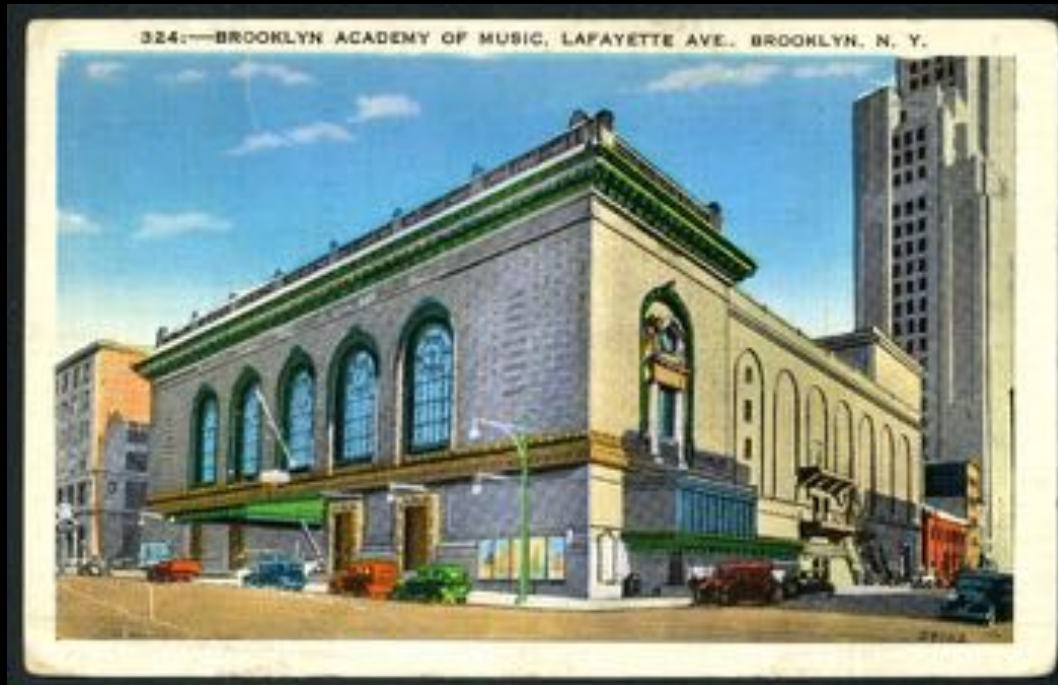


Building a Performance History

Collective Access and the BAM Performance Legacy







SANITARY FAIR NETS \$402,943

WHILE Brooklyn men were fighting the battles of the Union at the front, those who stayed at home aided in innumerable ways. The city willingly offered of its resources to promote the success of the Northern cause. Under direction of the committee the church women of the city were organized into efficient working units for the making of bandages and the procuring of hospital supplies.

The climax of the work was reached, however, in the Sanitary Fair, held in February and March, 1864. The plan devised upon the holding this great event was the Academy of Music, on Montague street. Two auxiliary buildings, known as Robertson Hall and the New England Kitchen, were erected, and the Taylor Museum, at Montague and Clinton streets, was converted into an art gallery.

Mrs. J. E. T. Brewster and Mrs. A. A. Lee were presidents of the fair, which opened on the evening of February 22. From that date till close it was crowded to its utmost limit. There were not a single day of the entire extensive program.

When on March 11 the fair came



For days prior to the opening of the Sanitary Fair, February 22, 1864, Montague street, in the vicinity of the Academy of Music, was the principal center of activity in the city.



The interior of the Academy of Music was draped with garlands and filled with articles offered for sale.



