

# Off-Off-Data

**Linking Data from Off-Off Broadway**

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# The Plan

The Off-Off-Data (OOD) project will seek to extend research navigation and discovery of material in various collections and connect the material to the study of theatre, specifically the downtown theatre groups of the 1960s to early 1980s.

Our main research will come from the La MaMa Archives as it is one of the original venues that has extensive items unique to this time period.

Other collections that OOD will look at are NYPL's Billy Rose Theatre Division and New York University's Fales Library & Special Collections.

**LA MAMA**  
**ARCHIVES** DIGITAL COLLECTIONS



New York  
Public  
**Library**

**The Fales**  
**Library**  
**& Special**  
**Collections**  
New York University

# Why Off-Off-Broadway is Special

The term was coined by the Village Voice in 1960

- A catchall phrase to describe the New York theater worlds below Off-Broadway and above Broadway itself

It's origins began due to New York's established theatres no longer offering parts so readily to young actors

The increased commercialization of Off-Broadway had wiped out the apprenticeships once offered to past generations

- Thus many began to perform in smaller venues such as cafes, churches, and basements
- There was also a counterculture taking place within the downtown arts world at the same time

Most of the venues stretched from Greenwich Village to the East Village



# Off-Off-Broadway Venues & Companies

The core of the movement consisted of four venues and two companies:

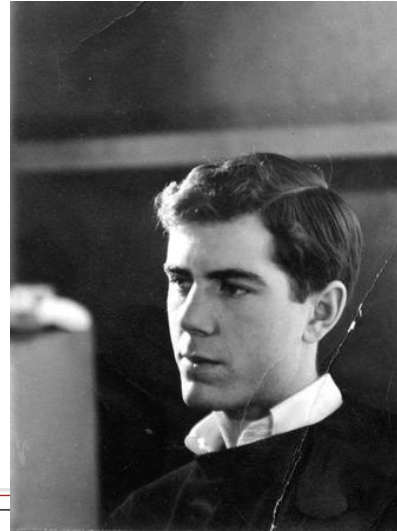
- Caffe Cino
- Judson Poets' Theatre
- La Mama ETC
- Theatre Genesis
- The Open Theatre
- Play-House of the Ridiculous



# Michael Townsend Smith, The Village Voice, La MaMa

## Connecting the Dots

- Smith wrote theatre reviews for the Village Voice
- Reviewed Jeff Weiss show of *And that's how the Rent Gets Paid* pt 2 in 1973



### Review of "And That's How the Rent Gets Paid, Part II"

Description:

Document format: Written Reviews

Date published: April 26 1973

Language: English

Identifier: OBJ.1973.0143

Alternative measurements: 13 column inches

#### Related Entities

[Ricardo Martinez](#) (describes)

[Michael Smith](#) (author)

[Village Voice](#) (publisher)

[Jeffrey Weiss](#) (describes)

#### Related Work

[And That's How The Rent Gets Paid, Part Two](#)

#### Related Production

[And That's How The Rent Gets Paid, Part Two \(1973\)](#)

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## theatre journal

by Michael Smith

Jeff Weiss, virtually alone, makes a remarkable range of theatre. Two other actors appear briefly, strangely, like crazy characters on the street. A few objects are set up—a clothesline with odd things hung on it, a ladder, a chair, a table with a candle, a candy rabbit, a seashell. It's less a set than a collection of amulets, or the furniture of the playwright-actor's mind. Tight preoccupied spotlights melt from one color to another, grudgingly picking him out of oblivion, making the eyes work to see as the mind and sympathies are drawn to follow though shocked, appalled, frightened—and then in the next instant all is bright, outwardly sensible, the pity and terror all but gone, and we are watching broad, hilarious satire or, for all we know, a play.

