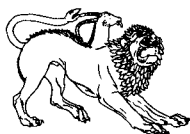


Cambridge University Press

978-0-521-03362-6 - The American Stage and the Great Depression: A Cultural History of the Grotesque

Mark Fearnow

Index

[More information](#)

Index

Note: Italic pages refer to photographs.

Abbott, George, 94, 130

Abe Lincoln in Illinois (Sherwood), 70, 142

Abie's Irish Rose (Nichols), 129, 190n5, 191n7

Adair, Jean, 155, 156

Advice to the Lovelorn (film from West's

Miss Lonelyhearts), 33

Adorno, Theodor, 12, 33, 67, 124

Ah, Wilderness! (O'Neill), 178–9n4

Albee, Edward, 195n16

Alexander, John, 155, 163, 166

Alger, Horatio, 44

Alice in Wonderland (stage version, Le

Gallienne), 48–9

Ameche, Don, 164

American Way, The (Kaufman and Hart), 100

Anderson, John, 145, 148, 150

Anderson, Maxwell, 55, 56, 92, 165

Animal Kingdom, The (Barry), 55

Arsenic and Old Lace (Kesselring)

cast and staff, 155–6

comic techniques, 97

critical reception, 95, 97

as film, 95, 156

historical context, 95–7

London production, 156

popularity, 53, 94

social meaning, 94–5, 100–3

stage production, 95, 98, 99, 155–6

Artaud, Antonin, 43–4, 152

Atkinson, Brooks, 56, 140, 144

audience

attacks upon, 139, 142, 143, 145, 149

cult, 131, 138

fashionable, 66–8

liberation of, 152–3

record attendance, 108, 114

resembling cast, 109

Babes in Toyland / March of the Wooden

Soldiers (film), 46

Bakhtin, Mikhail, 4, 176–7n4

Baldwin, Peggy, 141

Barry, Philip, *The Animal Kingdom*, 55

Barrymore, John, 168

Barth, Karl, 3

Barto and Mann (comedy team), 141, 144

Barto, Dewey, 141, 144

Barton, James, 110, 170

Baum, Vicki, *Grand Hotel* (novel), 28

Beckett, Samuel, 52, 53

Behrman, S. N.

decline in reputation, 92, 188n56

experiences with Nazis, 86, 89

as political writer, 83–5, 90, 92

Cambridge University Press

978-0-521-03362-6 - The American Stage and the Great Depression: A Cultural History of the Grotesque

Mark Fearnow

Index

[More information](#)

