

Show Biz From Vaude To Video

Embracing the Beat of Appearance: An Psychological Symphony within **Show Biz From Vaude To Video**

In some sort of consumed by screens and the ceaseless chatter of instantaneous communication, the melodic elegance and emotional symphony produced by the written word frequently fade into the back ground, eclipsed by the constant noise and distractions that permeate our lives. Nevertheless, situated within the pages of **Show Biz From Vaude To Video** a marvelous fictional value brimming with natural feelings, lies an immersive symphony waiting to be embraced. Constructed by an elegant musician of language, this charming masterpiece conducts viewers on a psychological trip, well unraveling the hidden melodies and profound impact resonating within each cautiously constructed phrase. Within the depths of this moving evaluation, we can investigate the book is key harmonies, analyze their enthralling publishing style, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

Slavery & Race in American Popular Culture

William L. Van Deburg 1984 Spanning more than three centuries, from the colonial era to the present, Van Deburg's overview analyzes the works of American historians, dramatists, novelists, poets, lyricists, and filmmakers -- and exposes, through those artists' often disquieting perceptions, the cultural underpinnings of American current racial attitudes and divisions. Crucial to Van Deburg's analysis is his contrast of black and white attitudes toward the Afro-American slave experience. There has, in fact, been a persistent dichotomy between the two races' literary, historical, and theatrical representations of slavery. If white culture-makers have stressed the "unmanning" of the slaves and encouraged such stereotypes as the Noble Savage and the comic minstrel to justify the blacks' subordination, Afro-Americans have emphasized a counter self-image that celebrates the slaves' creativity, dignity, pride, and assertiveness. ISBN 0-299-09634-3 (pbk.) : \$12.50.

American Jewish Archives 1982

The Black Guy Dies First Robin R. Means

Coleman 2023-02-07 A definitive and surprising exploration of the history of Black horror films, after the rising success of Get Out, Candyman, and Lovecraft Country from creators behind the acclaimed documentary, Horror Noire. The Black Guy Dies First explores the Black journey in modern horror cinema, from the fodder

epitomized by Spider Baby to the Oscar-winning cinematic heights of Get Out and beyond. This eye-opening book delves into the themes, tropes, and traits that have come to characterize Black roles in horror since 1968, a year in which race made national headlines in iconic moments from the enactment of the 1968 Civil Rights Act and Martin Luther King Jr.'s assassination in April. This timely book is a must-read for cinema and horror fans alike.

The Funniest Decade: A Celebration of American

Comedy in the 1930s Garry Berman "Author Garry Berman gives readers a history lesson in comparing and overlapping the mediums of radio artists and film comedies during the decade of the 1930s. In doing so, he has not only created a new format, he has brought in fresh perspectives of the people that made the magic." - Bill Cassara, author of Nobody's Stooge and Edgar Kennedy: Master of the Slow Burn. "It is a thorough and fascinating study, filled with interesting details." - James Neibaur, author of Arbuckle & Keaton and The Charley Chase Talkies. "Garry Berman has done a stellar job." - Michelle Morgan, author of The Ice Cream Blonde: The Whirlwind Life and Mysterious Death of Screwball Comedienne Thelma Todd. If there was ever a "Golden Decade" of American comedy, it was the 1930s. At the dawn of that remarkable, laugh-filled era, comedians had, for the first time, three performing venues available to them: the stage, radio, and talking films (plus, in the final year of the decade, the arrival of