“... AND THAT'S HOW THE RENT GETS PAID, PART TWO” is another visit with Jeff Weiss at home in his imagination and at loose in the world. It's a horror show, and simultaneously a display of astonishing virtuosity. The show is basically a collection of skits. He picks up the shell and holds it to his ear; it becomes a telephone and he's in the middle of a conversation. He goes to audition at the Public Theatre and becomes half a dozen characters—the forebly hick stage

do his best, not an image but a person. Also a character on the stage, don't forget. A little glimpse of Greenwich Avenue: a middle-class Village gay gets talking to a well-built stranger, a sweetly shy, innocently enthusiastic, healthily physical Finnish gymnast visiting New York; but back at the apartment the Finn slowly transforms into a calculating psychopath, rapacious, ultimately murderous. The fact that Weiss does it by himself deliteralizes the unacceptably factual, makes it playout in our heads like a nightmare—it's not really happening, but it feels more real than if it were. There are quite a few more pieces, large and small, and at intermission Weiss, in yet another charming, fast-talking character, sells peanuts to the audience. That's how the rent gets paid, and the peanuts are good.

Weiss is a phenomenally skillful

conspires to ignore. He plays treacherous games with our dulled sympathies: he enters down a fortuitous staircase, trips, falls, and you're sure he's hurt himself. No, he's acting. If it were real, who would get up and help him? There's a didactic edge to his trickery. You are brilliantly entertained, then suddenly someone is being terrorized, crushed, killed, and you don't know who's doing it, who's the victim, who's the passive passer-by. Again and again, often at extremes of intensity and psychic risk, the latest mask is suddenly not a mask but a person's face. You think he's crazy, he's gone too far out, and then in a flash he has juxtaposed that reality with two or three others equally demented but different, linked by impeccable technical control.

It's like a circus act or a gypsy con, and thus a very basic form of play. It is intensely personal, and the imaginative and emotional levels are as strong as the physical. Weiss is a great idiosyncratic performer, in a class with Marcel Marceau or Lenny Bruce. His persona is demonic and frightening. Sometimes he certainly goes too far and is really offensive, and his hypersensitivity and preoccupation with horror are sometimes hard to swallow. One part of the second act, in which Graham Timbs convincingly takes part, reminded me of Leonard Melfi's “The Shirt,” and seemed gratuitously violent. Often too, though

# And That's How the Rent Gets Paid

The show has had several renditions and played at different venues throughout the years.

1966 – La MaMa

1973 – La MaMa

1979 – La MaMa

1984 – Performing Garage

2015 – The Kitchen

## LA MAMA ARCHIVES DIGITAL COLLECTIONS

How to Use This Site

search



Browse by: [Keywords](#) [People/Groups](#) [Object type](#) [Productions](#) [Tours/Venues](#) [Works](#)

### Work: And That's How The Rent Gets Paid

<small>Small Poster: "And That's How the Rent Gets Paid" OBJ.1966.007</small>	<small>Review of "And That's How the Rent Gets Paid" OBJ.1966.008</small>	<small>Production Photographs: "And That's How The Rent Gets Paid" OBJ.1966.0130</small>	<small>Program: "And That's How the Rent Gets Paid" (1966) OBJ.1966.0518</small>
<small>Clipping: "The Pop Scene: Talented Actor Choses..." OBJ.1967.0118</small>	<small>Photo-Essay about Off-Broadway OBJ.1968.0015</small>	<small>Playwright File: Jeff Weiss OBJ.1969.0470</small>	<small>DVD (Access Copy): "And That's How the Rent Gets Paid" OBJ.1973.0444</small>
<small>DVD (Access Copy): "And That's How the Rent Gets Paid" OBJ.1973.0445</small>	<small>Reviews: "And That's How the Rent Gets Paid" (1973) OBJ.1979.0008</small>		