On the opening day of the great fair, Brooklyn turned out with whole-hearted enthusiasm to give its support to the enterprise.

in a time, receipts were totaled up. It was found that \$402,943.74 had been realized. After deducting a certain

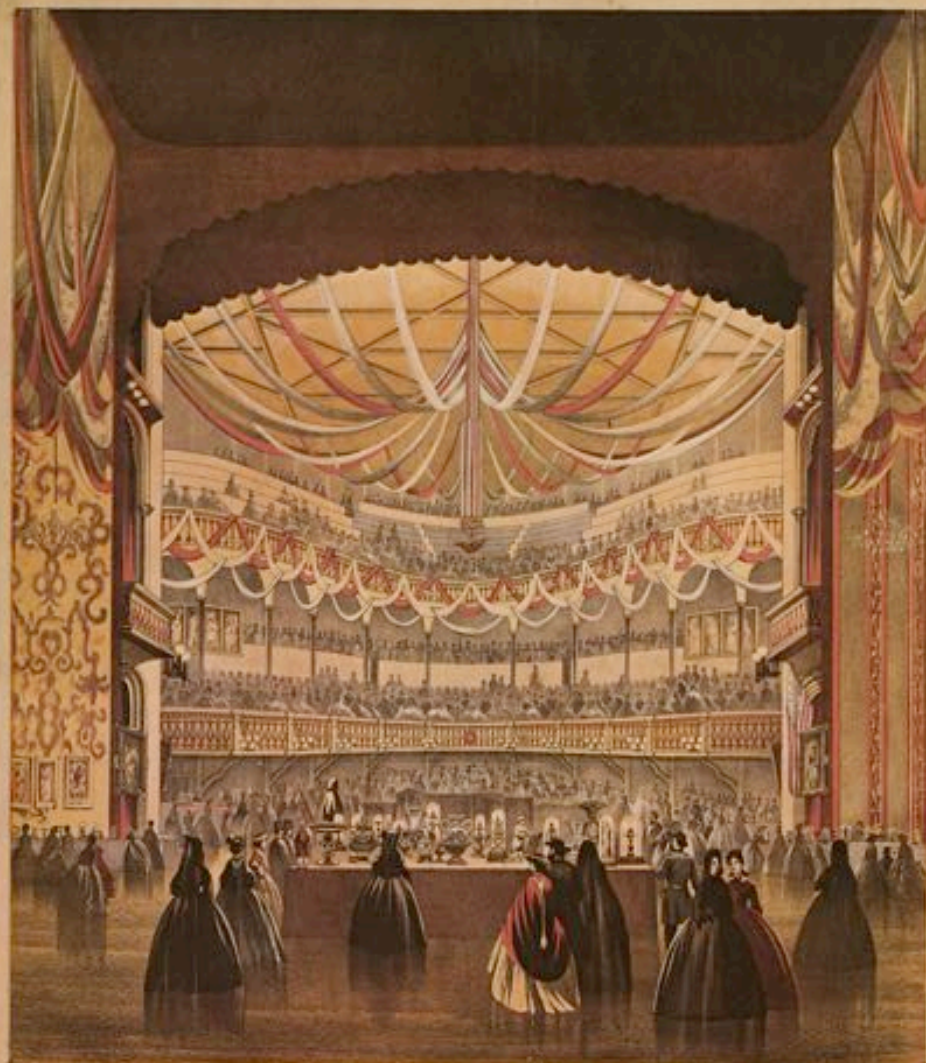
amount for local charitable purposes, a check for \$399,000 was drawn in favor of the National Sanitary Commission and applied to the relief of soldiers in the field. Dr. Bellows, president of the commission, wrote: "Brooklyn has generously donated her independence of New York. She has indicated her right and power to lead."

Brooklyn deeply mourned the assassination of Lincoln on April 14, 1865. All political events, all sporting meetings were halted in the universal spirit of grief. Flags were placed at half-mast, places of business and amusement were closed, and on April 18 a great procession of citizens followed the passing of the martyr President.

With the return of the citizens soldiers from the war, Brooklyn turned anew to the mighty works of peace that lay before her.



\$402,943.74 was the sum total realized from the fair. Of this amount, a check for \$399,000 was sent to the treasurer of the National Sanitary Commission, "its for the largest amount ever put into its treasury at one time by any community."



Left: A. Brown & Co. W. P. Rogers & Co. R. E.

Right: W. P. Rogers & Co. W. P. Rogers & Co.

BROOKLYN SANITARY FAIR, 1864.