television), resulting in this ten-year span producing the finest performances by the greatest comedians ever to make audiences laugh. In film, comedy titans Laurel & Hardy, The Marx Brothers, and W. C. Fields all reached their creative peaks, as did Mae West, Our Gang (a.k.a. The Little Rascals), the Three Stooges, and less-remembered teams such as Wheeler & Woolsey, Clark & McCullough, and the Ritz Brothers. At the same time, radio became a major entertainment force, allowing vaudevillians Jack Benny, Eddie Cantor, Fred Allen, Ed Wynn, George Burns & Gracie Allen, Edgar Bergen, Bob Hope, and Abbott & Costello to become national stars. On the stage, comedians including Bert Lahr, Fannie Brice, Jimmy Durante, and Wynn all thrived, while expanding their respective careers into films and radio. The Funniest Decade devotes one chapter to each calendar year of the 1930s, covering the landmark comedy films, radio programs, and stage performances of each year, while focusing on the individual comedians and comedy teams at key moments in their professional careers, including their first major creative and popular breakthroughs. Dozens of photos, too!

Entertainment historian Garry Berman has been writing about pop culture—especially television, music, and films—for over twenty years. He has contributed to Nostalgia Digest magazine, History magazine, and Beatlefan. He has also written and/or published several comedy scripts and humorous short pieces. This is his sixth non-fiction book.

The Routledge Handbook of North American Indigenous Modernisms Kirby Brown 2022-09-19 The Routledge Handbook of North American Indigenous Modernisms provides a powerful suite of innovative contributions by both leading thinkers and emerging scholars in the field. Incorporating an international scope of essays, this volume reaches beyond traditional national or euroamerican boundaries to locate North American Indigenous modernities and modernisms in a hemispheric context. Covering key theoretical approaches and topics, this volume includes: Diverse explorations of Indigenous cultural and intellectual production in treatments of dance, poetry, vaudeville, autobiography, radio, cinema, and more

Investigation of how we think about Indigenous lives, literatures, and cultural productions in North America from the late nineteenth and early twentieth centuries Surveys of critical geographies of Indigenous literary and cultural studies, including refocused and reframed exploration of the diverse cultures, knowledges, traditions, geographies, experiences, and formal innovations that inform Indigenous literary, intellectual, and cultural productions The Routledge Handbook of North American Indigenous Modernisms presents fresh insight to modernist studies, acknowledging and reconciling the occluded histories of Indigenous erasure, and inviting both students and scholars to expand their understanding of the field.

Jimmy Durante David Bakish 2007-03-07 From his humble beginnings as a Coney Island piano player, Jimmy Durante was one of America's best-loved entertainers for nearly seven decades. Known for his distinctive "schnozzle" and raspy voice, the multitalented performer became a stage, screen and recording star. Every aspect of Jimmy Durante's career is covered here: his early vaudeville and Broadway days; the 38 movies he made; his radio appearances; the mixture of new and old material he brought to television in the late 1950s; and his work as a singer and composer.

Jeanne Devereaux, Prima Ballerina of Vaudeville and Broadway Kathleen Menzie Lesko 2017-04-26 International vaudeville star and Broadway prima ballerina Jeanne Devereaux performed for millions across America and Europe from age eleven until her retirement at forty. A headliner at Radio City Music Hall, she led a large group of performers on one of the first USO Camp Shows tours to Japan. Born Jean Helman, she entered showbiz as a dancing trouper performing in palatial theaters and was one of the last vaudevillians surviving into the 2010s. In her later years living in Pasadena, California, Devereaux indulged her passion for research and writing in the Huntington Library's Rothenberg Reading Room, losing none of her intelligence and wit despite a fading memory. Drawing on personal interviews, theatrical programs, and her diary and letters, this biography illuminates the life and career of one of vaudeville's stars of stage, film, and television.

Show Biz from Vaude to Video. By Abel

Green & Joe Laurie, Jr. (1. Ed.) Abel Green
1951

Choreographing Copyright Anthea Kraut 2016
But the book also uncovers a host of marginalized figures - from the South Asian dancer Mohammed Ismail, to the African American pantomimist Johnny Hudgins, to the African American blues singer Alberta Hunter, to the white burlesque dancer Faith Dane - who were equally interested in positioning themselves as subjects rather than objects of property, as possessive individuals rather than exchangeable commodities. Choreographic copyright, the book argues, has been a site for the reinforcement of gendered white privilege as well as for challenges to it.

