

Lights On Broadway A Theatrical Tour From A To Z With Cd

Song of Spider-ManVanity FairBright Lights, Big ChangesSense of OccasionVanity Fair. 1-45, 1913-36. N.Y. Reprint EdThe Hirschfeld CenturyInclude Me OutDrafting for the TheatreRegional TheatreSingular SensationGhost LightLulu the Broadway MouseAladdin (Songbook)Theatrical WorldsThe Julius Cahn-Gus Hill Theatrical Guide and Moving Picture DirectoryHow Does the Show Go OnThe Complete Book of 1940s Broadway MusicalsStage Lighting DesignPostcards from Times SquareA Tender ThingThe Old NeighborhoodRazzle DazzleScribner's Magazine Vanity FairOpportunities in Theatrical Design and Production Julius Cahn's Official Theatrical GuideBlue-Collar BroadwayFrom Birdland to BroadwayLighting DimensionsForgotten Designers Costume Designers of American Broadway Revues and Musicals From 1900-1930The Lambs Theatre ClubThe Untold Stories of BroadwayFortune in My EyesTheatrical SpaceFinding RogerAlong BroadwayBeyond BroadwayTheatre ArtsIf I Were a Movie StarBillboard

Song of Spider-Man

A Hollywood Golden Age celebrity candidly discusses his work on such films as Strangers on a Train and They Live By Night, his efforts to break his contract in order to work on Broadway, and his intimate relationships with such figures as Leonard Bernstein, Ava Gardner, and Helen Hayes. Reprint. 15,000 first printing.

Vanity Fair

"Tales from the world's most famous theaters"--Cover.

Bright Lights, Big Changes

(Easy Piano Songbook). Matching folio to Disney's animated film featuring songs from Alan Menken, Howard Ashman and Tim Rice. 7 songs in all, including: One Jump Ahead * Prince Ali * Friend Like Me * A Whole New World * and more. Complete with full-color art from the movie.

Sense of Occasion

Ratatouille meets Broadway in this charming new middle grade novel about a little mouse with big dreams. Lulu is a little girl with a very big dream: she wants to be on Broadway. She wants it more than anything in the world. As it happens, she

lives in Broadway's Shubert Theatre; so achieving her dream shouldn't be too tricky, right? Wrong. Because the thing about Lulu? She's a little girl mouse. When a human girl named Jayne joins the cast of the show at the Shubert as an understudy, Lulu becomes Jayne's guide through the world of her theatre and its wonderfully kooky cast and crew. Together, Jayne and Lulu learn that sometimes dreams turn out differently than we imagined; sometimes they come with terms and conditions (aka the company mean girl, Amanda). But sometimes, just when we've given up all hope, bigger and better dreams than we'd ever thought could come true, do.

Vanity Fair. 1-45, 1913-36. N.Y. Reprint Ed

The idea of American musical theatre often conjures up images of bright lights and big city, but its lifeblood is found in amateur productions at high schools, community theatres, afterschool programs, summer camps, and dinner theatres. In *Beyond Broadway*, author Stacy Wolf looks at the widespread presence and persistence of musical theatre in U.S. culture, and examines it as a social practice - a live, visceral experience of creating, watching, and listening. Why does local musical theatre flourish in America? Why do so many Americans continue to passionately engage in a century-old artistic practice that requires intense, person-to-person collaboration? And why do audiences still flock to musicals in their hometowns? Touring American elementary schools, a middle school performance festival, afterschool programs, high schools, summer camps, state park outdoor theatres, community theatres, and dinner theatres from California to Tennessee, Wolf illustrates musical theatre's abundance and longevity in the U.S. as a thriving social activity that touches millions of lives.

The Hirschfeld Century

There is a superstition that if an emptied theater is ever left completely dark, a ghost will take up residence. To prevent this, a single "ghost light" is left burning at center stage after the audience and all of the actors and musicians have gone home. Frank Rich's eloquent and moving boyhood memoir reveals how theater itself became a ghost light and a beacon of security for a child finding his way in a tumultuous world. Rich grew up in the small-townish Washington, D.C., of the 1950s and early '60s, a place where conformity seemed the key to happiness for a young boy who always felt different. When Rich was seven years old, his parents separated--at a time when divorce was still tantamount to scandal--and thereafter he and his younger sister were labeled "children from a broken home." Bouncing from school to school and increasingly lonely, Rich became terrified of the dark and the uncertainty of his future. But there was one thing in his life that made him sublimely happy: the Broadway theater. Rich's parents were avid theatergoers, and in happier times they would listen to the brand-new recordings of *South Pacific*, *Damn Yankees*, and *The Pajama Game* over and over in their living room. When his mother's remarriage brought about turbulent changes, Rich took refuge in these same records, re-creating the shows in his imagination, scene by scene. He started collecting Playbills, studied fanatically the theater listings in *The New York Times*

