

# Footlights and Spotlights: Recollections of My Life on the Stage



Otis Skinner

# Footlights Spotlights Recollections

**George B. Bryan, Wolfgang Mieder**



## **Footlights Spotlights Recollections:**

Footlights and Spotlights Otis Skinner, 1924      Footlights and Spotlights Otis Skinner, 1924      *Footlights and Spotlights* Otis Skinner, 1924      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. They 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.      **Footlights and Spotlights** Otis Skinner, 1924

**Critical Theory and Performance** Janelle G. Reinelt, Joseph R. Roach, 2007 Updated and enlarged this groundbreaking collection surveys the major critical currents and approaches in drama theater and performance      Performing the American Frontier, 1870-1906 Roger A. Hall, 2001-08-16 *Performing the American Frontier 1870-1906* examines how the American frontier was presented in theatrical productions during the critical period from the end of the Civil War to the beginning of cinema. In chronological fashion, the book explores the post Civil War resurgence of interest in drama about the frontier which led to a host of action packed melodramas. From famous personalities such as Mark Twain and Buffalo Bill Cody to lesser known individuals such as native American playwright and actress Gowongo Mohawk, Hall examines the plays, the players, and the playwrights who helped to define the American westward migration in theatrical terms and covers the

complete dramatic experience including scenery performance and staging The book demonstrates the extraordinary variety of subject matter and theatrical styles used to dramatize the frontier and places frontier drama within the context of its society by framing the productions with the contemporary debates on national policies *The Collected Letters of Robinson Jeffers, with Selected Letters of Una Jeffers* Robinson Jeffers, Una Jeffers, 2009 v 1 1890 1930 2009 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 offers Miller 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 Worcester Library Bulletin Free Public Library (Worcester, Mass.), 1924 **The Life and Work of Jean Richepin** Howard Sutton, 1961 **For Fun And Profit** Richard Butsch, 1990-06-19 During the nineteenth century leisure industries emerged to provide recreation and entertainment to Americans of all classes Entertainment has become a multi billion dollar industry The essays collected here explore the transformation this wrought in leisure and analyze its effects on class relations in American society *"Planning Your Career."* United States. Bureau of Education, 1937 Catalogue of Copyright Entries Library of Congress. Copyright Office, 1925 **A Dictionary of Anglo-American Proverbs & Proverbial Phrases, Found in Literary Sources of the Nineteenth and Twentieth Centuries** George B. Bryan, Wolfgang Mieder, 2005 *A Dictionary of Anglo American Proverbs*

Proverbial Phrases Found in Literary Sources of the Nineteenth and Twentieth Centuries is a unique collection of proverbial language found in literary contexts. It includes proverbial materials from a multitude of plays, autobiographies of well-known actors like Britain's Laurence Olivier, songs by William S. Gilbert or Lorenz Hart, and American crime stories by Leslie Charteris. Other authors represented in the dictionary are Horatio Alger, Margery Allingham, Samuel Beckett, Lewis Carroll, Raymond Chandler, Benjamin Disraeli, Edward Eggleston, Hamlin Garland, Graham Greene, Thomas C. Haliburton, Bret Harte, Aldous Huxley, Sinclair Lewis, Jack London, George Orwell, Eden Phillpotts, John B. Priestley, Carl Sandburg, Harriet Beecher Stowe, Jesse Stuart, Oscar Wilde, and more. Many lesser-known dramatists, songwriters, and novelists are included as well, making the contextualized texts to a considerable degree representative of the proverbial language of the past two centuries. While the collection contains a proverbial treasure trove for paremiographers and paremiologists alike, it also presents general readers interested in folkloric, linguistic, cultural, and historical phenomena with an accessible and enjoyable selection of proverbs and proverbial phrases.

**Blue-Collar Broadway** Timothy R. White, 2015 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.

**Performing Animals** Karen Raber, Monica Mattfeld, 2017-09-07 From bears on the Renaissance stage to the equine pageantry of the nineteenth-century hunt, animals have been used in human-orchestrated entertainments throughout history. The essays in this volume present an array of case studies that inspire new ways of interpreting animal performance and the role of animal agency in the performing relationship. In exploring the human-animal relationship from the early modern period to the nineteenth century, *Performing Animals* questions what it means for an animal to perform, examines how conceptions of this relationship have

evolved over time and explores whether and how human understanding of performance is changed by an animal's presence. The contributors discuss the role of animals in venues as varied as medieval plays, natural histories, dissections, and banquets, and they raise provocative questions about animals' agency. In so doing, they demonstrate the innovative potential of thinking beyond the boundaries of the present in order to dismantle the barriers that have traditionally divided human from animal. From fleas to warhorses to animals that perform even after death, this delightfully varied volume brings together examples of animals made to act in ways that challenge obvious notions of performance. The result is an eye-opening exploration of human-animal relationships and identity that will appeal greatly to scholars and students of animal studies, performance studies, and posthuman studies. In addition to the editors, the contributors are Todd Andrew Borlik, Pia F. Cuneo, Kim Marra, Richard Nash, Sarah E. Parker, Rob Wakeman, Kari Weil, and Jessica Wolfe.

*Sonic Persuasion* Greg Goodale, 2011-04-01

*Sonic Persuasion*: Reading Sound in the Recorded Age critically analyzes a range of sounds on vocal and musical recordings on the radio, in film, and in cartoons to show how sounds are used to persuade in subtle ways. Greg Goodale explains how and to what effect sounds can be read like an aural text, demonstrating this method by examining important audio cues such as dialect, pausing, and accent in presidential recordings at the turn of the twentieth century. Goodale also shows how clocks, locomotives, and machinery are utilized in film and literature to represent frustration and anxiety about modernity, and how race and other forms of identity came to be represented by sound during the interwar period. In highlighting common sounds of industry and war in popular media, *Sonic Persuasion* also demonstrates how programming producers and governmental agencies employed sound to evoke a sense of fear in listeners. Goodale provides important links to other senses, especially the visual, to give fuller meaning to interpretations of identity, culture, and history in sound.

*Theatre Arts Magazine*, 1924      *New York Libraries. a Quarterly Devoted to the Interests of the Libraries of the State*, 1925

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