

The Natural History of the
**Chorus
girl**

Derek & Julia Parker



Chorus Girl
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Natural History Of The Chorus Girl

Jayna Brown



Natural History Of The Chorus Girl:

The Natural History of the Chorus Girl Derek Parker, **Ziegfeld Girl** Linda Mizejewski, 1999 A study of the iconographic significance of the Ziegfeld girl in twentieth century American conceptions of sexuality race class and consumerism **Guilty Pleasures** Pamela Robertson, 1996 Using detailed studies of stars such as Mae West Joan Crawford and Madonna *Guilty Pleasures* examines the tradition of feminist camp a female form of aestheticism related to masquerade and rooted in burlesque parallel but different to gay male camp *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 **Showstoppers** Martin Rubin, 1993 The name Busby Berkeley creator of the dances for films such as *42nd Street* *Babes in Arms* and *Million Dollar Mermaid* is synonymous with the spectacular musical production number Films television commercials and MTV videos continue to use Berkeleyesque techniques long after Berkeley himself and the genre that nourished him have faded from the scene The first major analysis of Berkeley's career on stage and screen *Showstoppers* emphasizes his relationship to a colorful somewhat disreputable tradition of American popular entertainment that of P T Barnum minstrel shows vaudeville Buffalo Bill Cody's Wild West Show burlesque and the Ziegfeld Follies Rubin shows how Berkeley absorbed this declining theatrical tradition during his years as a Broadway dance director and then transferred it to the new genre of the early movie musical With lively prose and engaging photographs *Showstoppers* explores new ways of looking at Busby Berkeley at the musical genre and at individual films Appropriate for both specialists and general readers *Showstoppers* is an exuberant study of a figure whose career Rubin notes provides an extraordinarily rich point of convergence for a wide range of cultural and artistic contexts [The Routledge Companion to Dance Studies](#) Helen Thomas, Stacey Prickett, 2019-10-30 The Routledge Companion to Dance Studies maps out the key features of dance studies as the field stands today while pointing to potential future developments

It locates these features both historically within dance in particular social and cultural contexts and in relation to other academic influences that have impinged on dance studies as a discipline The editors use a thematically based approach that emphasizes that dance scholarship does not stand alone as a single entity but is inevitably linked to other related fields debates and concerns Authors from across continents have contributed chapters based on theoretical methodological ethnographic and practice based case studies bringing together a wealth of expertise and insight to offer a study that is in depth and wide ranging Ideal for scholars and upper level students of dance and performance studies The Routledge Companion to Dance Studies challenges the reader to expand their knowledge of this vibrant exciting interdisciplinary field

The Great American Songbooks T. Austin Graham, 2013-01-31 In the late nineteenth and early twentieth centuries American authors pioneered a mode of musical writing that quite literally resounded beyond the printed page Novels gained soundtracks poetry compelled its audiences to sing and the ostensibly silent act of reading became anything but The Great American Songbooks is the story of this literature at once an overview of musical and authorial practice at the century's turn an investigation into the sensory dimensions of reading and a meditation on the effects that the popular arts have had on literary modernism The writings of John Dos Passos Theodore Dreiser T S Eliot F Scott Fitzgerald Langston Hughes Jean Toomer and Walt Whitman are heard in a new key the performers and tunesmiths who inspired them have their stories told and the music of the past long out of print and fashion is recapitulated and made available in digital form A work of criticism situated at the crossroads of literary analysis musicology and cultural history The Great American Songbooks demonstrates the importance of studying fiction and poetry from interdisciplinary perspectives and it suggests new avenues for research in the dawning age of the digital humanities

Continuum Encyclopedia of Popular Music of the World, Volume 2 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-05-08 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided

A History of American Working-Class Literature Nicholas Coles, Paul Lauter, 2017-03-02 A History of American Working Class Literature sheds light not only on the lived experience of class but the enormously varied creativity of working class people throughout the history of what is now the United States By charting a chronology of working class experience as the conditions of work have changed over time this volume shows how the practice of organizing economic competition place and time shape opportunity and desire The subjects range from transportation narratives and slave songs to the literature of deindustrialization and globalization Among the literary forms discussed are memoir journalism film drama poetry speeches

fiction and song Essays focus on plantation prison factory and farm as well as on labor unions workers theaters and innovative publishing ventures Chapters spotlight the intersections of class with race gender and place The variety depth and many provocations of this History are certain to enrich the study and teaching of American literature