STREET ON THE 11th APRIL AT 10 PM. 1864. (SEE THE 11th PAGE)



FIGHTING THE FIRE IN THE RUINS

INCORPORATED UNDER THE LAWS OF THE STATE OF NEW YORK

54

CAPITAL STOCK
\$1,000,000

SHARES
\$100 EACH



THE BROOKLYN ACADEMY OF MUSIC

This is to Certify that Elise Lehrenkrauss
the owner of One (1) Share of the Capital Stock of
THE BROOKLYN ACADEMY OF MUSIC transferable in person or by attorney on the books
of the Company upon surrender of this certificate properly endorsed
In Witness Whereof the said Company has caused this certificate to be signed
by its President and Treasurer at the City of New York, Borough of Brooklyn
this 20th day of January 1905

Carroll H. Adams
TREASURER

Ernest Schieren
PRESIDENT

MADE TO ORDER
BY THE COMPANY
AT THE CITY OF NEW YORK
JAN 20 1905
Wm. Collins
Secretary







PHOTOGRAPH BY PAUL HENREY

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TRY RHEINGOLD TODAY—in bottles, in cans, or on tap. Notice its distinctive *extra dry* flavor, its pale crystal color, its bouquet. You'll know why the beer that more New Yorkers buy is the *one and only* Extra Dry!

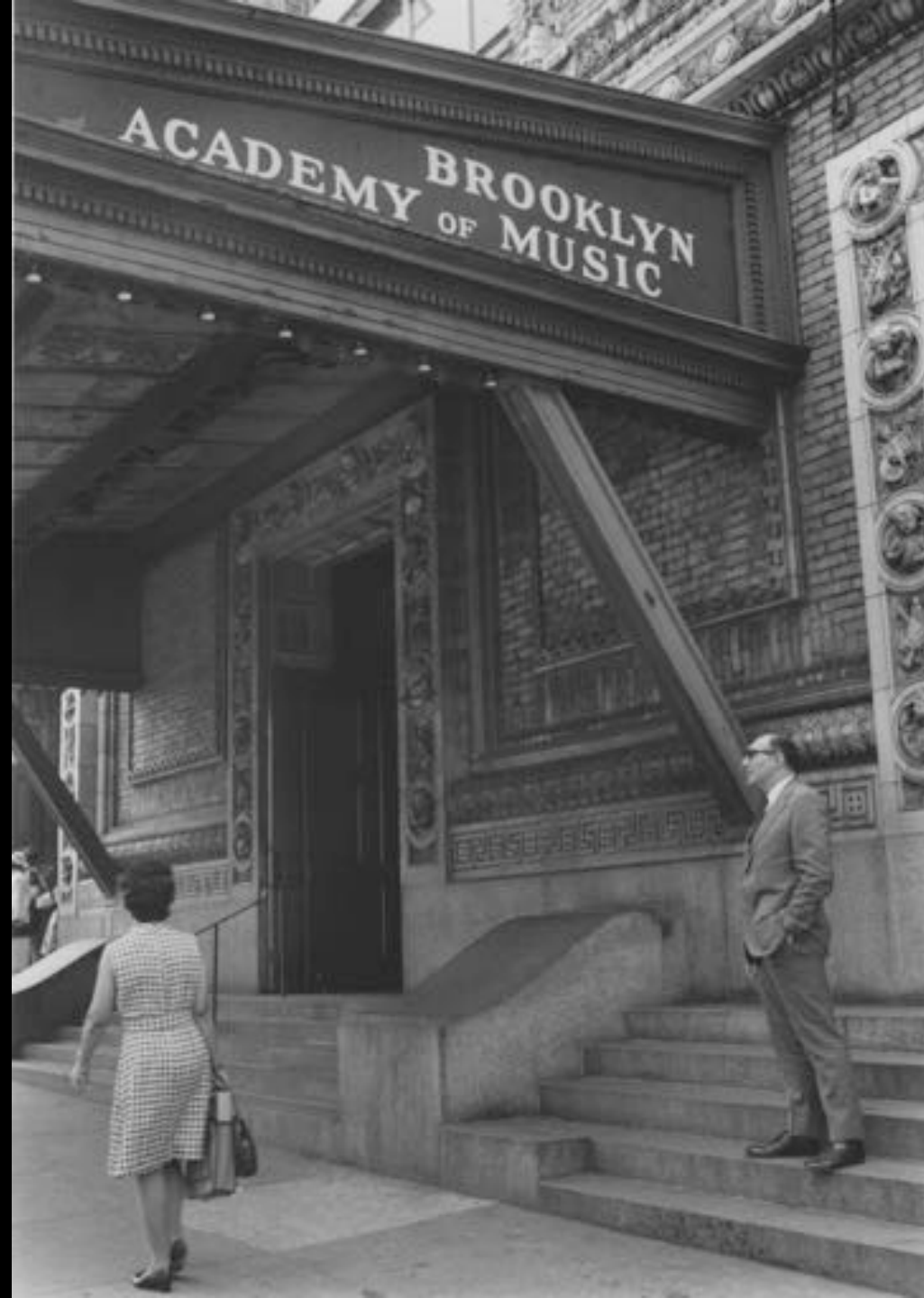
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Brooklyn Academy of Music