and Variety, and cut out ads to create his own miniature marquees. He never imagined that one day he would be the Times's chief theater critic. Eventually Rich found a second home at Washington's National Theatre, where as a teenager he was a ticket-taker and was introduced not only to the backstage magic he had dreamed of for so long but to a real-life cast of charismatic and eccentric players who would become his mentors and friends. With humor and eloquence, Rich tells the triumphant story of how the aspirations of a stagestruck young boy became a lifeline, propelling him toward the itinerant family of theater, whose romantic denizens welcomed him into the colorful fringes of Broadway during its last glamorous era. Every once in a while, a grand spectacle comes along that introduces its audiences to characters and scenes that will resound in their memories long after the curtain has gone down. Ghost Light, Frank Rich's beautifully crafted childhood memoir, is just such an event.

Include Me Out

I am down to a pencil, a pen, and a bottle of ink. I hope one day to eliminate the pencil. Al Hirschfeld redefined caricature and exemplified Broadway and Hollywood, enchanting generations with his mastery of line. His art appeared in every major publication during nine decades of the twentieth and twenty-first centuries, as well as on numerous book, record, and program covers; film posters and publicity art; and on fifteen U.S. postage stamps. Now, The Hirschfeld Century brings together for the first time the artist's extraordinary eighty-two-year career, revealed in more than 360 of his iconic black-and-white and color drawings, illustrations, and photographs—his influences, his techniques, his evolution from his earliest works to his last drawings, and with a biographical text by David Leopold, Hirschfeld authority, who, as archivist to the artist, worked side by side with him and has spent more than twenty years documenting the artist's extraordinary output. Here is Hirschfeld at age seventeen, working in the publicity department at Goldwyn Pictures (1920–1921), rising from errand boy to artist; his year at Universal (1921); and, beginning at age eighteen, art director at Selznick Pictures, headed by Louis Selznick (father of David O.) in New York. We see Hirschfeld, at age twenty-one, being influenced by the stylized drawings of Miguel Covarrubias, newly arrived from Mexico (they shared a studio on West Forty-Second Street), whose caricatures appeared in many of the most influential magazines, among them Vanity Fair. We see, as well, how Hirschfeld's friendship with John Held Jr. (Held's drawings literally created the look of the Jazz Age) was just as central as Covarrubias to the young artist's development, how Held's thin line affected Hirschfeld's early caricatures. Here is the Hirschfeld century, from his early doodles on the backs of theater programs in 1926 that led to his work for the drama editors of the New York Herald Tribune (an association that lasted twenty years) to his receiving a telegram from The New York Times, in 1928, asking for a two-column drawing of Sir Harry Lauder, a Scottish vaudeville singing sensation making one of his (many) farewell tours, an assignment that began a collaboration with the Times that lasted seventy-five years, to Hirschfeld's theater caricatures, by age twenty-five, a drawing appearing every week in one of four different New York newspapers. Here, through Hirschfeld's pen, are Ethel Merman, Benny Goodman, Judy Garland, Mickey Rooney, Katharine Hepburn, the

Marx Brothers, Barbra Streisand, Elia Kazan, Mick Jagger, Ella Fitzgerald, Laurence Olivier, Martha Graham, et al. . . . Among the productions featured: Fiddler on the Roof, West Side Story, Rent, Guys and Dolls, The Wizard of Oz (Hirschfeld drew five posters for the original release), Gone with the Wind, The Sopranos, and more. Here as well are his brilliant portraits of writers, politicians, and the like, among them Ernest Hemingway (a pal from 1920s Paris), Tom Wolfe, Charles de Gaulle, Nelson Mandela, Joseph Stalin, Winston Churchill, and every president from Franklin D. Roosevelt to Bill Clinton. Sumptuous and ambitious, a book that gives us, through images and text, a Hirschfeld portrait of an artist and his age.