Dance in Musical Theatre Phoebe Rumsey, Dustyn Martincich, 2023-12-14 From Oklahoma and West Side Story to Spring Awakening and Hamilton dance remains one of the most important and key factors in musical theatre Through the integration of song and dance in the dream ballets of choreographers like Agnes De Mille the triple threat performances of Jerome Robbins dancers the signature style creation by choreographers like Bob Fosse with dancers like Gwen Verdon and the contemporary identity driven work of choreographers like Camille A Brown the history of the body in movement is one that begs study and appreciation Dance in Musical Theatre offers guidelines in how to read this movement by analyzing it in terms of composition and movement vocabulary whilst simultaneously situating it both historically and critically This collection provides the tools terms history and movement theory for reading interpreting and centralizing a discussion of dance in musical theatre importantly with added emphasis on women and artists of color Bringing together musical theatre and dance scholars choreographers and practitioners this edited collection highlights musical theatre case studies that employ dance in a dramaturgically essential manner tracking the emergence of the dancer as a key figure in the genre and connecting the contributions to past and present choreographers This collection foregrounds the work of the ensemble incorporating firsthand and autoethnographic accounts that intersect with historical and cultural contexts Through a selection of essays this volume conceptualizes the function of dance in musical how it functions diegetically as a part of the story or non diegetically as an amplification of emotion as well as how the dancing body works to reveal character psychology by expressing an unspoken aspect of the libretto embodying emotions or ideas through metaphor or abstraction Dance in Musical Theatre makes dance language accessible for instructors students and musical theatre enthusiasts providing the tools to critically engage with the work of important choreographers and dancers from the beginning of the 20th century to today

A History of Political Theories, Recent Times: Essays on Contemporary Developments in Political Theory Charles Edward Merriam, Harry Elmer Barnes, 1924 Contributed by the students of the late William Archibald Dunning

A History of Drugs Toby Seddon, 2009-12-03 A History of Drugs details the history of the relationship between drugs and freedom over the last two hundred years thus disturbing and unravelling the naturalness of the drug question as it traces the multiple and heterogeneous lines of development out of which it has been assembled

Babylon Girls Jayna Brown, 2008-09-19 Babylon Girls is a groundbreaking cultural history of the African American women who performed in variety shows chorus lines burlesque revues cabaret acts and the like between 1890 and 1945 Through a consideration of the gestures costuming vocal techniques and stagecraft developed by African American singers and dancers Jayna Brown explains how these women shaped the movement and style of an emerging urban popular culture In an era of U S and British

imperialism these women challenged and played with constructions of race gender and the body as they moved across stages and geographic space They pioneered dance movements including the cakewalk the shimmy and the Charleston black dances by which the New Woman defined herself These early twentieth century performers brought these dances with them as they toured across the United States and around the world becoming cosmopolitan subjects more widely traveled than many of their audiences Investigating both well known performers such as Ada Overton Walker and Josephine Baker and lesser known artists such as Belle Davis and Valaida Snow Brown weaves the histories of specific singers and dancers together with incisive theoretical insights She describes the strange phenomenon of blackface performances by women both black and white and she considers how black expressive artists navigated racial segregation Fronting the picaninny choruses of African American child performers who toured Britain and the Continent in the early 1900s and singing and dancing in The Creole Show 1890 Darktown Follies 1913 and Shuffle Along 1921 black women variety show performers of the early twentieth century paved the way for later generations of African American performers Brown shows not only how these artists influenced transnational ideas of the modern woman but also how their artistry was an essential element in the development of jazz

The Complete Book of 1930s Broadway Musicals Dan Dietz, 2018-03-29 Despite the stock market crash of October 1929 thousands of theatregoers still flocked to the Great White Way throughout the country's darkest years In keeping with the Depression and the events leading up to World War II 1930s Broadway was distinguished by numerous political revues and musicals including three by George Gershwin Strike Up the Band Of Thee I Sing and Let Em Eat Cake The decade also saw the last musicals by Gershwin Jerome Kern and Vincent Youmans found Richard Rodgers and Lorenz Hart in full flower and introduced both Kurt Weill and Harold Arlen's music to Broadway In The Complete Book of 1930s Broadway Musicals Dan Dietz examines in detail every musical that opened on Broadway from 1930 through 1939 This book discusses the era's major successes notorious failures and musicals that closed during their pre Broadway tryouts It includes such shows as Anything Goes As Thousands Cheer Babes in Arms The Boys from Syracuse The Cradle Will Rock The Green Pastures Hellzapoppin Hot Mikado Porgy and Bess Roberta and various editions of Ziegfeld Follies Each entry contains the following information Plot summary Cast members Names of all important personnel including writers composers directors choreographers producers and musical directors Opening and closing dates Number of performances Critical commentary Musical numbers and the performers who introduced the songs Production data including information about tryouts Source material Details about London and other foreign productions Besides separate entries for each production the book offers numerous appendixes including a discography filmography and list of published scripts as well as lists of black themed and Jewish themed productions This comprehensive book contains a wealth of information and provides a comprehensive view of each show The Complete Book of 1930s Broadway Musicals will be of use to scholars historians and casual fans of one of the greatest decades in musical theatre history

