

LOST BROADWAY THEATRES



NICHOLAS VAN HOOGSTRAATEN

Lost Broadway Theatres

Nicholas Van Hoogstraten



Lost Broadway Theatres:

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The Immigrant Scene Sabine Haenni, 2008 Yiddish melodramas about the tribulations of immigration German plays about alpine tourism Italian vaudeville performances Rubbernecking tours of Chinatown In the New York City of the late nineteenth and early twentieth centuries these seemingly disparate leisure activities played similar roles mediating the vast cultural demographic and social changes that were sweeping the nation's largest city In *The Immigrant Scene* Sabine Haenni reveals how theaters in New York created ethnic entertainment that shaped the culture of the United States in the early twentieth century Considering the relationship between leisure and mass culture *The Immigrant Scene* develops a new picture of the metropolis in which the movement of people objects and images on screen and in the street helped residents negotiate the complexities of modern times In analyzing how communities engaged with immigrant theaters and the nascent film culture in New York City Haenni traces the ways in which performance and cinema provided virtual mobility ways of navigating the socially complex metropolis and influenced national ideas of immigration culture and diversity in surprising and lasting ways

Historical Dictionary of American Theater James Fisher, Felicia Hardison Londré, 2017-11-22 This book covers the history of theater as well as the literature of America from 1880-1930 The years covered by this volume features the rise of the popular stage in America from the years following the end of the Civil War to the Golden Age of Broadway with an emphasis on its practitioners including such diverse figures as William Gillette Mrs Fiske George M Cohan Maude Adams David Belasco George Abbott Clyde Fitch Eugene O'Neill Texas Guinan Robert Edmond Jones Jeanne Eagels Susan Glaspell *The Adlers* and the Barrymores Tallulah Bankhead Philip Barry Maxwell Anderson Mae West Elmer Rice Laurette Taylor Eva Le Gallienne and a score of others Entries abound on plays of all kinds from melodrama to the newly embraced realistic style ethnic works Irish Yiddish etc and such diverse forms as vaudeville circus minstrel shows temperance plays etc This second edition of *Historical Dictionary of American Theater* Modernism covers the history of modernist American Theatre through a chronology an introductory essay and an extensive bibliography The dictionary section has over 2 000 cross-referenced entries on actors and actresses directors playwrights producers genres notable plays and theatres This book is an excellent access point for students researchers and anyone wanting to know more about the American Theater in its greatest era

Historical Dictionary of Contemporary American Theater: 1930-2010 James Fisher, 2011-06-01 From legends like Eugene O'Neill Tennessee Williams and Arthur Miller to successful present-day playwrights like Neil LaBute Tony Kushner and David Mamet some of the most important names in the history of theater are from the past 80 years Contemporary American theater has produced some of the most memorable

beloved and important plays in history including *Death of a Salesman* *A Streetcar Named Desire* *Barefoot in the Park* *Our Town* *The Crucible* *A Raisin in the Sun* and *The Odd Couple* *Historical Dictionary of Contemporary American Theater* presents the plays and personages movements and institutions and cultural developments of the American stage from 1930 to 2010 a period of vast and almost continuous change It covers the ever changing history of the American theater with emphasis on major movements persons plays and events This is done through a chronology an introductory essay an extensive bibliography and over 1 500 cross referenced dictionary entries This book is an excellent access point for students researchers and anyone wanting to know more about the history of American theater **At This Theatre** Louis Botto,2010-12-01 Theatregoers favorite history of Broadway is back in an updated and expanded 2010 edition including more than 500 color production photos vintage archival photos and Playbill covers from all forty currently operating Broadway theatres Thirty eight of the original chapters have been expanded to cover all the shows that have opened in the ten years since the popular 2000 edition with two new chapters added to include Broadway theatres recently refurbished and returned to life This unique chronicle is the first work to present a detailed theatre by theatre roundup of players and productions that have enchanted audiences at Broadway s great playhouses from 1900 to 2010 The work is an expanded treatment of *At This Theatre* the popular feature in Playbill s Broadway theatre programs *At This Theatre* offers playgoers instant nostalgia by listing notable hits and some famed fiascos that have played through the years in the theatre that they are attending The book also pays tribute to the distinguished impresarios who built and managed these houses and the brilliant architects and interior designers who created them The original 1984 edition was created by Playbill senior editor Louis Botto Botto worked with editor Robert Viagas on the 2000 update With the third edition Botto has passed the author torch to Viagas who founded Playbill com and the acclaimed Playbill Broadway Yearbook series and who has written the updates in Botto s style

