

Shubert Is A Star

RC Schank

New York Star ,1926

Shubert is a S.T.A.R. Rebecca Anne Bailey,2003

The Independent ,1910

Passing Performances Robert A. Schanke, Kimberley Bell Marra, 2023-06-20 *Passing Performances* gathers a range of critical and biographical essays on notable personalities whose major contributions to the stage occurred before 1969, the year of the Stonewall riots that kicked off the gay rights movement in the United States. How these theater practitioners variously passed-- i.e., managed unconventional sexual inclinations both on- and offstage--significantly determined the course of their personal and professional lives and thus the course of U.S. theater history. The actors, directors, producers, and agents examined here include Edwin Forrest, Charlotte Cushman, and Adah Isaacs Menken, whose personal lives and careers traded on the same-sex erotics of true love in the antebellum period; Elisabeth Marbury, Elsie de Wolfe, Elsie Janis, Nance O'Neil, and Alla Nazimova, whose intimate female liaisons were variously interpreted around the turn of the century; the lavender marriages of Alfred Lunt to Lynne Fontanne and Guthrie McClintic to Katharine Cornell; the lesbian collaborations of Margaret Webster and Cheryl Crawford; the comic antics of Monty Woolley, which negotiated codified constructions of homosexual perversion in the post-Freudian interwar years; and the on- and offstage performances of Mary Martin and Joe Cino, which resisted the paranoid enforcements of heterosexual normality in the McCarthy era. Central to these investigations are the complex connections of performances of sexuality and gender and their different implications for men and women practitioners working under pervasive sexism and homophobia. The volume also includes striking archival photographs of the performers and their performances, and an index to facilitate the cross-referencing of subjects' intersecting careers. *Passing Performances* will engage both general and academic readers interested in theater, gay and lesbian history, American studies, and biography. Robert A. Schanke is Professor of Theatre and Chair of the Division of Fine Arts, Central College, Iowa. Kim Marra is Associate Professor of Theatre Arts, University of Iowa.

Official Congressional Directory United States. Congress, 1943 Includes maps of the U.S. Congressional districts.

Vaudeville old & new Frank Cullen, Florence Hackman, Donald McNeilly, 2007

The Taylor-Trotwood Magazine ,1905

The Tammany Times ,1906

Star Forty-six, Oklahoma Alexander Cantonwine,1911

The Theatre ,1906

The Shuberts and Their Passing Shows Jonas Westover,2016-10-04 The Shubert name has been synonymous with Broadway for almost as long as Broadway entertainment itself. With seventeen Broadway theatres including the Ambassador, the Music Box, and the Winter Garden, The Shubert Organization perpetuates brothers Lee and Jacob Shubert's business legacy. In *The Shuberts and Their Passing Shows: The Untold Tale of Ziegfeld's Rivals*, author Jonas Westover investigates beyond the Shuberts' business empire into their early revues and the centrifugal role they played in developing American theatre as an art form. The Shubert-produced revues, titled *Passing Shows*, were terrifically popular in the teens and twenties, consistently competing with Florenz Ziegfeld's *Follies* for the greatest numbers of stars, biggest spectacles, and ultimately the largest audiences. *The Shuberts and Their Passing Shows* is the first-ever book to unpack the colorful history of the productions, delving into their stars, costumes, stagecraft, and orchestration in unprecedented detail. Providing a fresh and exciting window into American theatrical history, Westover traces the fascinating history of the Shuberts' revue series, presented annually from 1912-1924, and covers more broadly the glorious days of early Broadway. In addition to its compelling history of Broadway's Golden Age, *The Shuberts and Their Passing Shows* also provides a revisionary argument about the overarching history of the revue. Bolstered by a rich collection of documents in the Shubert Theater Archive, Westover argues against the popular misconception that the Shubert's competitor, producer Florenz Ziegfeld - responsible for the better-known *Follies* - was the sole proprietor of Broadway audiences. As Westover proves, not only were the *Passing Shows* as popular as the *Follies* but also a key component in a history of the revue that is vastly more complex than previous scholarship has shown. *The Shuberts and Their Passing Shows* brings to fruition years of original research and invaluable insights into the gilded formation of present day Broadway.