208

Index

- Behrman, S. N. (*cont.*)
Biography, 55
Brief Moment, 55
Burning Glass, The (novel), 86, 88–90
End of Summer, 28, 55, 85–6, 87, 88–90, 156
No Time for Comedy, 55, 90, 91, 165, 188n51
Rain from Heaven, 26, 84–5, 167
- Benchley, Robert, 74
- Bendix, William, 170
- Bennett, Joan, 164
- Bentley, Eric, 129, 145
- Bergson, Henri, 132
- Berle, Milton, 164
- Bermel, Albert, 129
- Bernstein, Aline, 167
- Between Two Worlds* (Rice), 24
- Biggsby, C. W. E., 56
Biography (Behrman), 55
- Birch, Stormy, 141
- Blithe Spirit* (Coward), 94
- Bogart, Humphrey, 63, 166
- Boothe, Clare, *see* Luce, Clare Boothe
- Boy Meets Girl* (Spewacks), 129
- Bride of Frankenstein* (film, Whale), 37, 39
- Brief Moment* (Behrman), 55
- Broadway
 and grotesque in 1930s, 52–5, 57
 as industry, 33, 62, 66–7
- Brother Rat* (Monks and Finklehoffe), 94, 129
- Broun, Heywood, 70, 72, 73
- Brown, Anthony, 170
- Brown, Clarence, 68, 163
- Brown, John Mason, 58
- Browning, Tod, 9
Devil Doll, The (film), 39
Dracula (film), 38
Freaks (film), 42, 181–2n24
- Bruegel, Pieter, 78
- Buckley, William F., 187n38
- Buñuel, Luis, 138
- Burke, Kenneth, 113–14, 117
- Byrd, Sam, 170
- Cagney, James, 170
- Cagney, Jeanne, 170
- Cagney, William, 170
- Caldwell, Erskine, *Tobacco Road* (novel), 106, 109, 110, 112–13, 122, 170, 192n17
- Capra, Frank, 17, 45, 47, 95, 156
- Carnegie, Dale, *How to Win Friends and Influence People*, 93, 151
- Carnovsky, Morris, 185n25
- Carter, Jimmy, 82
- Cat People* (film, Tourneur), 39
- Chamberlain, Neville, 101
- Chaplin, Charlie, 27, 112
- Chekhov, Anton, 52
- Children's Hour, The* (Hellman), 33
- Churchill, Caryl, 52
- Churchill, Winston, 144
- Claire, Helen, 163
- Claire, Ina, 87, 156
- Clurman, Harold, 66–7, 185–6n25
- Clutson, G. H., 164
- comic violence, 132–8, 140, 142, 144–5, 152–3
- communism, 81, 82, 84
- Conklin, Peggy, 166
- Connelly, Marc, 131, 138
- Conrad, Joseph, *The Secret Agent*, 52
- Cool Million, A* (West), x, 154
- Cooper, Merian C., and Ernest B. Schoedsack, *King Kong* (film), 46
- Cornell, Katharine, 165
- Cotten, Joseph, 133–4, 135, 160
- Coward, Noel, 94, 189n58
- Cowl, Jane, 167
- Crawford, Joan, 173
- Crisham, Walter, 170
- Crothers, Rachel, 188n56
- Crouse, Russell, 95, 155, 178n4
- Cukor, George, 173
- Cummings, Constance, 166
- Dadaism, 150
- Daves, Delmar, 166
- Davis, Bette, 166
- Day, Doris, 172
- Days to Come* (Hellman), 100, 178n4
- Dead End* (Kingsley), 193n22
- Deen, Braswell, 192n17
- Denby, Edwin, 131, 160
- depression culture
 dislocation in history, 15–42, 59–61, 64–5, 128–9, 153
 end of, 153–4
 ethical demands, 151–2
 fear of transformation, 37–40, 94–5, 100–2, 115–18, 120
 films, 32–48, 140, 153
 moviegoing, 32–4

Cambridge University Press

978-0-521-03362-6 - The American Stage and the Great Depression: A Cultural History of the Grotesque

Mark Fearnow

Index

[More information](#)

Index

209

- publishing industry, 34
 resonance with theatre, 48–9, 53–5, 106, 117–18, 120
 and science, 35–40, 59–61, 185n22
 sexuality in, 116–17, 119, 120
Devil Doll, The (film, Browning), 39
Dinner at Eight (Kaufman and Ferber), 28, 30, 55
 Disney, Walt, 46
Dr. Cyclops (film, Schoedsack), 39
Dr. Jekyll and Mr. Hyde (film, Mamoulian), 38–9, 181n23
 Dos Passos, John, 131, 138
 Douglass, Margaret, 172
 Dowling, Eddie, 169
 Dowling, Edward Duryea, 157
Dracula (film, Browning), 38, 41
Dracula's Daughter (film, Hillyer), 38
 DuBois, Blanche, 85
Duck Soup (film, McCarey), 42–3
 Dudley, Doris, 87, 156
 Du Maurier, George Louis, *Trilby* (novel), 38
 Dürrenmatt, Friedrich
 as playwright, 52
 theory of the grotesque, 55–6, 183n5
- End of Summer* (Behrman)
 cast and staff, 156–7
 humor in, 84
 plot, 85
 production, 87, 155–6
 social meaning, 84, 86, 89
 Epstein, Julius and Philip, 156, 165
 Erickson, Leif, 164
- Fain, Sammy, 139, 157
 farce (stage), 129–30, 140, 142, 144, 196–7n31
 Farrell, James, 116
 fascism, 70, 72–73, 79, 84, 93, 100
 Faulkner, William, 9
 Hamlet, The (novel), 128
 Sanctuary (novel), 34, 128–9
 Wild Palms, The (novel), 129
 Feder, Abe, 160
 Federal Theatre Project, 100
 Ferber, Edna, *see* Kaufman, and Edna Ferber
Fervent Years, The (Clurman), 66–7, 185n25
Fibber McGee and Molly (radio), 127
 Fields, W. C., 42, 44, 47
- film
 farce, 27, 42–5
 of 1940s and 1950s, 153–4
 gangster, 45
 horror, 9, 10, 12, 33–42, 154
 as industry, 32–4, 39–40, 42, 124–5
 “moral” controls on, 32, 46–8, 122
 relation with fiction and plays, 32–49, 68–9, 122–6, 156, 163, 164, 165, 166, 168, 170, 171, 172–3
 “screwball comedies,” 45
 Fleming, Victor, et al., *The Wizard of Oz* (film), 46, 151
 Fletcher, Bramwell, 77, 164
 Fo, Dario, 196–7n31
 Fontaine, Joan, 173
 Fontanne, Lynn, 29, 62, 65, 67, 71, 162, 167
 Ford, John, *Tobacco Road* (film), 122, 171
 Francis, Arlene, 161, 172
Frankenstein (film, Whale), 36–7, 181n22
 Frankfurt School, 9, 10, 12, 33, 67, 125
 Franklin, Sidney, 168
Freaks (film, Browning), 42, 181–2n24
 Freud, Sigmund, 9, 130, 177n4
 Freund, Karl, *Mad Love* (film), 38
 Frisch, Max, 52, 54
 Fuller, Buckminster, 178–9n4
- Gabel, Martin, 138
 Gable, Clark, 68, 69, 163
 Garr, Eddie, 140, 159–60
 Gillmore, Margalo, 165, 171
 Gleason, Jackie, 140, 160
 Goddard, Paulette, 173
 Goldreyer, Michael, 108
 Goldstein, Malcolm, 57
Gone with the Wind (novel, Mitchell), 20–2, 27, 30, 32, 70, 179–80n6
 Gordon, Max, 171, 172
Grand Hotel (novel, Baum) 28, 30, 55
 Grant, Cary, 156
Grapes of Wrath, The (novel, Steinbeck), 30
 Grapewin, Charlie, 171
 Greenstreet, Sydney, 162
- grotesque
 defined, 12–13
 in depression culture, 3–6, 8–13, 15–49, 153–4, 178–9n4
 in depression mainstream, 53–5, 103, 154, 178–9n4
 as elite art, 52–3, 138