**Identifier:** WORK.1966.0003

**Description:** Jeff Weiss's first one-man play. "Welcoming the audience into his 'home,' [Weiss] regaled them with tales of his attempts to raise the cash to pay his back rent, while indulging tangentially in [an array of stories and other interludes]. Full of ad-libs and improvised asides, Weiss performance [in the show's debut in August 1966] was as compelling as a good stand-up routine, but it also grew increasingly disturbing, as the exhibition of wit gave way to the exhibition ... [more]

**Related Entity**

Jeffrey Weiss (playwright)

**Related Productions**

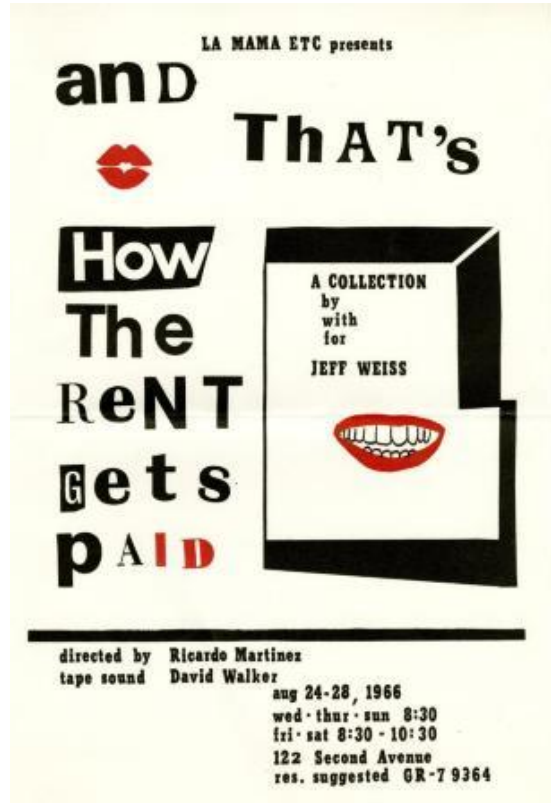
And That's How The Rent Gets Paid (1966)  
And That's How The Rent Gets Paid, Part Two (1973)  
And That's How The Rent Gets Paid (1979)

**Related Work**

And That's How The Rent Gets Paid, Part Two



# Promotional Material



## EVENT

### Jeff Weiss & Richard C. Martinez: And That's How the Rent Gets Paid

Archived Event

Jul 14-Jul 16, 2015

No Longer Showing.

It's happening again! The 2015 performance of *And That's How the Rent Gets Paid*, the acclaimed, collaborative, serial performance, written by **Jeff Weiss** and **Richard C. Martinez**, will be presented over the course of three evenings. This long-running collaborative work appeared and reappeared in New York City (and Allentown, PA) under many titles from the 1980s on: *And That's How the Rent Gets Paid*, *Hot Keys*, *Come Clean*, *The Confessions of Conrad Gerhardt*, and *Spriting Offensive*. In the original performance of the work, Weiss performed all the roles, but over time he and Martinez began casting actors and non-actors, and by 2008 hundreds of people had performed alongside Weiss in this perverse, scary, hilarious, sex-filled, and sexy serial drama that follows a charming serial killer through the queer underbelly of the city. Conrad Gerhardt, sometimes in tandem with his alter ego Bjorn Zoltar and, in later iterations, his son Billy, who is a hustler and also a serial killer, moves gloriously, passionately, and violently through show business from the stage to Walt Disney as well as through the AIDS crisis (referred to as the "ain't" in Weiss and Martinez's dramas).

Showing at Good Medicine & Company, the storefront theater that Weiss and Martinez ran out of their 10th Street apartment, and also at Café Cino, La Mama, the Performing Garage, Naked Angels, and PS122, these serials were celebrated by loyal audiences and participants.

**July 14-16, 7pm**  
**Tickets \$15**

**Brooke O'Harra**, **Nicky Paraiso**, and **Kate Valk** have banded together with the support of The Kitchen to stage these evenings of Weiss and Martinez's work. They have assembled a cast of about 50 people, many of who worked with Weiss and Martinez in the '80s and '90s, to reengage the work. Weiss will appear in the production, in various cameo performances, throughout the three-day run.

