

Chapter 1 : Minnie Maddern Fiske - Wikipedia

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Return to Top The University of Utah Alumni Association was organized in "to promote a general interest in the cause of education and to perpetuate the friendships formed between the graduates of the University. The immediate reason for the organization of these clubs was to aid in the fundraising campaign for the original Union Building, now Kingsbury Hall. The Alumni Association has been involved in the following activities: 1. An annual alumni banquet; 2. The Emeritus Club for all alumni of fifty or more years standing; 3. Participation in Founders Day celebrations; 4. Participation in Homecoming; 5. Maintaining the Alumni Club organization; 6. Publishing The Utah Alumnus. During the period covered by the bulk of these records, Douglas O. Woodruff and Paul R. Cracroft served as Executive Secretary of the Alumni Association.

Content Description Return to Top This collection contains newspaper clippings, correspondence, and reports concerning alumni activities such as banquets, Founders Day, Homecoming, and reunions; correspondence, meeting minutes, and reports relating to the administration of the Alumni Association and Alumni Clubs; and lists of alumni by class. The collection is divided into three sections. The first contains newspaper clippings, correspondence, and reports concerning activities for alumni organized by the Alumni Association. These include the Annual Banquet , the Annual Meeting , Emeritus Club banquets , Founders Day , Homecoming , and individual class reunions A reunion folder for a particular year contains material related to each class which held a reunion in that year. Many reunion activities were centered around Founders Day celebrations; therefore, both reunion and Founders Day folders should be consulted. The second section contains correspondence, reports, and meeting minutes of the Alumni Association Board of Control These records are concerned with the organization and administration of the Alumni Association. The third section contains lists of Alumni Association members and officers, lists of the members of various Alumni Clubs, and lists of the members of individual classes Some individual class folders also contain correspondence related to class activities, as well as biographical information about individual class members. Many of the reunion folders also include copies of The Utah Alumnus featuring accounts of particular reunions and the election of Alumni Association officers. University of Utah Alumni Association records, Acc. University Archives and Records Management. University of Utah, J. Salt Lake City, Utah.

Mrs. Bumpstead-Leigh (Play, Original) opened in New York City Apr 3, and played through May

Years at Ripon College: Ripon College Red Barn Theatre. Al Jarreau Years at Ripon College: Ashley-Farrand, Bock, Jarreau, and Oberholtzer founded the group in From they performed at "college dances, the Republican House, Tuscombia Country Club every Saturday night, and eventually all over Wisconsin. Jarreau received a star on the Hollywood Walk of Fame on March 6, Doctor of Performing Arts The Mask and Wig, Born in the fall of , Mask and Wig was "was founded on the purpose of studying and presenting the best in acting drama, classic and modern. Productions were so successful that for many years, Mask and Wig increased their productions from two per school year one each semester to three or sometimes four per school year. The plays became Commencement ritual, as well as ritual for First Year Students, who usually produced one a year. From its reputation and success, many new organizations came forth, thus fortifying the beginnings of what is today the Theater Department. Also, many new classes on theater design and production came forth. Today, one can still experience the vague outline of the Little Theater in East Hall, although the Memorial Gymnasium and Armory Theater are no longer present. Boody Also, among the many important figures in the development of Mask and Wig were other Professors of English. Allen Ripon College , was responsible for the building of the several theater stages, such as Little Theater and the College Theater in the Old Chapel. Another prominent figure is Prof. James Clark Graham, Prof. Although the Mask and Wig theater never officially disbanded, it dissolved into Theta Alpha Phi in the school year, soon after Prof. Boody left Ripon College in Its legacy and impact on Ripon College remains. Visit the Ripon College Archives for a collection of programs and photos. Three Act Plays Jan.

Chapter 3 : The Definitive Arthur Hopkins Presents Radio Log with Arthur Hopkins and Wyllis Cooper

Mrs. Bumpstead-Leigh. Playbill Universe News Features Features Classic Arts Seth Rudetsky Cast Recordings Tony Awards Playbill Pride Broadway Bares Obituaries Photos Videos.