Theatre World 1990-1991 John Willis,2000-02 Theatre World Theatre World the statistical and pictorial record of the Broadway and off Broadway season touring companies and professional regional companies throughout the United States has become a classic in its field The book is complete with cast listings replacement producers directors authors composers opening and closing dates song titles and much much more There are special sections with biographical data obituary information listings of annual Shakespeare festivals and major drama awards

The Indian Territory Journals of Colonel Richard Irving Dodge Richard Irving Dodge,Will Rogers,1996 These journals also provide insight into Dodge s character with reports of his official duties as a military man and of several landmark events in his family life Extensive commentaries and notes by Wayne R Kime provide further detail including a history of Cantonment North Fork Canadian River a six company post Dodge established and commanded in the region **BOOK JACKET** **Strange Duets** Kim

Marra,2009-05 Autocratic male impresarios increasingly dominated the American stage between 1865 and 1914 Many rose from poor immigrant roots and built their own careers by making huge stars out of undiscovered Anglo identified actresses

Reflecting the antics of self made industrial empire builders and independent challenging New Women these theatrical potentates and their proteges gained a level of wealth and celebrity comparable to that of Hollywood stars today In her engaging and provocative *Strange Duets* Kim Marra spotlights three passionate impresario actress relationships of exceptional duration that encapsulated the social tensions of the day and strongly influenced the theatre of the twentieth century Augustin Daly and Ada Rehan Charles Frohman and Maude Adams and David Belasco and Mrs Leslie Carter reigned over legitimate Broadway theatre the venue of greatest social cachet for the monied classes Unlike impresarios and actresses in vaudeville and burlesque they produced full length spoken drama that involved special rigors of training and rehearsal to sustain a character's emotional truth as well as a high level of physical athleticism and endurance Their efforts compelled fascination at a time when most people believed women's emotions were seated primarily in the reproductive organs and thus were fundamentally embodied and sexual in nature While the impresario ostensibly exercised full control over his leading lady showing fashionable audiences that the exciting but unruly New Woman could be both tamed and enjoyed she acquired a power of her own that could bring him to his knees Kim Marra combines methods of cultural gender and sexuality studies with theatre history to explore the vexed mutual dependency between these status seeking Svengalis and their alternately willing and resistant leading ladies She illuminates how their on and off stage performances highly charged in this Darwinian era with racial as well as gender sexual and class dynamics tapped into the contradictory fantasies and aspirations of their audiences Played out against a backdrop of enormous cultural and institutional transformation the volatile romance of Daly and Rehan closeted homosexuality of Frohman and Adams and carnal expiations of Belasco and Carter produced strange duets indeed

Drop Dead Hillary Miller, 2016-10-15 Winner 2017 American Theater and Drama Society John W Frick Book Award Winner 2017 ASTR Barnard Hewitt Award for Outstanding Research in Theater History Hillary Miller's *Drop Dead Performance in Crisis 1970s New York* offers a fascinating and comprehensive exploration of how the city's financial crisis shaped theater and performance practices in this turbulent decade and beyond New York City's performing arts community suffered greatly from a severe reduction in grants in the mid 1970s A scholar and playwright Miller skillfully synthesizes economics urban planning tourism and immigration to create a map of the interconnected urban landscape and to contextualize the struggle for resources She reviews how numerous theater professionals including Ellen Stewart of La MaMa E T C and Julie Bovasso Vinnette Carroll and Joseph Papp of The Public Theater developed innovative responses to survive the crisis Combining theater history and close readings of productions each of Miller's chapters is a case study focusing on a company a production or an element of New York's theater infrastructure Her expansive survey visits Broadway Off Off Off Coney Island the Brooklyn Academy of Music community theater and other locations to bring into focus the large scale changes wrought by the financial realignments of the day Nuanced multifaceted and engaging Miller's lively account of the financial crisis and resulting transformation of the performing arts community offers an essential chronicle of

the decade and demonstrates its importance in understanding our present moment

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