Every Step a Struggle Frank Manchel 2007 This book pays tribute to the sacrifices and achievements of seven individuals who made difficult and controversial choices to insure that black Americans shared in the evolution of the nation's cultural heritage. Transcriptions and analyses of never-before published uncensored conversations with Lorenzo Tucker, Lillian Gish, King Vidor, Clarence Muse, Woody Strode, Charles Gordone, and Frederick Douglass O'Neal reveal many of the reasons and rationalizations behind a racist screen imagery in the first three-quarters of the twentieth century. This primary source, replete with pictures, documentation, and extensive annotations, recounts through the words of important participants what happened to many film pioneers when a new generation of African-Americans rebelled against the nation's stereotyped film imagery. "A unique historical resource, this book is a fitting tribute to these artists, reminding us of their courage, integrity, and perseverance to succeed against great odds. The thorough, meticulous annotations make it an indispensable addition to collections in film studies and African American studies." -Denise Youngblood, Professor of History, University of Vermont. "The author has taken a unique approach and may have even created a new genre of writing: the interview embellished with scholarly commentary. It is a fascinating experiment. . . This book belongs in every research library and in all public libraries from mid-size to large cities. It fills in lacunae between existing studies." -Peter C. Rollins,

Editor-in-Chief of Film & History.

Over Here! Allen Churchill 1968 The years 1914 to 1919 were a quixotic period in American history. Americans, under the leadership of the intellectual aristocrat Woodrow Wilson, were more concerned with the prevention of cruelty to children and animals, the revolution in Mexico, and the health of the President's ailing wife than with overseas entanglements they were determined to avoid. The author catches the sights, sounds and sensations of the bewildering, sometimes painful experience that marked our nation's coming of age in world affairs. --from inside jacket.

The American Newsreel Raymond Fielding 2015-05-07 For fifty years, the newsreel was a fixture in American movie theaters. Released twice a week, less than ten minutes long, each had news footage that combined journalism with entertainment. With the advent of television news programs after World War II, newsreels began to be obsolete, but they remain the first instances of moving image photographic journalism and were for decades a unique source of information—and misinformation. This history details the full span of the American newsreel from 1911 to 1967, discussing the European forerunners, changes in the American version over time, and the ethical and unethical use of newsreels in present-day television documentaries. Photographs, bibliography and index.

Music and Culture in America, 1861-1918

Michael Saffle 2014-04-08 First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

Florence Mills Bill Egan 2004 This biography reveals the lost history of the life of the 1920s Black female international superstar. Mills was lionized by the crowned heads in Europe and opened doors for generations of Black female stars from Lena Horne to Diana Ross. Although her career and shows changed the nature of Black entertainment, and thereby the wider American popular culture, she was largely forgotten in later years. Anyone who wants to understand the history of Black entertainment from Bert Williams to Michael Jackson and, by implication, the history of American popular culture, needs to understand the ways in which Florence Mills changed the rules forever.

Continuum Encyclopedia of Popular Music of the World Volume 8 David Horn 2012-03-08 The Bloomsbury Encyclopedia of Popular Music Volume 8 is one of six volumes within the 'Genre' strand of the series. This volume discusses the genres of North America in relation to their cultural, historical and geographic origins; technical musical characteristics; instrumentation and use of voice; lyrics and language; typical features of performance and presentation; historical development and paths and modes of dissemination; influence of technology, the music industry and political and economic circumstances; changing stylistic features; notable and influential performers; and relationships to other genres and sub-genres. This volume features over 100 in-depth essays on genres ranging from Adult Contemporary to Alternative Rock, from Barbershop to Bebop, and from Disco to Emo.