New York, March Arthur Hopkins, distinguished veteran Broadway producer, presents a series of plays on the National Broadcasting company network starting April 12, recreating in radio versions many of his great hits of the last three decades. The series will be titled "Arthur Hopkins Presents" and will be heard every Wednesday at 7:30 PM. The plays will run a full hour and will feature as nearly as possible the original stars who created the roles. Wyllis Cooper, widely known radio writer and head of the program development division of NBC, will write the scripts. Robinson, Ralph Bellamy and many others. From Shakespeare Up His productions since he turned from journalism to produce "The Poor Little Rich Girl" have covered a wide range of authors and stars. Commenting on his new role Hopkins stated: In the meantime, the microphone has found an immediate audience of millions. Plays that can live only when spoken have lain too long in undisturbed libraries. The medium is here. The plays are here. And fortunately the National Broadcasting company is about to bring them together. Wyllis Cooper wrote the popular radio series "Lights Out" and "Good Neighbors" and was author-producer of the "Army hour. From the April 13th, issue of Motion Picture Daily: Menger, NBC vice-president in charge of programs explained during the interview. Unproduced plays might also be used eventually. Thornton Wilder should write more plays and Wyllis Cooper should adapt them for radio. You will probably recall it as the Pulitzer Prize play of ; perhaps you will better remember it as the first of the series of stage presentations produced without scenery. The explanation of the action and setting of "Our Town" was done by Frank Craven, who, as the stage manager, played the role both on the air and in the original production. He did an excellent job. Mary Patton, as Emily, did a polished job, too. The entire production was well cast and skillfully performed. Occasionally the projection of an artist accustomed to the theater overrode the delicacy of a microphone, but the voices were excellent. Three scenes were so deftly handled and beautifully performed that they will long remain as high spots in radio drama. The second was the wedding scene, handled with just the proper mixture of respect, humor and sidelight. The third was the graveyard scene, in which the purpose of Thornton Wilder was brought home, the touching and powerful theme of the goodness of life which is fleeting. It seems that some details were overlooked in the drive for perfection of timing and voices and lines. The orchestra was not well balanced, hence was thin and not blended. The sound effects were at times inept and some could have been eliminated without loss. There was a feeling of push for time, of trying to get more than an hour in 60 minutes, but that was true only in the first half of the production. But those are details which can be ironed out in the future.

Chapter 4 : Mrs. Bumpstead-Leigh " Broadway Play " Original | IBDB

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Fiske, was one of the leading American actresses of the late nineteenth and early twentieth century. She was widely considered the most important actress on the American stage in the first quarter of the 20th century. In very good condition. Please see photos for details. If you collect American history, Americana 19th century autograph manuscript handwriting, letters, correspondence, entertainment, acting, dance, stage, theatre, etc. Perhaps some genealogy research information as well. Combine shipping on multiple bid wins! She also spearheaded the fight against the Theatrical Syndicate for the sake of artistic freedom. Career Minnie Maddern Fiske as a child; s. She toured extensively as a child, and was educated in many convent schools. She was a child prodigy, touring and performing in numerous productions. Fiske " she was but eight, performing in a Shakespearean role. Her pay was in lollipops. She was recognized for her unique beauty and singing voice. Two years later, she married Harrison Grey Fiske in March , and took three years off from the stage. She wrote several plays and collaborated with her husband in writing Fontenelle. Photograph by Fred Holland Day. Among her many triumphs on the Broadway stage were: Fiske starred in everything from farce to tragedy and even appeared in a comedy with puppets Wake Up, Jonathan! Her final appearance on Broadway was in in an acclaimed production of The Rivals cast as Mrs. In the mids, Mrs. Most Ibsen men and women have lived their lives before the curtain rises. Shakespeare has often been pronounced tedious by actors because his characters require a great deal of study. But even Shakespeare seems easy when compared with the thought that must be bestowed upon Ibsen. The beautiful verse, the wonderful character drawing of Shakespeare furnish solutions of perplexing problems, but Ibsen is so elusive. He fascinates by his aloofness. He is the Wagner of the drama. Wagner struggled for understanding just as Ibsen has struggled. She fought for artistic freedom for twelve years, which caused her to perform in third-class theatres, such as churches and skating rinks. On top of her battle against the Syndicate, she was also one of the most prominent animal welfare advocates of her era. She fought against the wearing of the bird egrets,[clarification needed] raised awareness of the cruelties of fur trapping, and changed the treatment of cattle on ranges. Because she was well-known and loved, people followed her example and she was able to make a difference. She was first named in by the League of Women Voters, and then again in by Good Housekeeping magazine. She and Harrison had no children. Shipping and handling This item will ship to Germany, but the seller has not specified shipping options. Contact the seller- opens in a new window or tab and request a shipping method to your location. Shipping cost cannot be calculated. Please enter a valid ZIP Code. Worldwide No additional import charges at delivery! This item will be shipped through the Global Shipping Program and includes international tracking. Learn more- opens in a new window or tab Change country: There are 1 items available. Please enter a number less than or equal to 1. Select a valid country. Please enter 5 or 9 numbers for the ZIP Code.

Chapter 5 : Archives West: WSU Theatre and Dance Records,

Excerpt from Mrs. Bumpstead-Leigh Nina. (with giggles) Oh, you imp! (feigns to slap him) I never knew the beat of you for reeling off nonsense.