Drafting for the Theatre

Regional Theatre

The debut of Oklahoma! in 1943 ushered in the modern era of Broadway musicals and was followed by a number of successes that have become beloved classics. Shows produced on Broadway during this decade include Annie Get Your Gun, Brigadoon, Carousel, Finian's Rainbow, Pal Joey, On the Town, and South Pacific. Among the major performers of the decade were Alfred Drake, Gene Kelly, Mary Martin, and Ethel Merman, while other talents who contributed to shows include Irving Berlin, Gower Champion, Betty Comden, Adolph Green, Agnes de Mille, Lorenz Hart, Alan Jay Lerner, Frederick Loewe, Cole Porter, Jerome Robbins, Richard Rodgers, and Oscar Hammerstein II. In The Complete Book of 1940s Broadway Musicals, Dan Dietz examines every musical and revue that opened on Broadway during the 1940s. In addition to providing details on every hit and flop, this book includes revivals and one-man and one-woman shows. Each entry contains the following information: Opening and closing dates Plot summary Cast members Number of performances Names of all important personnel, including writers, composers, directors, choreographers, producers, and musical directors Musical numbers and the names of performers who introduced the songs Production data, including information about tryouts Source material Critical commentary Details about London and other foreign productions Besides separate entries for each production, the book offers numerous appendixes, such as a discography, film versions, published scripts, Gilbert and Sullivan operettas, and non-musical productions that utilized songs, dances, or background music. A treasure trove of information, The Complete Book of 1940s Broadway Musicals provides readers with a complete view of each show. This significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

Singular Sensation

In this newly revised second edition, veteran stage designers and technical directors Dennis Dorn and Mark Shanda

introduce industry-standard drafting and designing practices with step-by-step discussions, illustrations, worksheets, and problems to help students develop and refine drafting and other related skills needed for entertainment set production work. By incorporating the foundational principles of both hand- and computer-drafting approaches throughout the entire book, the authors illustrate how to create clear and detailed drawings that advance the production process. Early chapters focus on the basics of geometric constructions, orthographic techniques, soft-line sketching applications, lettering, and dimensioning. Later chapters discuss real-life applications of production drawing and ancillary skills such as time and material estimation and shop-drawing nomenclature. Two chapters detail a series of design and shop drawings required to mount a specific design project, providing a guided path through both phases of the design/construction process. Most chapters conclude with one or more worksheets or problems that provide readers with an opportunity to test their understanding of the material presented. The authors' discussion of universal CAD principles throughout the manuscript provides a valuable foundation that can be used in any computer-based design, regardless of the software. Dorn and Shanda treat the computer as another drawing tool, like the pencil or T-square, but one that can help a knowledgeable drafter potentially increase personal productivity and accuracy when compared to traditional hand-drafting techniques. Drafting for the Theatre, second edition assembles in one book all the principal types of drawings, techniques, and conventional wisdom necessary for the production of scenic drafting, design, and shop drawings. It is richly illustrated with numerous production examples and is fully indexed to assist students and technicians in finding important information. It is structured to support a college-level course in drafting, but will also serve as a handy reference for the working theatre professional.

Ghost Light

Lulu the Broadway Mouse

FORTUNE IN MY EYES: A MEMOIR OF BROADWAY GLAMOUR SOCIAL JUSTICE AND POLITICAL PASSION

Aladdin (Songbook)

Theatrical Worlds

Broadway is a commercial institution. It has nothing whatsoever to do with pretentious artistic notions. Its there for one purpose, and one purpose alone to make money. So begins the comments by the successful Broadway and television

producer Alexander Cohen made just before his recent death his thoughts on the state of Broadway today. The theatre is too much in transition [these days]. Its static; treading water, so to speak. I'm only interested in keeping my current shows open as long as I can. The words of Sir Cameron Mackintosh his personal views on the current state of the art. Executive Producer Steven Rivellino has taken a long hard look at the business of theatre Broadway and the West End at the turn of this new century, and Bright Lights, Big Changes is his own candid personal analysis. Rivellino, author of the successful Mysterious Places, Mysterious Dreams, has cleverly zeroed in on what makes the industry tick. He easily articulates how the industry has changed; how we arrived where we are today; and openly discusses some of the current and future trends in theatrical production we will be seeing in the coming years. Bright Lights, Big Changes is a cogent and succinct analysis of the business of theatre today, on both sides of the Atlantic a must read for anyone working within the industry, students of theatre; and for those passionate theatre lovers worldwide.

The Julius Cahn-Gus Hill Theatrical Guide and Moving Picture Directory

"A revered and provocative theater observer presents a grand history of the producers, directors, actors, and critics battling for creative and financial control of Broadway"--Front jacket flap.