The Encyclopedia of Vaudeville Anthony Slide 2012-03-12 The Encyclopedia of Vaudeville provides a unique record of what was once America's preeminent form of popular entertainment from the late 1800s through the early 1930s. It includes entries not only on the entertainers themselves, but also on those who worked behind the scenes, the theatres, genres, and historical terms. Entries on individual vaudevillians include biographical information, samplings of routines and, often, commentary by the performers. Many former vaudevillians were interviewed for the book, including Milton Berle, Block and Sully, Kitty Doner, Fifi D'Orsay, Nick Lucas, Ken Murray, Fayard Nicholas, Olga Petrova, Rose Marie, Arthur Tracy, and Rudy Vallee. Where appropriate, entries also include bibliographies. The volume concludes with a guide to vaudeville resources and a general bibliography. Aside from its reference value, with its more than five hundred entries, The Encyclopedia of Vaudeville discusses the careers of the famous and the forgotten. Many of the vaudevillians here, including Jack Benny, George Burns and Gracie Allen, Jimmy Durante, W. C. Fields, Bert Lahr, and Mae West, are familiar names today, thanks to their continuing careers on screen. At the same time, and given equal coverage, are forgotten acts: legendary female impersonators Bert Savoy and Jay Brennan, the vulgar Eva Tanguay with her billing as "The I

Don't Care Girl," male impersonator Kitty Doner, and a host of "freak" acts.

Marie Dressler Matthew Kennedy 1999 Early in the century, Marie Dressler was hailed as one of America's finest comics, with a 20-year string of Broadway and vaudeville successes including *The Lady Slavey*, *Miss Prinnt*, *Higgledy Piggledy*, *The Man in the Moon*, and *Tillie's Nightmare*. She starred with Charlie Chaplin in the first ever feature-length comedy *Tillie's Punctured Romance* and later in *Min and Bill* for which she won an Academy Award. A brilliant comedienne in body, timing, inflection and reactions, her talents far exceeded the expectations of slapstick, and her movies earned sums far greater than those of Garbo, or Harlow, or even Gable. This work examines Dressler's life from vaudeville to talkies. Based on extensive research and interviews with Dressler's surviving friends, co-stars and colleagues, including Maureen O'Sullivan, Jackie Cooper and Anita Page, it details her public and personal successes and failures. A listing of her stage appearances, vocal recordings and films is included.

Transatlantic Stage Stars in Vaudeville and Variety

L. Woods 2016-09-23 This book shows eminent actors performing under stringent conditions in vaudeville. It was a strange notion in 1900 that leading lights of the legitimate stage would ever join a bill of 'turns', with everything from song-and-dance to criminals regaling crowds with their exploits. It chronicles renowned actors showing rough fare in rough times.

Encyclopedia of Radio 3-Volume Set

Christopher H. Sterling 2004-03-01 Produced in association with the Museum of Broadcast Communications in Chicago, the Encyclopedia of Radio includes more than 600 entries covering major countries and regions of the world as well as specific programs and people, networks and organizations, regulation and policies, audience research, and radio's technology. This encyclopedic work will be the first broadly conceived reference source on a medium that is now nearly eighty years old, with essays that provide essential information on the subject as well as comment on the significance of the particular person, organization, or topic being examined.

American Studies Jack Salzman 1986-08-29 A major three-volume bibliography, including an additional supplement, of an annotated listing of American Studies monographs published between 1900 and 1988.

Entertainment Industry (Emerging Industries in the United States, 1539-7289) Michael J. Haupt 2006

