-off Broadway. This is a theater whose legacy is still felt today: it was the launching pad for many leading contemporary theater artists, including Sam Shepard, Maria Irene Fornes, and others, and it was a pivotal influence on improv comedy and shows like *Saturday Night Live*. Off-off Broadway groups such as the Living Theatre, La Mama, and Caffe Cino captured the spirit of nontraditional theater with their edgy,

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unscripted, boundary-crossing subjects. Yet, as Bottoms discovers, there is no one set of truths about off-off Broadway to uncover; the entire scene was always more a matter of competing perceptions than a singular, concrete reality. No other author has managed to illuminate this shifting tableau as Bottoms does. Through interviews with dozens of the era's leading playwrights, performers, directors, and critics, he unearths a countercultural theater movement that was both influential and transforming-yet ephemeral and quintessentially of its moment. *Playing Underground* will be a definitive work on the subject, offering a complete picture of an important but little-studied period in American theater.

A spoof of 1930s movie musicals.

In this two-volume work, hundreds of

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alphabetically arranged entries survey contemporary lesbian, gay, bisexual, transgendered, and queer American literature and its social contexts. •

Hundreds of alphabetically arranged entries discuss authors, literary works, movements, genres, and social issues • An alphabetical list of entries offers a quick survey of the encyclopedia's contents • A guide to related topics quickly and conveniently directs readers to entries likely to interest them • Bibliographies for specific entries help students find sources of additional information on specialized topics • A selected, general bibliography directs students to the most helpful print and electronic resources on contemporary LGBTQ American literature

The Scene of Foreplay: Theater, Labor, and Leisure in 1960s New York suggests "foreplay" as a theoretical framework for

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understanding a particular mode of performance production. That mode exists outside of predetermined structures of recognition in terms of professionalism, artistic achievement, and a logic of eventfulness. Foreplay denotes a peculiar way of working and inhabiting time in performance. It is recognized as emblematic of a constellation of artists in the 1960s New York scene, including Ellen Stewart, John Vaccaro, Ruby Lynn Reyner, Jackie Curtis, Andy Warhol, Tom Eyen, Jack Smith, and Penny Arcade. Matching an original approach to historical materials and theoretical reflection, Palladini addresses the peculiar forms of production, reproduction, and consumption developed in the 1960s as labors of love, creating for artists a condition of “preliminarity” toward professional work and also functioning as a counterforce within productive economy, as a prelude where value is not yet assigned to labor. The

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Scene of Foreplay proposes that such labors of love can be considered both as paradigmatic for contemporary forms of precarious labor and also resonating with echoes from marginal histories of the performing arts, in a nonlinear genealogy of queer resistance to ideas of capitalist productivity and professionalism. The book offers much for those interested in performance theory as well as in the history of theater and performance arts in the 1960s.

Diane di Prima: Visionary Poetics and the Hidden Religions reveals how central di Prima was in the discovery, articulation and dissemination of the major themes of the Beat and hippie countercultures from the fifties to the present. Di Prima (1934--) was at the center of literary, artistic, and musical culture in New York City. She also was at the energetic fulcrum of the Beat movement and, with Leroi Jones (Amiri Baraka), edited

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The Floating Bear (1961-69), a central publication of the period to which William S. Burroughs, Jack Kerouac, Allen Ginsberg, Charles Olson, and Frank O'Hara contributed. Di Prima was also a pioneer in her challenges to conventional assumptions regarding love, sexuality, marriage, and the role of women. David Stephen Calonne charts the life work of di Prima through close readings of her poetry, prose, and autobiographical writings, exploring her thorough immersion in world spiritual traditions and how these studies informed both the form and content of her oeuvre. Di Prima's engagement in what she would call "the hidden religions" can be divided into several phases: her years at Swarthmore College and in New York; her move to San Francisco and immersion in Zen; her researches into the I Ching, Paracelsus, John Dee, Heinrich Cornelius Agrippa, alchemy, Tarot, and Kabbalah of the mid-sixties; and

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her later interest in Tibetan Buddhism. Diane di Prima: Visionary Poetics and the Hidden Religions is the first monograph devoted to a writer of genius whose prolific work is notable for its stylistic variety, wit and humor, struggle for social justice, and philosophical depth.

The 1960s to early '70s was a pivotal time for American culture, and New York City was ground zero for seismic shifts in music, theater, art, and filmmaking. The Downtown Pop Underground takes a kaleidoscopic tour of Manhattan during this era and shows how deeply interconnected all the alternative worlds and personalities were that flourished in the basement theaters, dive bars, concert halls, and dingy tenements within one square mile of each other. Author Kembrew McLeod links the artists, writers, and performers who created change, and while some of them didn't

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become everyday names, others, like Patti Smith, Andy Warhol, and Debbie Harry, did become icons. Ambitious in scope and scale, the book is fueled by the actual voices of many of the key characters who broke down the entrenched divisions between high and low, gay and straight, and art and commerce—and changed the cultural landscape of not just the city but the world.

An anthology featuring some of the playwright George Birimisa's own favorite works, including ten of his plays and excerpts from his satirical novel *S&M Gym*. Also included are prose portraits by colleagues, students, friends and rivals.

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