A History of Hispanic Theatre in the United

States Nicolás Kanellos, 2014-02-19 Hispanic theatre flourished in the United States from the mid nineteenth century until the beginning of the Second World War a fact that few theatre historians know A History of Hispanic Theatre in the United States Origins to 1940 is the very first study of this rich tradition filled with details about plays authors artists companies houses directors and theatrical circuits Sixteen years of research in public and private archives in the United States Mexico Spain and Puerto Rico inform this study In addition Kanellos located former performers and playwrights forgotten scripts and old photographs to bring the life and vitality of live theatre to his text He organizes the book around the cities where Hispanic theatre was particularly active including Los Angeles San Antonio New York and Tampa as well as cities on the touring circuit such as Laredo El Paso Tucson and San Francisco Kanellos charts the major achievements of Hispanic theatre in each city playwriting in Los Angeles vaudeville and tent theatre in San Antonio Cuban Spanish theatre in Tampa and pan Hispanism in New York as well as the individual careers of several actors writers and directors And he uncovers many gaps in the record reminders that despite its popularity Hispanic theatre was often undervalued and unrecorded **Cinema and Experience** Miriam Hansen, 2012 Kracauer Film medium of a disintegrating world Curious Americanism Benjamin Actuality antinomies Aura the appropriation of a concept Mistaking the moon for a ball Micky Maus Room for play Adorno The question of film aesthetics Kracauer in exile Theory of film Popular Musical Theatre in London and Berlin Len Platt, Tobias Becker, David Linton, 2014-09-25 This is the first book to reconstruct early popular musical theatre as a transnational and highly cosmopolitan entertainment industry **Continuum Encyclopedia of Popular Music of the World** John Shepherd, 2003-07-08 The Bloomsbury Encyclopedia of Popular Music Volume 2 explores elements of production and performance and their relationship to popular music This second volume consists of 460 entries by 130 contributors from around the world and is arranged in four parts Part I Performers and Performing Part II Musical Production and Transmission Part III Musical Instruments and Part IV Musical Forms and Practice Entries include musical examples bibliographies discographies and filmographies This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com/> for librarians The City in Slang Irving Lewis Allen, 1995-02-23 The American urban scene and in particular New York's has given us a rich cultural legacy of slang words and phrases a bonanza of popular speech Hot dog rush hour butter and egg man gold digger shyster buttinsky smart aleck sidewalk superintendent yellow journalism breadline straphanger tar beach the Tenderloin the Great White Way to do a Brodie these are just a few of the hundreds of popular words and phrases that were born or took on new meaning in the streets of New York In The City in Slang Irving Lewis Allen traces this flowering of popular expressions that accompanied the emergence of the New York metropolis from the early nineteenth century down to the present This unique account of the

cultural and social history of America's greatest city provides in effect a lexicon of popular speech about city life. With many stories Allen shows how this vocabulary arose from city streets often interplaying with vaudeville, radio, movies, comics, and the popular songs of Tin Pan Alley. Some terms of great pertinence to city people today have unexpectedly old pedigrees. Rush hour was coined by 1890, for instance, and rubberneck dates to the late 1890s and became popular in New York to describe the busloads of tourists who craned their necks to see the tall buildings and the sights of the Bowery and Chinatown. The Big Apple itself, since 1971 the official nickname of New York, appeared in the 1920s though first in reference to the city's top racetracks and to Broadway bookings as pinnacles of professional endeavor. Allen also tells fascinating stories behind once popular slang that is no longer in use. Spielers, for example, were the little girls in tenement districts who danced ecstatically on the sidewalks to the music of the hurdy gurdy men, and when they were old enough frequented the dance halls of the Lower East Side. Following the trail of these words and phrases into the city's East Side, West Side, and all around the town from Harlem to Wall Street and into the haunts of its high and low life, *The City in Slang* is a fascinating look at the rich cultural heritage of language about city life.

Swinging the Machine Joel Dinerstein, 2003. An innovative study of the influence of black popular culture on modern American life. In any age and any given society, cultural practices reflect the material circumstances of people's everyday lives. According to Joel Dinerstein, it was no different in America between the two World Wars, an era sometimes known as the machine age, when innovative forms of music and dance helped a newly urbanized population cope with the increased mechanization of modern life. Grand spectacles such as the Ziegfeld Follies and the movies of Busby Berkeley captured the American ethos of mass production with chorus girls as the cogs of these fast-flowing pleasure vehicles. Yet it was African American culture, Dinerstein argues, that ultimately provided the means of aesthetic adaptation to the accelerated tempo of modernity. Drawing on a legacy of engagement with and resistance to technological change with deep roots in West African dance and music, black artists developed new cultural forms that sought to humanize machines. In *The Ballad of John Henry*, the epic toast *Shine*, and countless blues songs, African Americans first addressed the challenge of industrialization. Jazz musicians drew

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