Forbidden Bookshelf Presents Dan E. Moldea

Dan E. Moldea 2018-10-23 Three exposés of corruption—behind the NFL, the Teamsters and Jimmy Hoffa, and Ronald Reagan—from an investigative reporter who “never relents” (The Washington Post). *Interference: A shocking exposé of widespread corruption and mob influence throughout the National Football League—on the field, in the owners’ boxes, and in the corporate suites. “[A] true and terrifying picture of a business whose movers and shakers seem to have more connections to gambling and the mob than to touchdowns and Super Bowls.”* —Keith Olbermann *The Hoffa Wars: The definitive portrait of the powerful, corruption-ridden Teamsters union and its legendary president, Jimmy Hoffa—organizer, gangster, convict, and conspirator—whose disappearance in 1975 remains one of the great unsolved mysteries. “Mr. Moldea’s view of [the Hoffa] wars, which reached its greatest intensity when Robert Kennedy was Attorney General, may explain not only Mr. Hoffa’s disappearance, but the assassination of John Kennedy as well.”* —The Wall Street Journal *Dark Victory: A “smoldering indictment” of the corrupt influences that rescued Ronald Reagan’s acting career, made him millions (resulting in a federal grand jury hearing), backed his political career, and shaped his presidency (Library Journal). “[Moldea] has, through sheer tenacity, amassed an avalanche of ominous and unnerving facts. [Dark Victory is] a book about power, ego, and the American way.”* —Los Angeles Times

Teenage Jon Savage 2008-03-25 In his previous landmark book on youth culture and teen angst, the award-winning *England’s Dreaming*, Jon Savage presented the “definitive history of the English punk movement” (The New York Times). Now, in *Teenage*, he explores the secret prehistory of a phenomenon we thought we knew, in a monumental work of cultural

investigative reporting. Beginning in 1875 and ending in 1945, when the term “teenage” became an integral part of popular culture, Savage draws widely on film, music, literature high and low, fashion, politics, and art and fuses popular culture and social history into a stunning chronicle of modern life.

Between the Covers, A Revue of Books

Related to Will Rogers Leland Wilson 2017-02-22 “Between the Covers, A Revue of Books Related to Will Rogers” is a bibliography of more than one thousand Rogers-related books including a summary and/or description of each book. This compilation covers works by Rogers, anthologies of articles about him, books concerning other individuals but which mention him, reference works, and even books on cooking and art. Users of this comprehensive work can turn to sections focused on the several identifications of the man: Native American, radio commentator, film actor, writer, aviation enthusiast, public speaker, stage performer, humorist, and philosopher.

Classic Jazz Floyd Levin 2002-04-30 “Floyd Levin’s half-century collection of reportage, reviews and recollections are an irreplaceable and totally enjoyable trove of writing about the vibrancy, past and still-present, of traditional American jazz.”—Charles Champlin, author of *Back There Where the Past Was* “I’ve known Floyd and his wife Lucille for more than fifty years. Floyd’s book is a colorful, intimate account of his lifelong love affair with jazz. I’m especially fascinated when he writes about his personal encounters with some of the jazz legends of the Century. This book is essential reading for anyone concerned about jazz - its present, its past, and his evolution.”—Milt Hinton “Floyd Levin’s dedicated and unselfish life-long work for the cause of jazz has illuminated many a corner that would otherwise have remained in the dark. All who care about the music are in his debt. *Classic Jazz*, like Floyd himself, is a classic.”—Dan Morgenstern, Director, Institute of Jazz Studies, Rutgers University “What a rich, passionate and human book this is! Drawing on fifty years of devotion to classic, New Orleans jazz and the artists who performed it, Floyd Levin brilliantly weaves anecdotal material, primary research, intimate personal observations, and analyses to create an

