

THE
AMERICAN
THEATRE

AS SEEN BY ITS CRITICS
1752-1934

EDITED BY
MONTGOMERY E. MOSES, JR.
AND
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The American Theatre As Seen By Its Critics 1752 1934

Anthony S. Fauci



The American Theatre As Seen By Its Critics 1752 1934:

The American Theatre as Seen by Its Critics, 1752-1934 Montrose Jonas Moses, John Mason Brown, 1934 *American Theater as Seen by Its Critics, 1752-1934* Montrose Jonas Moses, 1993-03-01 Bonded Leather binding *Historical Dictionary of American Theater* James Fisher, 2015-04-16 Historical Dictionary of American Theater Beginnings covers the history of theater as well as the literature of America from 1538 to 1880 The years covered by this volume features the rise of the popular stage in American during the colonial era and the first century of the United States of America with an emphasis on its practitioners including such figures as Lewis Hallam David Douglass Mercy Otis Warren Edwin Forrest Charlotte Cushman Joseph Jefferson Ida Aldridge Dion Boucicault Edwin Booth and many others The Historical Dictionary of American Theater Beginnings covers the history of early American Theatre through a chronology an introductory essay and an extensive bibliography The dictionary section has over 1000 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 early American Theater [The A to Z of American Theater](#) James Fisher, Felicia Hardison Londré, 2009-09-02 The 50 year period from 1880 to 1929 is the richest era for theater in American history certainly in the great number of plays produced and artists who contributed significantly but also in the centrality of theater in the lives of Americans As the impact of European modernism began to gradually seep into American theater during the 1880s and quite importantly in the 1890s more traditional forms of theater gave way to futurism symbolism surrealism and expressionism American playwrights like Eugene O'Neill George Kelly Elmer Rice Philip Barry and George S Kaufman ushered in the Golden Age of American drama The A to Z of American Theater Modernism focuses on legitimate drama both as influenced by European modernism and as impacted by the popular entertainment that also enlivened the era This is accomplished through a chronology an introductory essay a bibliography and hundreds of cross referenced entries on plays music playwrights great performers like Maude Adams Otis Skinner Julia Marlowe and E H Sothorn producers like David Belasco Daniel Frohman and Florenz Ziegfeld critics architects designers and costumes [Entertaining the Nation](#) Tice L. Miller, 2007-10-25 In this survey of eighteenth and nineteenth century American drama Tice L Miller examines American plays written before a canon was established in American dramatic literature and provides analyses central to the culture that produced them Entertaining the Nation American Drama in the Eighteenth and Nineteenth Centuries evaluates plays in the early years of the republic reveals shifts in taste from the classical to the contemporary in the 1840s and 1850s and considers the increasing influence of realism at the end of the nineteenth century Miller explores the relationship between American drama and societal issues during this period While never completely shedding its English roots says Miller the American drama addressed issues important on this side of the Atlantic such as egalitarianism republicanism immigration slavery the West Wall Street and the Civil War In considering the theme of egalitarianism the volume notes Alexis de

Tocqueville's observation in 1831 that equality was more important to Americans than liberty. Also addressed is the Yankee character which became a staple in American comedy for much of the nineteenth century. Miller analyzes several English plays and notes how David Garrick's reforms in London were carried over to the colonies. Garrick faced an increasingly middle class public and had to make adjustments to plays and to his repertory to draw an audience. The volume also looks at the shift in drama that paralleled the one in political power from the aristocrats who founded the nation to Jacksonian democrats. Miller traces how the proliferation of newspapers developed a demand for plays that reflected contemporary society and details how playwrights scrambled to put those symbols of the outside world on stage to appeal to the public. Steamships and trains, slavery and adaptations of *Uncle Tom's Cabin* and French influences are presented as popular subjects during that time. *Entertaining the Nation* effectively outlines the civilizing force of drama in the establishment and development of the nation, ameliorating differences among the various theatergoing classes and provides a microcosm of the changes on and off the stage in America during these two centuries.

The Cambridge Guide to American Theatre Don B. Wilmeth, Tice L. Miller, 1996-06-13 This new and updated Guide with over 2 700 cross referenced entries covers all aspects of the American theatre from its earliest history to the present. Entries include people, venues and companies scattered through the U S plays and musicals and theatrical phenomena. Additionally there are some 100 topical entries covering theatre in major U S cities and such disparate subjects as Asian American theatre, Chicano theatre, censorship, Filipino American theatre, one person performances, performance art and puppetry. Highly illustrated, the Guide is supplemented with a historical survey as introduction, a bibliography of major sources published since the first edition and a biographical index covering over 3 200 individuals mentioned in the text.

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Theatrical Criticism in the New York Evening Post, 1801-1830 Armand Elroy Falk, 1968

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Comedies Useful Susanne Ketchum Sherman, 1998

American Playwrights, 1880-1945 William W. Demastes, 1995 During the years 1880 to 1945 American theatre grew up, moving from

entertainment driven motives and melodramatic formulas to serious confrontations with issues of its time and to an experimentation with forms that would allow those confrontations to be frank and earnest Many of the playwrights of this time wrote works of lasting significance while others have impacted the work of contemporary dramatists This reference is a guide to American theatre during this formative period The volume includes alphabetically arranged entries for 40 American playwrights active between 1880 and 1945 Included are the most frequently canonized figures as well as previously neglected women and minority playwrights whose work is a vital part of American theatre history Each entry includes a biographical overview a summary of the critical reception of major productions and significant revivals a critical assessment of the playwright s career and a listing of archival primary and secondary bibliographic material *Russian Language Journal* N. P. Avtonomov,1985 Performing Arts Books, 1876-1981 ,1981 **History of the Theatre** Oscar Gross Brockett,1968 **Speak for Yourself, John** George Stevens,John Mason Brown,1974 **Stanford Writers, 1891-1941** Stanford University. Dramatists' Alliance,1941 **Books in Print Supplement** ,1973 The Heritage of American Literature Lyon Norman Richardson,1951 **America Learns to Play** Foster Rhea Dulles,1940

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