Directed by Brooke O'Harra. Musical direction by Nicky Paraiso.

The project is made possible with support in part by public funds from New York City Department of Cultural Affairs in partnership with the City Council and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

# Tracking Data

## And That's How the Rent Get's Paid (parts 1-4)

August 26, 1966		1973		1979		1984		July 14 - 16 2015	
pt. 1	pt. 2	pt. 1	pt. 2	pt. 4	pt. 1	pt. 4	pt. 1	pt. 1	pt. 1
Directed by Ricardo Martinez	Directed by Jeffery Weiss			Performed by Jeff Weiss				Directed by Brooke O'Harra	
Sound by David Walker	Light Designer Michael Trammel	Performed by Jeffrey Weiss		Performance House: Wooster Group				Musical direction by Nicky Paraiso	
Poster designer Unkown	Contributor Graham Timbs	Performed by Nicky Praiso		Dorothy Cantewell				Cameo by Jeff Weiss	
Photographer Unkown	Contributor Nancy Nichols	Reviewed by Elinor Fuchs		Jesse Allen				Performed by Greg Mehrten	
		Publisher The Soho Wkly (May 31, 1979)		John Bernd				Performed by Jeff Fletcher	
Performer Jeff Weiss	Camera by Amnon Ben Nomis	Reviewed by Johns Patterson		Williem Dafoe				Performed by Kate Valk	
Performed at La MaMa	Reviewed by Michael Smith	Reviewed by Johns Patterson		Jonathan Freeman				Performed by Mary Shultz	
	Publisher Village Voice (April 26, 1973)	Publisher The Villager (June 7, 1979)		Keith McDermot				Reviewed by Jim Fletcher	
<b>La MaMa</b>	Performed at La Mama	Performed at La Mama		Nicky Paraiso				Publisher Bomb Magazine (September 15, 2015)	
	<b>La MaMa</b>	<b>La MaMa</b>		Nancy Reilly				Performed at The Kitchen	
				Perell Robinson					
				Mary Schultz					
				Kate Valk					
				Ron Vawter					<b>The Kitchen</b>
				Jon B. Walker					
				Sturgess Warner					
				Reviewed by Mel Gussow					
				Publisher New York Times (August 30, 1984)					
				Performed at Performing Garage					