How Does the Show Go On

Rick Elice, author of Jersey Boys, Addams Family, and Peter and the Starcatcher for Broadway, has penned a heartbreaking memoir of his 34 years with the inimitable Roger Rees. Some may recognize Roger as Nicholas Nickleby and others will know him as Kirstie Alley's boyfriend on Cheers. When he died of brain cancer in 2015, Broadway dimmed all the lights in his honor -- a true stage legend. Pulled straight from Rick's enormous and broken heart, Finding Roger will touch everyone who reads it. It's a story of profound loss -- but also a love story for the ages.

The Complete Book of 1940s Broadway Musicals

The extraordinary story of a transformative decade on Broadway, featuring gripping behind-the-scenes accounts of shows such as Rent, Angels in America, Chicago, The Lion King, and The Producers—shows that changed the history of the American theater. The 1990s was a decade of profound change on Broadway. At the dawn of the nineties, the British invasion of Broadway was in full swing, as musical spectacles like Les Misérables, Cats, and The Phantom of the Opera dominated the box office. But Andrew Lloyd Webber's Sunset Boulevard soon spelled the end of this era and ushered in a new wave of American musicals, beginning with the ascendance of an unlikely show by a struggling writer who reimagined Puccini's opera La Bohème as the smash Broadway show Rent. American musical comedy made its grand return,

culminating in *The Producers*, while plays, always an endangered species on Broadway, staged a powerful comeback with Tony Kushner's *Angels in America*. A different breed of producers rose up to challenge the grip theater owners had long held on Broadway, and corporations began to see how much money could be made from live theater. And just as Broadway had clawed its way back into the mainstream of American popular culture, the September 11 attacks struck fear into the heart of Americans who thought Times Square might be the next target. But Broadway was back in business just two days later, buoyed by talented theater people intent on bringing New Yorkers together and supporting the economics of an injured city. Michael Riedel presents the drama behind every mega-hit or shocking flop, bringing readers into high-stakes premieres, fraught rehearsals, tough contract negotiations, intense Tony Award battles, and more. From the bitter feuds to the surprising collaborations, all the intrigue of a revolutionary era in the Theater District is packed into *Singular Sensation*. Broadway has triumphs and disasters, but the show always goes on.

Stage Lighting Design

In *The Old Neighborhood* David Mamet confirms his stature as a master of the American stage, a writer who can turn the most innocuous phrase into a lit fuse and a family reunion into a perfectly orchestrated firestorm of sympathy, yearning, and blistering authentic rage. In these three short plays, a middle-aged Bobby Gould returns to the old-neighborhood in a series of encounters with his past that, however briefly, open windows on his present. In "The Disappearance of the Jews," Bobby and an old buddy fantasize about finding themselves in a nostalgic shtetl paradise while revealing how lost they are in their own families. In the comfort of her kitchen, Bobby's sister "Jolly" unscrolls a list of childhood grievances that is at once painful and hilarious. And the old girlfriend in "Deeny," faced with a man she once loved, finds herself obsessively free-associating on gardening, sex, and subatomic particles. Swerving from comedy to terror, from tenderness to anguish—with a swiftness that unsettles even as it strikes home—*The Old Neighborhood* is classic Mamet.

Postcards from Times Square

With over four hundred illustrations and nearly sixty colour photographs, as well as interviews with many well-known professionals, *Stage Lighting Design* is a comprehensive, insightful and inspiring book that every designer and would-be designer should own. It is arranged in four sections: Design: the basic principles, illustrated with reference to specific productions History: a brief survey of the historical development of stage lighting The Life: interviews with 14 other lighting designers, plus notes on Pilbrow's own career Mechanics: a comprehensive section dealing with all the technical data today's designer will need.

A Tender Thing

The Old Neighborhood

"From the University of Florida College of Fine Arts, Charlie Mitchell and distinguished colleagues from across America present an introductory text for theatre and theoretical production. This book seeks to give insight into the people and processes that create theater. It does not strip away the feeling of magic but to add wonder for the artistry that make a production work well." -- Open Textbook Library.

Razzle Dazzle

An introduction to the backstage work done in the theater uses examples from Disney musicals to show the jobs done by the cast and crew for every aspect of the show, from the playwright and set manager to the director, conductor, and actors.