Peter Jay Sharp Building



BAM Harvey Theater



BAM Fisher



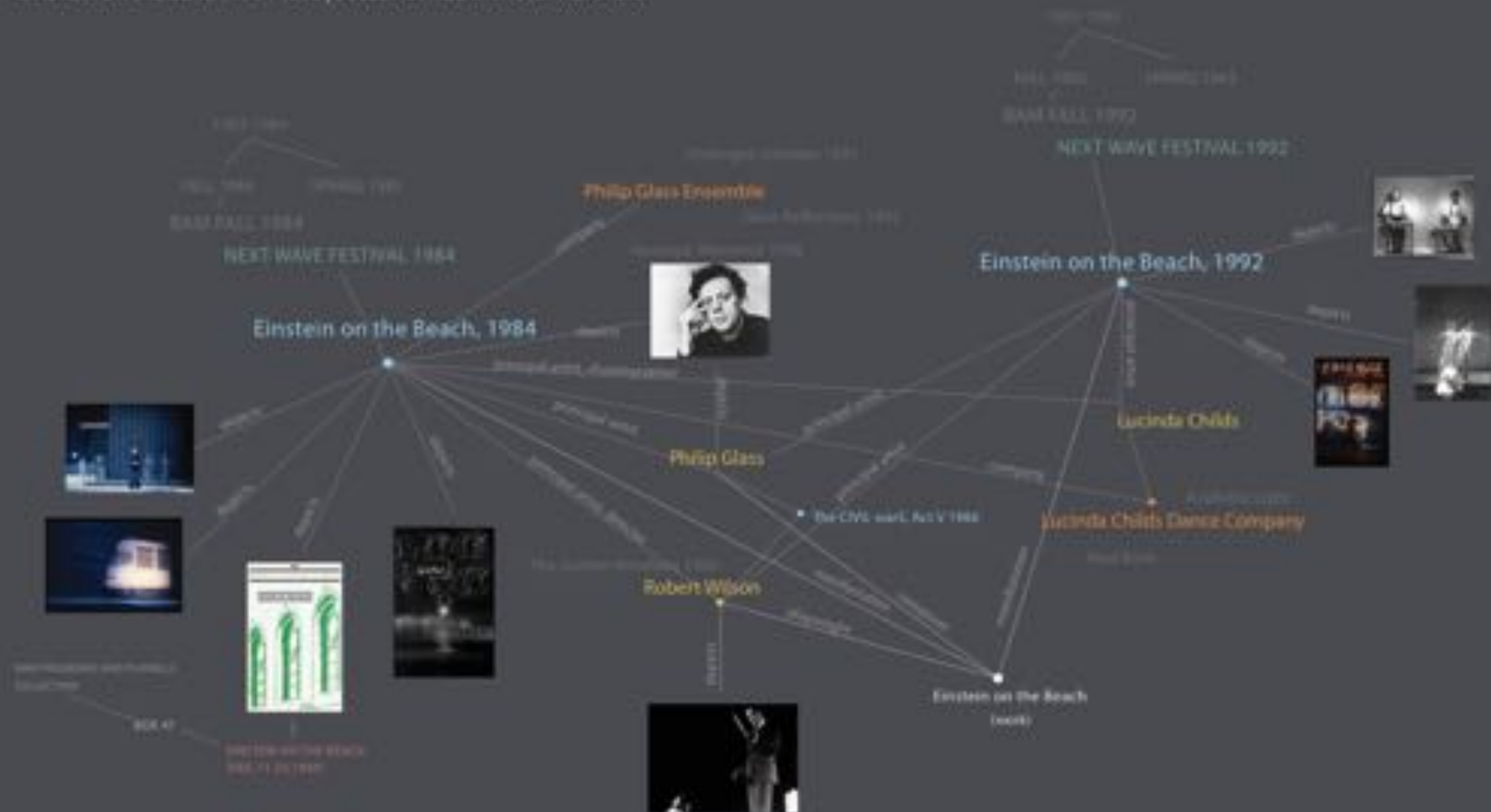
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Work-level cataloging using FRBR