Performing Garage

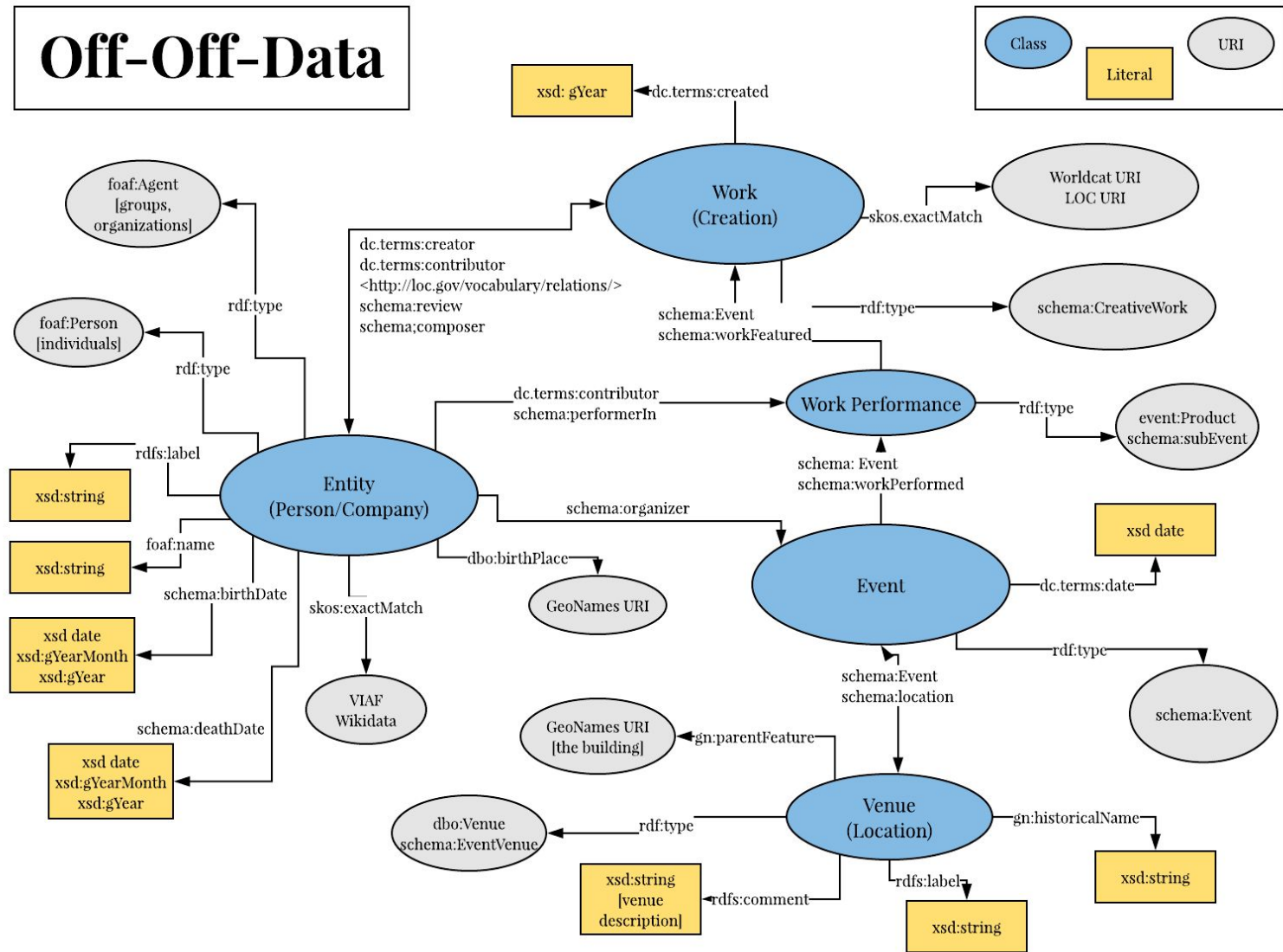


# Blueprint

## Off-Off-Data

This graph represents the types of relationships between Classes, URIs, and Literals.

For example, a work created by a playwright uses the Dublin Core term of 'created' and offers gYear as to the year it was made.



# Triple Building

## Subject

## Predicate

## Object

<b>Michael Smith</b> <a href="https://www.wikidata.org/wiki/Q6834939">https://www.wikidata.org/wiki/Q6834939</a>	<b>works for</b> <a href="http://schema.org/worksFor">http://schema.org/worksFor</a>	<b>Village Voice</b> <a href="https://www.wikidata.org/wiki/Q876158">https://www.wikidata.org/wiki/Q876158</a>
<b>Michael Smith</b> <a href="https://www.wikidata.org/wiki/Q6834939">https://www.wikidata.org/wiki/Q6834939</a>	<b>wrote review</b> <a href="http://schema.org/Review">http://schema.org/Review</a>	<b>And That's How the Rent Gets Paid</b> ?
<b>Jeff Weiss</b> <a href="https://www.wikidata.org/wiki/Q6175246">https://www.wikidata.org/wiki/Q6175246</a>	<b>performed at</b> <a href="http://schema.org/workPerformed">http://schema.org/workPerformed</a>	<b>La MaMa</b> <a href="https://www.wikidata.org/wiki/Q3119375">https://www.wikidata.org/wiki/Q3119375</a>