Cambridge University Press

978-0-521-03362-6 - The American Stage and the Great Depression: A Cultural History of the Grotesque

Mark Fearnow

Index

[More information](#)

210

*Index*grotesque (*cont.*)

- and Freudian pleasure, 9–13, 68, 113–18, 120, 125, 130, 152–3, 177n4
- and modern style, 52–3, 183n5, 185n22
- in news reportage, 1–5, 23, 25, 26
- origin of word, 6–7, 175n3
- and political rhetoric, 15–16, 22–4, 26
- and satire, 78–9
- in stage design, 64, 65
- subjectivity and, 48–9
- and “survivals,” 25–32, 57, 61
- and theatre, 4–5, 10, 28, 30, 33, 48–9, 52–5, 68, 140, 142, 144, 152
- theory of, 6–8, 52–4, 175–7n4, 183n5
- and tragicomedy, 52–5
- unintentional, 193n22

Group Theatre, 185n25

Halperin, Victor, *White Zombie* (film), 37–8*Hamlet, The* (novel, Faulkner), 128

Hansen, Harry, 72–3

Hardeen, Theodore, 147

Harrison, Rex, 165

Hart, Moss, *see* Kaufman, and Moss
Hart

Haydon, Julie, 169

Hays (Production) Code (for film), 46–8

Hayward, Lillie, 164

Heflin, Van, 156

Heidegger, Martin, 15

Heifetz, Elza, 86

Helburn, Theresa, 185n25

Hellman, Lillian

Children's Hour, The, 33*Days to Come*, 100, 178n4*Little Foxes, The*, 28*Hellzapoppin* (Olsen and Johnson)

cast and staff, 157–60

as destructive force, 12, 43, 130, 133, 139–52

events in, 140, 142, 143, 144–5, 157–60

as farce, 140, 142, 145

photographs, 141, 143, 146, 147, 149

popularity, 139, 140

social meaning, 148, 150–2

Hellz-a-splashin': An Aqua-cade (Olsen and Johnson), 140

Hepburn, Katharine, 82, 187n45

High Tor (Anderson), 55Hillyer, Lambert, *Dracula's Daughter* (film), 38

Hitler, Adolf

as dramatic character, 11, 73, 77, 102, 144

as historical figure, 18, 22–4, 37, 79, 84, 96, 97

Hogarth, William, 78

Hölderlin, Friedrich, 15

Holm, Celeste, 169

Hopkins, Arthur, 165

Horace, 1

Horse Eats Hat (Labiche–Michel/Welles–Denby)