Scribner's Magazine

An exhilarating debut novel set under the dazzling lights of late 1950s Broadway, where a controversial new musical pushes the boundaries of love, legacy, and art. Growing up in rural Wisconsin, Eleanor O'Hanlon always felt different. In love with musical theater from a young age, she memorized every show album she could get her hands on. So when she discovers an open call for one of her favorite productions, she leaves behind everything she knows to run off to New York City and audition. Raw and untrained, she catches the eye of famed composer Don Mannheim, who catapults her into the leading role of his new work, "A Tender Thing," a provocative love story between a white woman and black man, one never before seen on a Broadway stage. As word of the production gets out, an outpouring of protest whips into a fury. Between the intensity of rehearsals, her growing friendship with her co-star Charles, and her increasingly muddled creative--and personal--relationship with Don, Eleanor begins to question her own naïve beliefs about the world. When explosive secrets threaten to shatter the delicate balance of the company, and the possibility of the show itself, Eleanor must face a new reality and ultimately decide what it is she truly wants. Pulsing with the vitality and drive of 1950s New York, Emily Neuberger's enthralling debut immerses readers right into the heart of Broadway's Golden Age, a time in which the music soared and the world was on the brink of change.

Vanity Fair

Opportunities in Theatrical Design and Production

Julius Cahn's Official Theatrical Guide

Blue-Collar Broadway

From Birdland to Broadway

In the 1950s, New York City's Birdland was the center of the world of modern jazz--and a revelation to Bill Crow, a wet-behind-the-ears twenty-two-year-old from Washington State. Located on Broadway between 52nd and 53rd streets, the club named for the incomparable Charlie "Bird" Parker boasted lifesize photo murals of modern jazzmen like Dizzy Gillespie, Lennie Tristano, and, of course, Bird himself, looming large against jet black walls. Exotic live birds perched in cages behind the bar. The midget master of ceremonies, 3'9" Pee Wee Marquette, dressed in a zoot suit and loud tie, smoked huge cigars and screeched mispronounced introductions into the microphone. And the jazz-struck young Crow would park in the bleachers till 4 am, blissfully enveloped by the heady music of Bird, Bud Powell, Max Roach, and a host of other jazz giants. From Birdland to Broadway is an enthralling insider's account of four decades of a life in jazz. Bill Crow, journeyman bass player, superb storyteller, and author of the successful Jazz Anecdotes, here narrates many moving and delightful tales of the pioneers of modern jazz he played with and was befriended by. We find Dizzy Gillespie, with whom Crow, because of prior commitments, regretfully declined steady work, dancing at the Royal Roost, Stan Getz sadly teetering on the brink of losing himself to drugs, and Harry Belafonte (known then as "the Cinderella Gentleman") running a lunch counter in New York's Sheridan Square between music dates. And we also witness many of the highlights of Crow's career, such as in 1955 when the Marian McPartland Trio (with Crow on bass) was named "Small Group of the Year" by Metronome; Crow playing with the Gerry Mulligan Quartet at venues like Storyville in Boston and Harlem's Apollo Theater (where they appeared with Dinah Washington); and the tour of the Soviet Union with Benny Goodman, a journey that might have been a high point of Crow's travels abroad but was marred by Goodman's legendary mistreatment of his band. Moving beyond jazz clubs to the Broadway concert pit and a variety of studio gigs in the '60s, Crow encounters actors such as Yul Brynner and pop-rock acts like Simon and Garfunkel. From the great to the near-great, from Billie Holiday to Judy Holliday, Bill Crow's wealth of personal anecdotes takes the reader from Birdland, to the Half Note, to the Playboy Club, to the footlights of Broadway. This revealing book is a marvelous portrait of the jazz world, told by someone who's been there.

Lighting Dimensions

“One of the best literary works of this year” (Miami Herald-Tribune): The true story of a theatrical dream—or nightmare—come true...the making of the Spider-Man musical. As you might imagine, writing a Broadway musical has its challenges. But it turns out there are challenges one can't begin to imagine when collaborating with two rock legends and a superstar director to stage the biggest, most expensive production in theater history. Renowned director Julie Taymor picked playwright Glen Berger to cowrite the book for a \$25 million Spider-Man musical. Together—along with U2's Bono and Edge—they would shape a work that was technically daring and emotionally profound, with a story fueled by the hero's quest for love...and the villains' quest for revenge. Or at least, that's what they'd hoped for. But when charismatic producer Tony Adams died suddenly, the show began to lose its footing. Soon the budget was ballooning, financing was evaporating, and producers were jumping ship or getting demoted. And then came the injuries. And then came word-of-mouth about the show itself. What followed was a pageant of foul-ups, falling-outs, ever-more harrowing mishaps, and a whole lot of malfunctioning spider legs. This “circus-rock-and-roll-drama,” with its \$65 million price tag, had become more of a spectacle than its creators ever wished for. During the show's unprecedented seven months of previews, the company's struggles to reach opening night inspired breathless tabloid coverage and garnered international notoriety. Through it all, Berger observed the chaos with his signature mix of big ambition and self-deprecating humor.