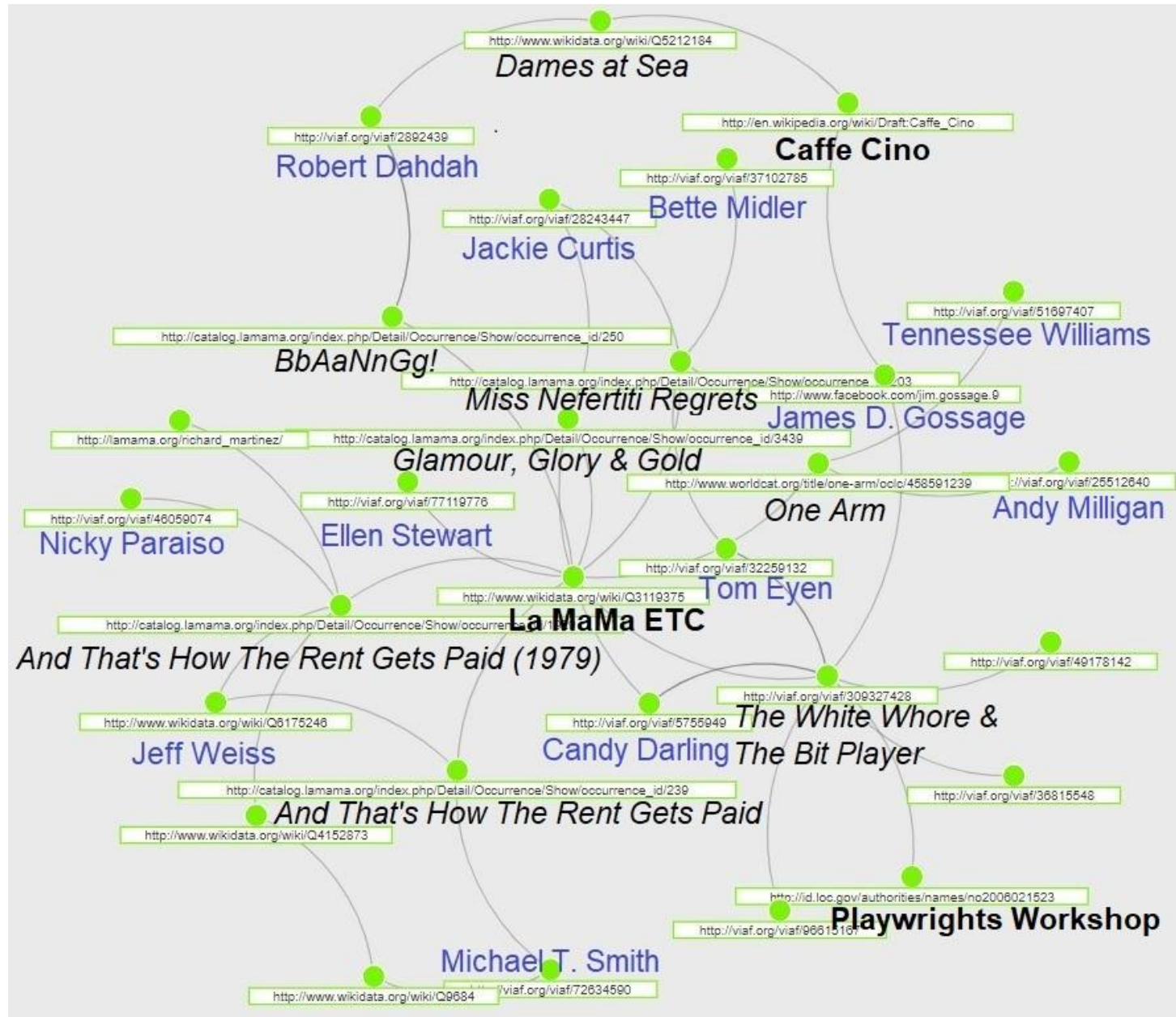




# OOD Graph

This visualization shows a sample of relations between La MaMa ETC and the Caffe Cino.