audience for, 131, 138

cast and staff, 160–1

mechanical staging, 131–4, 135, 136

social meaning of, 137–8, 152–3

violence of, 132–8

House, Billy, 140, 160

Housetman, John, 130, 133–4, 136–7

Howard, Leslie, 63, 165, 166

Howard, Sidney, 165

How to Win Friends and Influence People (Carnegie), 93, 151

Hull, Henry, 110, 111, 170

Hull, Josephine, 155, 156

Hunter, Ruth, 111, 119, 170

Idiot's Delight (Sherwood), 12, 28, 32, 71

cast and staff, 162–3

critical interpretations, 57

as film, 68–70, 163

grotesque qualities, 56

playwright's intentions, 57–62

popularity, 53, 55, 67–8

social meaning, 61, 64, 66–70

stage set, 64, 65

Island of Lost Souls (film, Kenton), 37*Italian Straw Hat, The* (*Un chapeau de paille d'Italie*; Labiche–Michel), 131, 132, 160; *see also* *Horse Eats Hat**It Can't Happen Here* (novel, Lewis), 100

Jagger, Dean, 119, 170

Jeffries, Douglas, 166

Jews, 73, 86, 88

Johnson, Chic, 149, *see also* Olsen and Johnson

Johnson, Nunnally, 122, 171, 194n26

Johnston, Margaret, 170

Jonson, Ben, 78

Joslyn, Allyn, 98, 155

Judgment Day (Rice), 28, 193n22

Cambridge University Press

978-0-521-03362-6 - The American Stage and the Great Depression: A Cultural History of the Grotesque

Mark Fearnow

Index

[More information](#)*Index*

211

- Karloff, Boris, 98, 155
- Karson, Nat, 160
- Kaufman, George S., 130
- Kaufman, George S., and Edna Ferber
Dinner at Eight, 28, 30
Stage Door, 55
- Kaufman, George S., and Morrie Ryskind, *Animal Crackers*, 42
- Kaufman, George S., and Moss Hart
The American Way, 100
Once in a Lifetime, 28
You Can't Take It with You, 28, 30, 31
- Kaysner, Wolfgang, 7–8, 176–7n4
- Keighley, William, 165
- Kelly, Frank (mayor of Chicago), 190n4
- Kelly, Gene, 169
- Kennedy, Joyce, 166
- Kenton, Eric, *Island of Lost Souls* (film), 37
- Kenyon, Charles, 166
- Kerr, Walter, 83
- Kesselring, Joseph (*Arsenic and Old Lace*), 30, 94–103, 155
- King Kong* (film, Cooper and Schoedsack), 46
- Kingsley, Sidney, *Dead End*, 193n22
- Kirkland, Jack, *Tobacco Road* (play), 108, 109, 110–11, 112, 122, 170
- Kiss the Boys Good-bye* (Luce)
cast and staff, 163–4
as film, 164
plot, 70, 71
social meaning of, 72–3, 79, 100
- Kracauer, Siegfried, 4
- Krutch, Joseph Wood, 83, 92, 152
- Labiche, Eugène, and Marc Michel, *Un chapeau de paille d'Italie* (*An Italian Straw Hat*), 131, 132, 160; *see also Horse Eats Hat*
- La Guardia, F. H., 105, 144
- Lahr, John, 94, 189n58
- Lang, Fritz, *Metropolis* (film), 35
- Langer, Susanne, 51
- Lawford, Betty, 172
- Lawson, John Howard, 185n25
Marching Song, 48–9, 100, 193n22
- Le Gallienne, Eva, 48–9
- Legion of Decency, 46
- LeRoy, Mervyn, *Little Caesar* (film), 45–6
- Levant, Oscar, 164
- Levene, Sam, 164
- Lewis, Lloyd, 110
- Lewis, Sinclair, *It Can't Happen Here* (novel), 100
- Life with Father* (Lindsay and Crouse), 178–9n4
- Lillo, George, 48
- Lindsay, Howard, 95, 155, 178n4
- Little Caesar* (film, LeRoy), 45–6
- Little Foxes, The* (Hellman), 28
- Little Theatre Movement, 48
- Lockridge, Richard, 74
- Loesser, Frank, 164
- London productions, 156, 163, 164, 165, 166, 168, 169–70
- Loos, Anita, 173
- Lorre, Peter, 156
- Luce, Clare Boothe
loss of writing talent, 82–3
as political writer, 76, 78–80,
as politician, 81–3
and wealth, 79–83
Kiss the Boys Good-bye, 70, 72–3, 163–4
Margin for Error, 73–6, 77, 78, 164
Women, The, 78–81, 171–3
- Luce, Henry, 74–6, 78–9
- Ludlam, Charles, 138
- Lugosi, Bela, 37, 38, 41, 99, 156
- Lukács, György, 78
- Lumpkin, Grace, 116
- Lunt, Alfred, 29, 65, 67, 71, 162, 167
- Lynd, Robert S., and Helen Merrell Lynd, *Middletown in Transition*, 18–20, 178n3
- McCarey, Leo, 42, 180–1n19
- McClintic, Guthrie, 165
- McKnight, Tom, 157
- McLeod, Norman, *Monkey Business* (film), 43–4
- Mad Love* (film, Freund), 38
- Make Way for Tomorrow* (film, McCarey), 180–1n19
- Male Animal, The* (Thurber and Nugent), 55
- Mamet, David, 52
- Mann, George, 141, 144
- Mann, Thomas, 52, 53
- Mantle, Burns, 139
- Marching Song* (Lawson), 48–9, 100, 193n22
- Margin for Error* (Luce), 77
cast and staff, 164–5
as film, 164
London production, 164