Career[edit] Minnie Maddern Fiske as a child; s. She toured extensively as a child, and was educated in many convent schools. She was a child prodigy, touring and performing in numerous productions. Fiskeâ€”she was but eight, performing in a Shakespearean role. Her pay was in lollipops. She was recognized for her unique beauty and singing voice. Two years later, she married Harrison Grey Fiske in March , and took three years off from the stage. She wrote several plays and collaborated with her husband in writing Fontenelle. Photograph by Fred Holland Day. Among her many triumphs on the Broadway stage were: Fiske starred in everything from farce to tragedy and even appeared in a comedy with puppets Wake Up, Jonathan! Her final appearance on Broadway was in in an acclaimed production of The Rivals cast as Mrs. Ibsen is of interest to the actor because properly to understand a role you must study the character from its earliest childhood. Most Ibsen men and women have lived their lives before the curtain rises. Shakespeare has often been pronounced tedious by actors because his characters require a great deal of study. But even Shakespeare seems easy when compared with the thought that must be bestowed upon Ibsen. The beautiful verse, the wonderful character drawing of Shakespeare furnish solutions of perplexing problems, but Ibsen is so elusive. He fascinates by his aloofness. He is the Wagner of the drama. Wagner struggled for understanding just as Ibsen has struggled. Although she was highly praised as an actor, she died poverty-stricken, having fought against a group of producers that organized the Theatrical Trust or Syndicate. She fought for artistic freedom for twelve years, which caused her to perform in third-class theatres, such as churches and skating rinks. In addition to her battle against the Syndicate, she was also one of the most prominent animal welfare advocates of her era. She fought against the wearing of snowy and great egrets on hats, [7] [not in citation given] raised awareness of the cruelties of fur trapping, and changed the treatment of cattle on ranges. Because she was well-known and loved, people followed her example and she was able to broadly influence animal reform. She was first named in by the League of Women Voters, and then again in by Good Housekeeping magazine. She and Harrison had no children. Around the couple did adopt an infant boy who would have been a teen at Mrs. Fiske was built in Panama City, Florida , and named in her honor.

Chapter 6 : History | Theatre & Dance

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The Playhouse produces early American plays, new plays drawn from American culture and history, and plays from around the world that resonate with the American canon. Vision Under the leadership of Artistic Director Alex Roe since , the nineteen-year-old company has grown into an institution recognized for both artistic excellence and cultural significance. On the one hand, it is a window into the character of the time of its creation. On the other, it is always contemporary, because every performance of a play is a new creation for its own time. Repertoire The Playhouse presents fully staged productions and workshop presentations from August through June. Focusing on what is it to be American, what our culture is in the world, and what we may see in the future, Metropolitan stages both old and new works for the modern stage to get to the heart of their lasting impact and import. Heritage Mainstage The core of Metropolitan seasons are four mainstage plays, chosen individually for their dramatic worth, intellectual sophistication, social significance, and emotional depth. Through this programming, the theater creates excellent productions that challenge and entertain our audiences, as well as a deeper exploration of our culture and identity as one theme is seen through different perspectives. Each season is organized around a seasonal theme that unifies the whole season and relates it to the current cultural moment. East Village Chronicles is a new collection of plays each year commissioned from local playwrights and inspired by the history of the Lower East Side; Alphabet City is an oral history series of solo-performances written by their performers and derived from first-person interviews with local residents. Each June, we conclude our season with the East Village Theater Festival, featuring both of these programs. Family Fare In the company inaugurated a program of performances for children and families. Making use of the theater on otherwise empty weekend mornings, these programs involve our local community as none of our other programming can, and they help introduce very young Americans to live theater. History The Playhouse opened the doors to its first performance in , and it has plunged deep into the American experience in each of its seasons since. In , the company moved into a newly renovated performance space in the Cornelia Connelly Center on E. Here, the theater created a beautiful, intimate, three-quarter thrust theater designed particularly for our up-close, involving performances. The play was a signal artistic and critical success, but it had been largely unknown and seldom performed play. In the years since, Metropolitan has revived many forgotten gems, re-investigating them, challenging them, invigorating them for the modern stage without losing their period impact and import. Now, Metropolitan is a pioneer in the frontier of the American experience. Each season is an expedition, and each production seeks out what it is to be American. Where do we come from? What is America in the world?

Chapter 7 : Archives West: University of Utah Alumni Association records,

Mrs. Bumpstead-Leigh Broadway - Mrs. Bumpstead-Leigh. Register Now. West End; Off-Broadway; United States.

Chapter 8 : Paul Scardon - IMDb

Minnie Maddern Fiske (December 19, - February 15,), born as Marie Augusta Davey with some sources [who?] quoting December 19, , as her date of birth, but often billed simply as Mrs. Fiske, was one of the leading American actresses of the late nineteenth and early twentieth century.

Chapter 9 : Jennie A. Eustace – Broadway Cast & Staff | IBDB

Douglas Wood (October 31, - January 13,) was an American actor of stage and screen during the first six decades of the 20th century. Born on Halloween (October 31), his mother, Ida Jeffreys, was a stage actress.