Due to the volume of data pertaining to the La MaMa Archives, the subject becomes visually centralized on the graph.



# Problem

## Library Research Guide for Finding Manuscripts and Archival Collections

- Home
- Harvard Collections
- Online/Microfilm/Printed Copies
- Finding Collections in U.S. Repositories**
- Contents
- Introduction
- Additional Sources
- Subject Guides (U.S.)
- Boston-Area Repositories List

### Contents

- Introduction
- The Four Main Databases
  - WorldCat
  - ArchiveGrid
  - Social Networks and Archival Context Project (SNAC)
  - Archive Finder
- Additional Sources
  - Regional and state-level databases include archival descriptions. Where you have a geographical focus (approach) for your search
  - Some repositories post records only on their own websites. Unless you know of likely repositories, there are a variety of techniques for searching Google.
  - Subject-based guides compiled by specialists.
  - Biographical Dictionaries
  - Early (pre-NUCMC) Resources
  - Direct Inquiry

WorldCat feeds both ArchiveGrid and SNAC with data through contributed MARC records. So, it can be said that archival research is being driven by bibliographic standards and conformity to the authority of the Library. In this four-part federated search model, if your subject is not “registered” via WorldCat, you most likely will not be able to locate the records or find proof of your subject’s existence.



# Problem

## [SNAC search results for Off-Off-Broadway:](#)

History Notes: 0

Archival Collections: 1

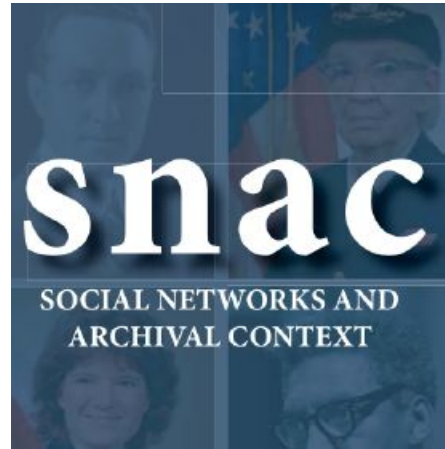
Related Resources: 0

Related External Links: 0

People: 0

Families: 0

Organizations: 0



## [ArchiveGrid search results for Off Off-Broadway:](#)

Total: 2,519 returns filtered by People, Group, Places, Archives, Archive Locations, Topics lacking entity description.

## [WorldCat search results for Off Off-Broadway and filtered by "archival material":](#)

51 results

No immediate mention of La MaMa Experimental Theatre Club.

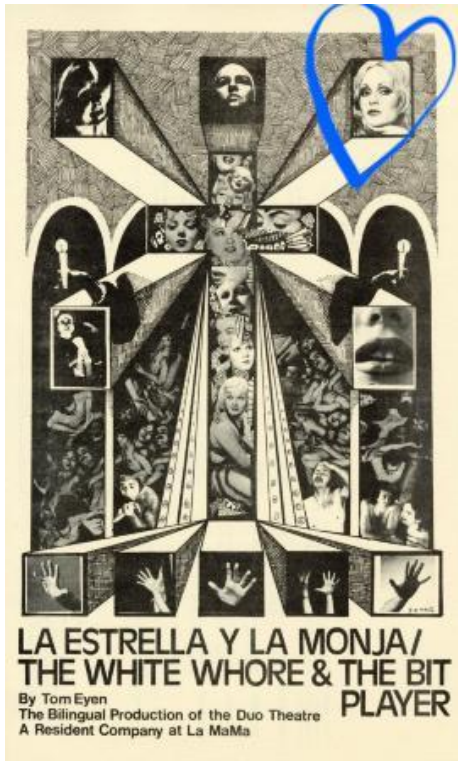


## [Archive Finder:](#)

Private access.