Cambridge University Press

978-0-521-03362-6 - The American Stage and the Great Depression: A Cultural History of the Grotesque

Mark Fearnow

Index

[More information](#)

212

Index

- Margin for Error* (cont.)
 social meaning of, 74–6, 78–9, 100
- Martin, Mary, 164
- Marx Bros., 42–3, 47, 152
- Massey, Raymond, 156, 163
- Mayo, Archie, 38, 166
- Menzies, William Cameron, *Things to Come* (film), 179n4
- Metro-Goldwyn-Mayer, 68, 163, 168, 173
- Metropolis* (film, Lang), 35
- Michel, Marc, 130, 160
- Middletown in Transition* (Lynd and Lynd), 18–20, 178n3
- Mielziner, Jo, 165, 171
- Miller, Arthur, 153
- Miller, Gilbert, 165
- Miner, Worthington, 167
- Miss Lonelyhearts* (novel, West), 33
- Mitchell, Margaret, *Gone with the Wind* (novel), 20–2, 27, 30, 32, 179–80n6
- Modleski, Tania, 10, 12
- Moeller, Philip, 156, 167
- Monkey Business* (film, McLeod), 43–4
- Moore, Happy, 141
- Mulvey, Laura, 125, 194n27
- Muncie, Indiana, as “Middletown,” 18–20, 53, 178n3, 183n4
- Murfin, Jane, 173
- Murnau, F. W., *Nosferatu* (film), 38
- Murphy, Brenda, 57
- Mussolini, Benito, 18, 79, 144
- Nares, Owen, 166
- Natwick, Mildred, 156
- Nazis, 22–4, 28, 37–8, 73–8, 100
- New Hellzapoppin*, *The* (Olsen and Johnson), 140
- Nietzsche, Friedrich, 112
- Nolan, Lloyd, 167
- Nosferatu* (film, Murnau), 38
- No Time for Comedy* (Behrman), 90, 91, 165, 188n52
- O’Connor, Flannery, 8
- Odelle, Maude, 170
- Odets, Clifford
Rocket to the Moon, 55
Till the Day I Die, 28, 193n22
Waiting for Lefty, 178n4
- Oenslager, Donald, 164
- Olivier, Laurence, 91, 165
- Olsen and Johnson, *Hellzapoppin*, 130, 139–53, 160
- Olsen, Ole, 148, *see also* Olsen and Johnson
- Once in a Lifetime* (Kaufman and Hart), 28
- O’Neill, Eugene, 178n4
- Orton, Joe, 52, 196–7n31
- Our Town* (Wilder), 178n4
- Palmer, Lilli, 165
- Parker, Lew, 140, 160
- Pemberton, Brock, 73, 163
- Perkins, Osgood, 87, 156
- Perrin, Nat, 160
- Perry, Antoinette, 163
- Petrified Forest, The* (Sherwood), 28, 32, 63
 cast and staff, 165–6
 critical reception, 184n17
 as film, 166
 London production, 166
 popularity, 55
 social meaning, 56, 61–2
- Pinocchio* (film, Disney), 46
- Pins and Needles* (Labor Stage), 10, 11, 121
- Pinter, Harold, 52
- Pirandello, Luigi, 52, 54
- Pollock, Arthur, 145, 148
- Potter, H. C., 160
- Povah, Phyllis, 171
- Power, Hartley, 166
- Preminger, Otto, 77, 164
- Primo, Miguel de Rivera, 25–6
- Project 891 (Welles and Houseman), 130–1, 161
- Pulitzer Prize, 56, 163, 169
- Quinn, Arthur Hobson, 184n17
- Rabe, David, 52, 53
- Racine, Jean, 83
- radio, 127
- Rain from Heaven* (Behrman), 84–5, 167
- Rapf, Joanna, 42
- Rehan, Reneice, 170
- religion
 dissolution, 60–1
 and Hays Code, 46–8
 in “Middletown” study, 18–19
 in Saroyan, 93
- Republican Party, 81, 82, 96
- Restoration comedy, 80
- Reunion in Vienna* (Sherwood), 27, 29, 55
 cast and staff, 167–8
 as “escape mechanism,” 58–61