Forgotten Designers Costume Designers of American Broadway Revues and Musicals From 1900-1930

Describes the glamorous life of a movie star, including jetting to exotic locations for film sets, working with stylists, and doing humanitarian work.

The Lambs Theatre Club

"From its origins in 1874 as an intimate actors' dining club, The Lambs by 1925 had become the most famous theatrical club in the world—the stuff of fable. Drawn extensively from The Lambs' official archives, this work traces The Lambs' roots in London and its initial development in America, dominated by English and later Irish actors"—Provided by publisher.

The Untold Stories of Broadway

Through images that span half a century, "Postcards from Times Square" presents pictures of an era that has been the home of movie palaces and playhouses, of elite restaurants and fast food chains, and of the best-known New Year's

celebration in the world. 100 postcards.

Fortune in My Eyes

Theatrical Space

Finding Roger

Condee has interviewed hundreds of prominent American and British directors, designers, and actors, and provides photographs and groundplans of major American theatres. Each chapter tackles a different set of problems, offering thoughtful solutions to common obstacles. *Theatrical Space* is a valuable resource for all directors and designers, both young and experienced. Paperback edition available April 2002.

Along Broadway

(Applause Books). In this fast-moving, candid, conversational, and entertaining memoir, Harold Prince, the most honored director in the history of the American theater (22 Tony Awards and counting), looks back over his 70-year (and counting!) career. Featuring original material from *Contradictions: Notes on Twenty-Six Years in the Theatre*, Prince provides a fresh, new perspective on his writing from the vantage point of today. *Sense of Occasion* gives an insider's recollection of the making of such landmark musicals as *West Side Story*, *Fiddler on the Roof*, *Cabaret*, *Company*, *Follies*, *Sweeney Todd*, *Evita*, and *Phantom of the Opera*, with Prince's perceptive comments about his mentor George Abbott and his many celebrated collaborators, including Leonard Bernstein, Jerome Robbins, Stephen Sondheim, John Kander, Boris Aronson, Andrew Lloyd Webber, Angela Lansbury, Elizabeth Taylor, Zero Mostel, Carol Burnett, and Joel Grey. As well as detailing his titanic successes that changed the form and content of the American musical theater, Prince even-handedly reflects on the shows that didn't work, most memorably and painfully *Merrily We Roll Along*. Throughout, he offers insights into the way business is conducted on Broadway, drawing sharp contrasts between past and present. This thoughtful, complete account of one of the most legendary and long-lived careers in theater history, written by the man who lived it, is an essential work of personal and professional recollection.

Beyond Broadway

Forgotten Designers Costume Designers of American Broadway Revues and Musicals From 1900-1930 by Delbert Unruh and Ione C. Unruh

Theatre Arts

If I Were a Movie Star

Behind the scenes of New York City's Great White Way, virtuosos of stagecraft have built the scenery, costumes, lights, and other components of theatrical productions for more than a hundred years. But like a good magician who refuses to reveal secrets, they have left few clues about their work. *Blue-Collar Broadway* recovers the history of those people and the neighborhood in which their undersung labor occurred. Timothy R. White begins his history of the theater industry with the dispersed pre-Broadway era, when components such as costumes, lights, and scenery were built and stored nationwide. Subsequently, the majority of backstage operations and storage were consolidated in New York City during what is now known as the golden age of musical theater. Toward the latter half of the twentieth century, decentralization and deindustrialization brought the emergence of nationally distributed regional theaters and performing arts centers. The resulting collapse of New York's theater craft economy rocked the theater district, leaving abandoned buildings and criminal activity in place of studios and workshops. But new technologies ushered in a new age of tourism and business for the area. The Broadway we know today is a global destination and a glittering showroom for vetted products. Featuring case studies of iconic productions such as *Oklahoma!* (1943) and *Evita* (1979), and an exploration of the craftwork of radio, television, and film production around Times Square, *Blue-Collar Broadway* tells a rich story of the history of craft and industry in American theater nationwide. In addition, White examines the role of theater in urban deindustrialization and in the revival of downtowns throughout the Sunbelt.

Billboard

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