# Candy says, ... That's not cool!



Even if a person may be found within the scope of WorldCat, not all terms that can be applied are applied.

Among the 2,519 search results in ArchiveGrid for “**Off Off-Broadway**” only four results are present for “**Gay men**” (2) and “**Gay actors**” (2). What about “**Lesbian women**” and “**Lesbian actors**?”

Even though Candy Darling played in Tom Eyan’s “La Estrella y La Monja / The White Whore and the Bit Player” she is not listed in the people filter of ArchiveGrid and neither is “**Transgender Women**” or “**Transgender Actors**” for that matter.



Tom Eyan & Candy D.

# Double Trouble!

This play occurs in two languages and each role is doubled for each language.

THE  
**DUO THEATRE PRODUCTION**  
**LA ESTRELLA Y LA MONJA**  
**THE WHITE WHORE & THE BIT PLAYER**  
 TOM EYEN'S  
 AT LA MAMA ETC

CANDY DARLING PLAYS WHITE WHORE AT LA MAMA

Duo Theatre will be presenting from January 17 "The White Whore and the Bit Player" by Tom Eyen at La Mama ETC. This will be a bi-lingual production and the schedule will be the following:

<u>ENGLISH</u>		<u>SPANISH</u>
Thursdays - 10:00 P.M.		Wednesdays - 10:00 P.M.
Saturdays - 10:00 P.M.		Fridays - 10:00 P.M.
Sundays - 10:00 P.M.		Sundays - 4:00 P.M.
Tuesdays - 10:00 P.M.		Monday 10:00 P.M.

Miss Candy Darling will be playing the Whore and Miss Har Commis

SUBJECT	PREDICATE	OBJECT	PREDICATE	OBJECT	OBJECTIVE
Elen Stewart Q2655090	Executive Director rsh3@duo.org	La Mama Experimental Theater Company http://www.exptat.org/06/01/1875			
Tom Eyen http://vial.org/vial02259132	is creator rsh3@duo.org	La Estrella y la Monja / The White Whore and the Bit Player http://vial.org/vial020927428		the Whore and Miss Graciela	Spanish production.
Manuel Martin http://vial.org/vial026815548	directs schemer@duo.org	La Estrella y la Monja / The White Whore and the Bit Player http://vial.org/vial020927428	performed at http://vial.org/vial020927428		
Duo Multicultural Arts Center ?	presents music/presents	La Estrella y la Monja / The White Whore and the Bit Player http://vial.org/vial020927428			
Candy Darling http://vial.org/vial5756949	plays sac Role	the Whore	in dcterms:isPartOf	La Estrella y la Monja / The White Whore and the Bit Player http://vial.org/vial020927428	language dcterms:language
Mica Hernandez Colorado http://vial.org/vial196615167	plays sac Role	the Nun	in dcterms:isPartOf	La Estrella y la Monja / The White Whore and the Bit Player http://vial.org/vial020927428	language dcterms:language
Shirley Abbau http://vial.org/vial778158384	plays sac Role	the Whore	in dcterms:isPartOf	La Estrella y la Monja / The White Whore and the Bit Player http://vial.org/vial020927428	language dcterms:language
Graciela Mica ?	plays sac Role	the Nun	in dcterms:isPartOf	La Estrella y la Monja / The White Whore and the Bit Player http://vial.org/vial020927428	language dcterms:language



# Lessons Learned

Archivists have a hard time documenting the performing arts

The Off-Off-Broadway movement lives in people's memories and documentation wasn't always recorded

Finding and making connections



Fred McCarren  
Stewart, Cino: Mama and Papa

**Thank you!**



*A Vanity Happening*

*or*

*My Regards to*

*Live*

*44 Broadway*



*Handwritten signature in green ink.*

*Jimmy O'Connell  
The White Horse  
the 1st Player*

*Photocal*

*02/25/1968*

*© Playwrights Club*



*059 19/1968*