historical goldmine of the music's evolution in New Orleans and on the West Coast. In rendering portraits of legendary musicians in such a beautifully moving, honest way, he offers not just standard history, but a strong sense of the emotional core of the music as well."—Steve Isoardi, co-author of *Central Avenue Sounds Nightclub City* Burton W. Peretti 2013-04-19 In the Roaring Twenties, New York City nightclubs and speakeasies became hot spots where traditions were flouted and modernity was forged. With powerful patrons in Tammany Hall and a growing customer base, nightclubs flourished in spite of the efforts of civic-minded reformers and federal Prohibition enforcement. This encounter between clubs and government-generated scandals, reform crusades, and regulations helped to redefine the image and reality of urban life in the United States. Ultimately, it took the Great Depression to cool Manhattan's Jazz Age nightclubs, forcing them to adapt and relocate, but not before they left their mark on the future of American leisure. *Nightclub City* explores the cultural significance of New York City's nightlife between the wars, from Texas Guinan's notorious 300 Club to Billy Rose's nostalgic Diamond Horseshoe. Whether in Harlem, Midtown, or Greenwich Village, raucous nightclub activity tested early twentieth-century social boundaries. Anglo-Saxon novelty seekers, Eastern European impresarios, and African American performers crossed ethnic lines while provocative comedienne and scantily clad chorus dancers challenged and reshaped notions of femininity. These havens of liberated sexuality, as well as prostitution and illicit liquor consumption, allowed their denizens to explore their fantasies and fears of change. The reactions of cultural critics, federal investigators, and reformers such as Fiorello La Guardia exemplify the tension between leisure and order. Peretti's research delves into the symbiotic relationships among urban politicians, social reformers, and the business of vice. Illustrated with archival photographs of the clubs and the characters who frequented them, *Nightclub City* is a dark and dazzling study of New York's bygone nightlife.

God Bless America Kathleen E.R. Smith 2021-10-21 After Pearl Harbor, Tin Pan Alley songwriters rushed to write the Great American

War Song—an "Over There" for World War II. The most popular songs, however, continued to be romantic ballads, escapist tunes, or novelty songs. To remedy the situation, the federal government created the National Wartime Music Committee, an advisory group of the Office of War Information (OWI), which outlined "proper" war songs, along with tips on how and what to write. The music business also formed its own Music War Committee to promote war songs. Neither group succeeded. The OWI hoped that Tin Pan Alley could be converted from manufacturing love songs to manufacturing war songs just as automobile plants had retooled to assemble planes and tanks. But the OWI failed to comprehend the large extent by which the war effort would be defined by advertisers and merchandisers. Selling merchandise was the first priority of Tin Pan Alley, and the OWI never swayed them from this course. Kathleen E.R. Smith concludes the government's fears of faltering morale did not materialize. Americans did not need such war songs as "Goodbye, Mama, I'm Off To Yokohama", "There Are No Wings On a Foxhole", or even "The Sun Will Soon Be Setting On The Land Of The Rising Sun" to convince them to support the war. The crusade for a "proper" war song was misguided from the beginning, and the music business, then and now, continues to make huge profits selling love—not war—songs.

The Rotarian 1952-03 Established in 1911, *The Rotarian* is the official magazine of Rotary International and is circulated worldwide. Each issue contains feature articles, columns, and departments about, or of interest to, Rotarians. Seventeen Nobel Prize winners and 19 Pulitzer Prize winners – from Mahatma Ghandi to Kurt Vonnegut Jr. – have written for the magazine.

Robots in American Popular Culture Steve Carper 2019-06-12 They are invincible warriors of steel, silky-skinned enticers, stealers of jobs and lovable goofball sidekicks. Legions of robots and androids star in the dream factories of Hollywood and leer on pulp magazine covers, instantly recognizable icons of American popular culture. For two centuries, we have been told tales of encounters with creatures stronger, faster and smarter than ourselves, making us wonder who would win in a battle between machine and human. This book examines

society's introduction to robots and androids such as Robby and Rosie, Elektro and Sparko, Data, WALL-E, C-3PO and the Terminator, particularly before and after World War II when the power of technology exploded. Learn how robots evolved with the times and then eventually caught up with and surpassed them.

For Fun and Profit Richard Butsch 1990
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.