Cambridge University Press

978-0-521-03362-6 - The American Stage and the Great Depression: A Cultural History of the Grotesque

Mark Fearnow

Index

[More information](#)

Index

213

- as film, 168
London production, 168
plot, 58
- Rice, Elmer, 24, 28, 165, 193n22
Between Two Worlds, 24
Judgment Day, 28, 193n22
- Riefenstahl, Leni, *Triumph of the Will* (film), 37
- Rieso, Harry, 141
- Riggs, Lynn, *Russet Mantle*, 55
- Robinson, Edward G., 46
Rocket to the Moon (Odets), 55
Rocky Horror Picture Show (film, Sharman), 138
- Room Service* (Murray and Boretz), 130
- Roosevelt, Franklin Delano, 15, 17, 22–4, 79, 81–2, 96, 144, 151
- Root, John, 163
- Ruskin, John, 7, 68, 175–6n4
- Russell, Bertrand, 117
- Russell, Rosalind, 165, 173
Russet Mantle (Riggs), 55
- Ryskind, Morrie, *see* Kaufman, and Morrie Ryskind
- Sanctuary* (novel, Faulkner), 34, 128–9
- Saroyan, William, *The Time of Your Life*, 30, 55, 92–4, 168–70
- Schertzinger, Victor, 164
- Schoedsack, Ernest B., 39, 46
- Secret Agent, The* (novel, Conrad), 52
“secular conversions” (Burke), 113–18, 120, 125
- Separate Rooms* (Carole and Dinehart), 129
- Seymour, Jane, 171
- Shaw, George Bernard, 57
- Shearer, Norma, 68, 69, 163, 173
- Shelley, Mary Wollstonecraft, *Frankenstein* (novel), 36
- Sherman, Hiram, 160
- Sherwood, Robert E.
as cultural critic, 27–8, 36, 51, 57–61, 128
as political activist, 70
as producer, 165
Abe Lincoln in Illinois, 70, 142
Idiot’s Delight, 28, 32, 56–7, 62–70, 162–3
Petrified Forest, The, 28, 32, 56, 61–2, 63, 165–6
Reunion in Vienna, 27, 29, 58–61, 167–8
There Shall Be No Night, 70
- Simon, Neil, 83
- Simonson, Lee, 64, 65, 156, 162, 167
- Sinclair, Robert B., 171
- Smith, Hal, 34
Snow White and the Seven Dwarfs (film, Disney), 46
socialist realism, 105–6
Sovey, Raymond, 155, 165
Stage Door (Kaufman and Ferber), 55
- Stalin, Joseph, 11, 106
- Steinbeck, John, *The Grapes of Wrath* (novel), 30
Stevedore (Peters and Sklar), 152
- Stevens, Dana, 160
- Stewart, Jimmy, 165
- Stewart, Susan, 43–4
- Sticks and Bones* (Rabe), 53
- Stoker, Bram, *Dracula* (novel), 38
- Stroheim, Eric von, *see* von Stroheim
- Stromberg, Hunt, 163
- “survivals,” 25–32, 57, 61
- Susman, Warren, 153, 179n4
- Svengali* (film, Mayo), 38
- Tarzan film series, 46
- Taylor, Dwight, 164
- Teague, Walter Dorwin, 185n22
- Temple, Shirley, 151
- Thalberg, Irving, 181n24
- Theatre Guild, 56, 58, 62, 66–8, 156, 162, 167, 169, 185n25
- There Shall Be No Night* (Sherwood), 70
- These Three* (film from Hellman’s *The Children’s Hour*), 33
- Things to Come* (novel, Wells), 38, 179n4
- Thompson, Dorothy, 74
- Three Men on a Horse* (Holm and Abbott), 94, 129
- Tierney, Gene, 171
- Till the Day I Die* (Odets), 28, 193n22
- Time of Your Life, The* (Saroyan), 30, 55, 92–4, 168–70
- Tobacco Road* (Kirkland)
advertising for, 107, 109, 189–90n2, 190n4, 191n9
cast and staff, 170–1
as comedy, 106, 109, 110, 112, 115–16
critical reception, 112, 191–2n14
as “documentary,” 106, 110, 121, 192n17
earnings, 108, 190n5, 190n6, 191n7
as film, 122–5, 171, 194n26
grotesque aspects, 12, 107, 110–12
moral objections to, 190n4