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- item

Leon Levy BAM Digital Archive

EINSTEIN ON THE BEACH 1984-1992 | SUBSET OF RELATIONSHIP NETWORK



Leon Levy Digital Archives Grant

- \$1 million dollars over four years
- Primarily a cataloging & access project
- Increased access through public launch of Leon Levy Digital Archives site online



How Does BAM Do It?

BY ROBERT MURPHY

Stretching from the girders of the Manhattan Bridge lies Flatbush Avenue, the often bleak and blighted boulevard that is, alas, the main drag of the city of Brooklyn, and the route by which Manhattanites might enter.

But why should they enter at all? Driving in on that street the visitor is met by a nondescript array of low-profile buildings, gas stations, and empty spaces. This is relieved by the glass walls of new Telephone Company and Con Ed buildings, and the ostentation of Junior's restaurant. But by the time he reaches the abandoned plaid staling showroom at Schermerhorn Street the visitor is likely to despair and turn around. Unless he looks to his left, where, in a block away stands a massive Italianate edifice permanently advertising "Opera." This a parking lot sign announces to be "BAM"—the Brooklyn Academy of Music—right there behind the metal warehouse of J. Rakowitz and Son and within sniffing distance of the Fort Greene Meat Market.

This, then, is what accounts for all those distinguished visitors who have braved the passage up Flatbush Avenue in recent years. At first they came dancing. Martha Graham made the trip in the late '60s. And Merce Cunningham and Paul Taylor, and virtually every-



Lichtenstein put BAM on the map: "Even Manhattan cabbies know the way now"

"Our first priority was to get attention," says Harvey Lichtenstein, director of the Academy. Some nights there were very few asses in the seats."

finally landed on his feet. "We had a lot of sleepless nights. But I believe you make luck. We took chances, but taking those chances made it possible to gather funds, then build an audience, attract artists, and make money."

Gratowski and the migration happened of Robert Wilson. These made for an odd assortment of nights and sounds, unfamiliar and perhaps menacing to the average theatergoer. On any night, he might be assaulted by a screaming actor or awakened from a dream of

by the newly refurbished Playhouse, half the size of its next-door neighbor. The building's fourth theatre, once a lecture hall, is occupied by Chelton speakers. There are nights when all four spaces are going. Then, the building bulges with life, and the regis-

trary flustering attraction those few miles back. In fact, a lot of them. Doubtless the new BAM because they figured that if it were in Brooklyn it couldn't be very good (a variation of the old Gracie Mox line that he wouldn't join any club that would accept him as a member). Through 1973 those subscriptions were sold in Manhattan more than in local; now, though the Manhattan numbers have more than doubled, Brooklyn's have surpassed them. BAM's only just discovered its Brooklyn audience, and it likes its loyalty. The persistent detractors admit that four or five years ago, if they could have moved the building to Manhattan, they would have. Not now.

"We're Brooklyn-oriented, but not parochial," is how Harvey Lichtenstein puts it, adding that if they don't provide first-rate programming, Brooklynites will go to Manhattan and Manhattanites will stay home. They provide all kinds of things, and cheaply. Subscription sales with extra labels like "The Incredible \$10 Shakespeare Sale" offer a series of performances at reduced rates. (The three Elizabethan plays recently concluded could also have been had for a 50 spot, or less than in orchestra seat for the same productions of "Sweet Bird of Youth" and "The Royal Family" in their Broadway extensions.) The Philadelphia is offering several of these from this season, and from separate chan-