Monkey Business Simon Louvish 2000-06-08
Strange but true: this is the first authentic account of the Marx Brothers, their origins and of the roots of their comedy. First and foremost, this is the saga of a family whose theatrical roots stretch back to mid-19th century Germany. From Groucho Marx's first warblings with the singing Leroy Trio, this book brings to life the vanished world of America's wild and boisterous variety circuits, leading to the Marx Brothers' Broadway successes, and their alliance with New York's theatrical lions, George S. Kaufman and the 'Algonquin Round Table'. Never-before-published scripts, well-minted Marxian dialogue, and much madness and mayhem feature in this tale of the Brothers' battles with Hollywood, their films, their loves and marriages, and the story of the forgotten brother Gummo.

Inventing Times Square William R. Taylor 1996-04
A unique volume, *Inventing Times Square* approaches the subject of twentieth-century American city culture through a multidimensional examination of one quintessential urban space: Times Square. Ranging in time from 1905, when the crossroad was given its present name, through to the current plans for redevelopment, the authors examine Times Square as economic hub, real estate bonanza, entertainment center, advertising medium, architectural experiment, and erotic netherworld. Though the volume centers on Times Square, the essays venture much further into urban history and American social history, revealing in the process how Times Square reflected—even

epitomized—America as it became an urban consumer culture.

Show Biz, from Vaude to Video Abel Green 1951
American Popular Music and Its Business the late Russell Sanjek 1988-07-28
Volume two concentrates exclusively on music activity in the United States in the nineteenth century. Among the topics discussed are how changing technology affected the printing of music, the development of sheet music publishing, the growth of the American musical theater, popular religious music, black music (including spirituals and ragtime), music during the Civil War, and finally "music in the era of monopoly," including such subjects as copyright, changing technology and distribution, invention of the phonograph, copyright revision, and the establishment of Tin Pan Alley.

From Mae to Madonna June Sochen 2021-05-11
Entertainers were the first group of successful women to capture the public eye, taking to the stage in vaudeville and film and redefining their place in society. June Sochen introduces the white, African American, and Latina women who danced on Broadway, fell on bananas in silent films, and wisecracked in smoky clubs, as well as the modern icons of today's movies and popular music. Sochen considers such women as Mae West, Bette Davis, Shirley Temple, Lucille Ball, and Mary Tyler Moore to discover what show business did for them and what they did for the world of entertainment. She uses the life of 30s and 40s Latina star Lupe Velez as a case study of the roles available to Latinas in popular culture. She then contrasts her story with that of the African American action star Pam Grier to demonstrate the old and new ways minority women are portrayed in popular culture. From Mae to Madonna places each woman within the context of her time and talks about her relationship with dominant female stereotypes. Sochen discusses women's roles as Mary, Eve, and Lilith and asks thought-provoking questions. Why did the Depression give women movie stars so many important roles while the so-called feminist 1970s did not? Why has television been a congenial venue for women comics while film has not? In examining how entertainers worked within or transformed particular genres and how their personal and public lives affected their

careers, From Mae to Madonna casts the spotlight on a series of remarkable women and their dramatic effect on America's popular culture.

Annual Report of the Board of Regents of the Smithsonian Institution Smithsonian Institution. Board of Regents 1959

Bob Hope Raymond Strait 2003 Bob Hope was an American legend whose wisecracks kept America entertained for more than 60 years. Discover in this biography all the glamour and fun of Bob Hope's fabulous life.

The Vaudevillians Anthony Slide 1981

Vaudeville old & new Frank Cullen 2007

Going Out David Nasaw 1999-04-15 David Nasaw has written a sparkling social history of twentieth-century show business and of the new American public that assembled in the city's pleasure palaces, parks, theaters, nickelodeons, world's fair midways, and dance halls. The new amusement centers welcomed women, men, and children, native-born and immigrant, rich, poor and middling. Only African Americans were excluded or segregated in the audience, though they were overrepresented in parodic form on stage. This stigmatization of the African American, Nasaw argues, was the glue that cemented an otherwise disparate audience, muting social distinctions among "whites," and creating a common national culture.

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