The Star of Camp Greene Joy Callaway,2025-05-06 Sometimes heroism is found in dreams deferred. Charlotte, NC. 1918. Broadway darling Calla Connolly had it all: a rising career on the stage and a loving fiancé, a fellow stage actor. But after his tragic death early in the war, Calla is touring the American training camps, hoping to convince General Pershing to let her tour the French front to cheer the men and honor her fiancé's memory. But her hopes are dashed when she contracts Spanish flu while performing at Camp Greene. While convalescing, Calla inadvertently overhears a sensitive Army secret and is ordered to remain at Camp Greene for the duration of the war while her former mentor and rival steals her tour out from under her. Having no choice but to stay at the camp, she becomes the resident performer and forms attachments to several musician soldiers. When she falls in love with the man responsible for trapping her at camp, the mission she's sworn to keep secret threatens the men she's come to care for. Calla is forced to decide what her dreams are worth--and if the future she

never expected might only be possible if she lets those dreams go.

The Business of American Theatre William Grange, 2020-06-02 The Business of American Theatre is a research guide to the history of producing theatre in the United States. Covering a wide range of subjects, the book explores how traditions of investment, marketing, labor union contracts, advertising, leasing arrangements, ticket scalping, zoning ordinances, royalties, and numerous other financial transactions have influenced the art of theatre for the past three centuries. Yet the book is not a dry reiteration of hits and flops, bankruptcies and bamboozles. Nor does it cover everything about it that's appealing, everything the traffic will allow (as Irving Berlin did in the song There's No Business Like Show Business). It is instead a highly readable resource for anyone interested in how money, and how much money, is critical to the art and artists of theatre. Many of those artists make appearances in the book: Richard Rodgers and his keen eye for investment, Jacob Shubert and his construction of the bridge of thighs for his showgirls at the Winter Garden, the significance of the Disney Souvenir Shop near the Lyceum Theatre on Broadway, and the difference between a Broadway show losing millions of dollars or making billions in one night. Consider this book a go-to resource for readers, students, and scholars of the theatre business.

Lone Star 116/deep Wa Wesley Ellis, 1992-04-01 It's sink or swim when Jessie and Ki take on a gang of deep-sea raiders! With the Oceana Fish Company in danger of going under, Jessie and Ki take to the open seas to stop rival trader Boone Vermillion and his gang of seafaring crooks from ruining the owner of Oceana.

American Illustrated Magazine, 1927

Theatre Magazine W. J. Thorold, Arthur Hornblow, Perriton Maxwell, Stewart Beach, 1927

The Texaco Star, 1916

Start Shooting Charlie Newton, 2012-01-10 "The best way I can describe the Four Corners neighborhood of Chicago is find a length of rebar, scratch a big cross into the concrete, set your feet solid in the quadrant you like best, lean back, and start shooting." Officer Bobby Vargas is hard-edged but idealistic, a Chicago cop who stands at the epicenter of a subterranean plot that will have horrific ramifications for both himself and the entire city. Twenty-five years earlier, a gruesome murder rocked the unforgiving streets of Four Corners. Now, suddenly, a dying Chicago paper is running a serial exposé on new evidence in that old case, threatening to implicate Bobby and his older brother, Ruben—a decorated, high-ranking detective and cop-prince of the streets. The smear campaign stirs up decades-old bad blood, leading the Vargas brothers down an increasingly twisted and terrifying path, where the sins of the past threaten to destroy what remains of the truth. As readers and critics discovered in his first novel, *Calumet City*, Charlie Newton's Chicago is a landscape as brutal and poignant as any in modern crime fiction—a multi-faceted, shockingly violent labyrinth of gangland politics, political backstabbing, corporate malfeasance, and, possibly, hope. *Start Shooting* is a riveting read.

Our Players' Gallery ,1907

Broadway Ken Bloom,2013-04-15 This volume is another example in the Routledge tradition of producing high-quality reference works on theater, music, and the arts. An A to Z encyclopedia of Broadway, this volume includes tons of information, including producers, writer, composers, lyricists, set designers, theaters, performers, and landmarks in its sweep.

Unveiling the Magic of Words: A Report on "**Shubert Is A Star**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Shubert Is A Star**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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