Project Stats

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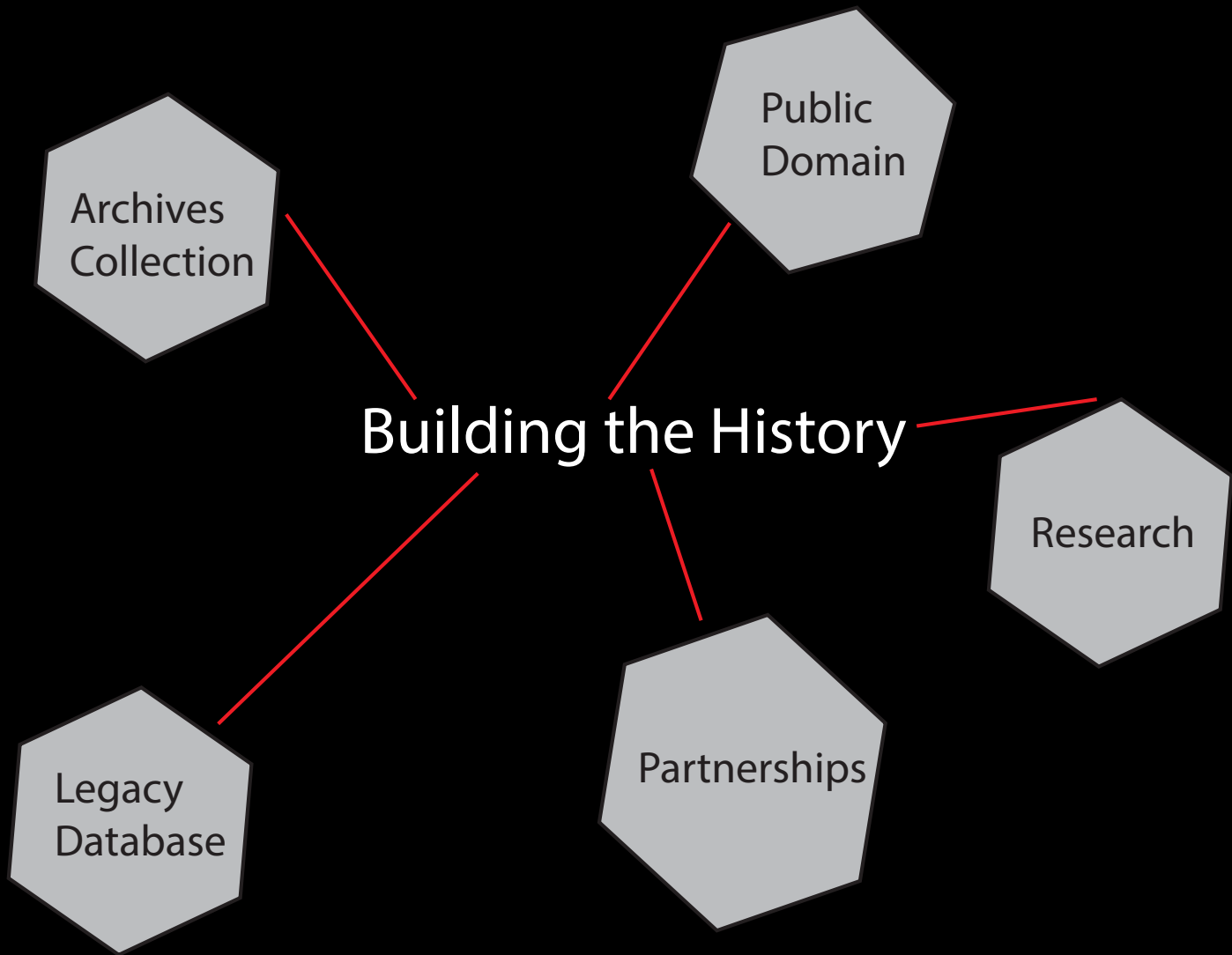
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Title

King Lear

Alternate titles

Type [add alternate title](#)

Identifier

2011s_01094

Alternate identifiers

Identifier: 2011s_08 Type

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Main Stage Programming

☐ BAM Fall
 ☒ BAM Winter/Spring
 ☐ Next Wave Series/Festival
 ☐ DanceAfrica

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Editing Born Digital Photograph:

[Jan McKellen as King Lear and Sylvester McCoy as Lear's Fool in the Royal Shakespeare Company production of "King Lear" during BAM Fall Series, 2007] (2007.05298)

Duplicate this born digital photograph Hide media



Less info

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Created
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8 months, 5 days ago by Brea McDevine

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Title
[Jan McKellen as King Lear and Sylvester McCoy as Lear's Fool in the Royal Shakespeare Company production of "King Lear" during BAM Fall Series, 2007]

Object identifier
2007_00266

Alternate titles

Alternate identifiers
2007f_01_001

Description
Description
The Brooklyn Academy of Music presents the Royal Shakespeare Company performing "King Lear" with Jan McKellen as King Lear and Sylvester McCoy as Lear's Fool, directed by Trevor Nunn at the Harvey Theater on Sept. 6, 2007. Credit: Stephanie Berger

Source
CMP catalog

Captions
Caption text
Jan McKellen and Sylvester McCoy in King Lear, Royal Shakespeare Company, 2007. Photo: Stephanie Berger
Caption type
Archival

This work builds on the efforts of the National Library of Medicine, which has made its collections available online since 1996. It is licensed under the Creative Commons Attribution-NonCommercial-ShareAlike license.

Website Development

Event-centered cataloging at the heart of user experience

BAM Leon Levy Digital Archives

PRODUCTIONS OBJECTS PEOPLE SEARCH



[Eric Beach member of So Percussion performing in their production "Imaginary City" during the BAM Next Wave Festival, 2009]

Welcome to the BAM Hamm Digital Archive, the online archival database for America's oldest performing arts center. The Digital Archive represents a comprehensive selection of the unique archival holdings of the BAM Hamm Archives. Here you'll be able to browse an array of objects including programs, photographs, videos, posters, scrapbooks, promotional materials, and administrative records.

Whether you are interested in researching records relating to BAM's 19th century programming, documentation of the BAM appearances of the most iconic performing artists of the last century, or whether you're interested in knowing more about BAM's contribution to Brooklyn history, you've come to the right place.

The BAM Hamm Archives was founded with the mission of documenting BAM's 150+ year history. Serving BAM staff, journalists, academic researchers, and other writers and artists, the Archives is a resource for anyone interested in BAM's legacy as Brooklyn's premiere cultural institution.

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BAM

EVENT

A Doll's House

Feb 20 - Mar 23, 2014

PRINCIPLE ARTISTS

VENUE

SEASON

Having star Hattie Moushian guest a stunning performance as Elvira's beleaguered housewife in the Young Vic's production of A Doll's House. When a secret date from her past comes back to haunt her, Elvira's seemingly idyllic domestic existence becomes a fraught battleground between suffocating societal norms and her growing hunger for self-determination. Director Carter Goodrich breathes fresh and fierce life into Elvira's masterpiece of marital discord, which arrives at BAM on a tide of rapturous reviews after two sold-out runs and a West End transfer in the UK.

Related works [A Doll's House](#) [A Doll's House](#)

Related productions [A Doll's House](#) [A Doll's House](#) [A Doll's House](#) [A Doll's House](#) [A Doll's House](#) [A Doll's House](#) [A Doll's House](#) [A Doll's House](#) [A Doll's House](#) [A Doll's House](#)

Producers [New York Festival](#)

Genre [Drama](#) [Comedy](#) [Tragedy](#) [Mystery](#)

Performance elements [Live Action](#) [Film](#) [Audio](#)

Production languages [English](#) [Spanish](#)

Country of Origin [USA](#)

Translations [Simultaneous translation](#)

Notes On the second night of the performance, Hattie Moushian was replaced by understudy [Hattie Moushian](#).

Participants and Performers [Sally Taylor](#) [Hattie Moushian](#) [Hattie Moushian](#)

Production credits [Jim Macpherson](#) [Jim Macpherson](#) [Carter Goodrich](#) [Carter Goodrich](#) [Carter Goodrich](#) [Carter Goodrich](#) [Carter Goodrich](#) [Carter Goodrich](#) [Carter Goodrich](#) [Carter Goodrich](#)

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