Cambridge University Press

978-0-521-03362-6 - The American Stage and the Great Depression: A Cultural History of the Grotesque

Mark Fearnow

Index

[More information](#)

214

Index

- Tobacco Road* (cont.)
 popularity of, 106, 108, 120
 as satire, 110, 117–18, 120–1
 sex in, 106, 116–18, 119, 191n9
 stage production, 107–110, 111, 117–18, 119, 170–1
 see also Caldwell
- Tobias, Charles, 157
- Tone, Franchot, 185n25
- Tourneur, Jacques, *Cat People* (film), 39
- tragicomedy
 definition, 51–2, 183n3, n5
 species of the grotesque, 52–5
- Tribby* (novel, Du Maurier), 38
- Triumph of the Will* (film, Riefenstahl), 37
- Tugend, Harry, 164
- Twentieth Century–Fox, 122, 164, 171
- Tzara, Tristan, 138
- United Artists, 170
- Up in Mabel's Room* (Collison and Harbach), 129
- Vajda, Ernest, 168
- vampirism, 38
- vaudeville, 139, 140, 154
- von Stroheim, Eric, 156
- Waiting for Godot* (Beckett), 53
- Waiting for Lefty* (Odets), 178n4
- Waldau, Roy, 68, 186n25
- Walker, Jimmy, 26
- Wallace, Henry, 81, 82
- Warner Brothers, 156, 165, 166
- War of the Worlds* (radio, Welles), 127
- Watson, Minor, 156, 167
- Watts, Richard, 131
- Wayne, Shirley, 144
- Welles, Orson, *War of the Worlds* (radio), 127
- Welles, Orson, and Edwin Denby, *Horse Eats Hat* (stage), 130–8, 160
- Wells, H. G.
Island of Dr. Moreau, The (novel), 37
Things to Come (novel), 36
 see also *War of the Worlds*
- West, Claudine, 168
- West, Mae, 42, 44–5, 47
- West, Nathanael, 9
Cool Million, A, x, 154
Miss Lonelyhearts (novel), 33
- Whale, James
Bride of Frankenstein (film), 37, 39
Frankenstein (film), 36–7
Invisible Man, The (film), 37
- What a Life!* (Goldsmith), 129
- Whipple, Sidney, 74–5
- White Zombie* (film, Halperin), 37–8
- Whiting, Jack, 99
- Wilder, Thornton, *Our Town*, 178n4
- Wild Palms, The* (novel, Faulkner), 129
- Williamsburg, Virginia, “reconstruction” of, 21
- Williams, Tennessee, 153
- Willkie, Wendell, 81, 96
- Wills, Garry, 102
- Wilson, Warren, 160
- Windust, Bretaigne, 155, 162
- Wizard of Oz, The* (film, Fleming et al.), 46, 151
- Women, The* (Luce)
 cast and staff, 171–3
 as film, 172–3
 grotesquerie in, 78–9
 London production, 172
 playwright's intentions, 78–9
 popularity of, 55
 revision of, 83
 social meaning, 79–81
- Worth, Irene, 170
- WPA (Works Progress Administration), 130, 161
- Wycherley, William, 78
- Wycherly, Margaret, 170
- Wynyard, Diana, 168
- You Can't Take It with You* (Kaufman and Hart), 28, 30, 31
- Zanuck, Darryl F., 122, 171
- Zola, Émile, 106, 116