

Three Plays By Mae West Sex The Drag The Pleasure Man

City of Night John Rechy 2021-05-20 Bold and inventive in style, *City of Night* is the groundbreaking 1960s novel about male prostitution. Rechy is unflinching in his portrayal of one hustling 'youngman' and his search for self-knowledge among the other denizens of his neon-lit world. As the narrator moves from Texas to Times Square and then on to the French Quarter of New Orleans, Rechy delivers a portrait of the edges of America that has lost none of its power. On his travels, the nameless narrator meets a collection of unforgettable characters, from vice cops to guilt-ridden married men eaten up by desire, to Lance O'Hara, once Hollywood's biggest star. Rechy describes this world with candour and understanding in a prose that is highly personal and vividly descriptive.

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.

Alternative Library Literature, 1998/1999 Sanford Berman 2000 This highly acclaimed biennial ("the best of alternative library journalism"--*Library Journal*) provides a reminder of the roots of librarianship and a prod to a profession that has sometimes forgotten those principles. People/Work, Women, Censorship/Human Rights/Peace, Kids, Alternatives, Service/Advocacy/Empowerment, Multiculturalism/Third World, and Cyberspace/Virtual Libraries are the topics covered, with writings from Earl Lee, Simone Murray, Scott Walter, Pat Mora and others.

The Five Continents of Theatre Eugenio Barba 2019-02-11 The

Five Continents of Theatre undertakes the exploration of the material culture of the actor, which involves the actors' pragmatic relations and technical functionality, their behaviour, the norms and conventions that interact with those of the audience and the society in which actors and spectators equally take part.

Queering the Underworld Scott Herring 2009-05-15 At the start of the twentieth century, tales of "how the other half lives" experienced a surge in popularity. People looking to go slumming without leaving home turned to these narratives for spectacular revelations of the underworld and sordid details about the deviants who populated it. In this major rethinking of American literature and culture, Scott Herring explores how a key group of authors manipulated this genre to paradoxically evade the confines of sexual identification. *Queering the Underworld* examines a range of writers, from Jane Addams and Willa Cather to Carl Van Vechten and Djuna Barnes, revealing how they fulfilled the conventions of slumming literature but undermined its goals, and in the process, queered the genre itself. Their work frustrated the reader's desire for sexual knowledge, restored the inscrutability of sexual identity, and cast doubt on the value of a homosexual subculture made visible and therefore subject to official control. Herring is persuasive and polemical in connecting these writers to ongoing debates about lesbian and gay history and politics, and *Queering the Underworld* will be widely read by students and scholars of literature, history, and sexuality.

Stages of Engagement Joshua Polster 2015-10-16 *Stages of Engagement* is a compelling and wonderfully varied account of the relationship between theatre in the United States and the social, cultural, and political forces that shaped it during one of the most formative periods in the nation's history. Joshua E. Polster applies key thematic perspectives - Colonialism, Religion, Race and Ethnicity, Gender and Sexuality, Economic Systems, and Systems of Government - to seminal moments in US history. In doing so he explores the ways in which the theatre has

responded to these turning points, through the work of some of its principal dramatists, directors, designers, and theatre companies. His approach tackles questions such as: • How did the plays of this period reflect the nation's concerns and anxieties? • How did theatre, culture, and politics interconnect as the United States took to the world stage? • Which critical viewpoints are most useful to us when examining these cultural phenomena? • How did performances and productions attempt to influence their audiences' social and civic engagement? On its own, or in tandem with its companion volume *The Routledge Anthology of US Drama 1898-1949*, this is the ideal text for any course in US Theatre. By examining each cultural moment from a range of critical perspectives and drawing upon a diverse range of sources, it is designed specifically for today's interdisciplinary and multicultural curriculum.

A Study Guide for Claudia Shear's "Dirty Blonde" Gale, Cengage Learning 2016 A Study Guide for Claudia Shear's "Dirty Blonde," excerpted from Gale's acclaimed *Drama For Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Drama For Students* for all of your research needs.

Mae West Simon Louvish 2006-11-14 "Louvish's research cements West's reputation as the definitive siren of suggestion, without whom there would never have been any *Sex and the City*." --- Publishers Weekly

Censorship Derek Jones 2001-12-01 First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company. [Sex and the Goddess](#) Jessica Hope Jordan 2008

Bulldaggers, Pansies, and Chocolate Babies James F. Wilson 2011-07-22 The gay and lesbian presence in black entertainment in Harlem nightclubs, speakeasies, rent parties, and Broadway stages

The Sex Goddess in American Film, 1930-1965 Jessica Hope Jordan 2009 "In the first critical study of the sex goddess in film, Jessica Hope Jordan illustrates how Jean Harlow uses her sexualized body to "affect" and seduce viewers away from any primary identification with those characters and their plotlines that are supposed to lead the film, to identifying instead with the kind of sexual empowerment and self-possession her characters consistently display. Linking the idea of sexual empowerment to the filmic and public celebration of hyper-feminine sexuality, the book additionally covers previous feminist discussions of Mae West's performances as "feminist camp" to argue that West sought to both celebrate and embody for women viewers what she viewed as cultural ideals of femininity and women's sexuality. With Lana Turner and the "cinematic code," the book considers the many problems inherent in both the filmic and public celebration of hyper-feminine sexuality in relation to censorship and considers the effects of the Hays Code on hyper-feminine sexuality as depicted in film noir." "The book also importantly presents the first critical discussion of the actress Jayne Mansfield, suggesting that her 1950s open acceptance, celebration, and public promotion of her feminine sexuality, both onscreen and off, makes her not only a precursor of the more sexually liberated 60s, but also, like the other actresses discussed here, a kind of prescient performance artist, even theorist, of feminine sexuality in particular, and cultural ideas about sexuality more generally. Beyond recouping her image as feminist, the book demonstrates how the kind of desire aroused by the sex goddess, a desire which remains endlessly suspended, works as a supreme example of the aesthetic apparatus of cinema itself." -- Book Jacket.

New Theatre Quarterly 56: Volume 14, Part 4 Clive Barker 1999-06-24 New Theatre Quarterly provides a lively international forum where theatrical scholarship and practice can meet, and where prevailing dramatic assumptions can be subjected to

critical questioning. Articles in Volume 66 will include: Dario Fo, the Commune, and the Battle for the Palazzina Liberty; Dramaturgy according to Daedalus; 'Other' Spaces of Translation: the Theatre of Bernard-Marie Koltès; 'Everybody Got Their Brown Dress': Millennium Revivals of the Medieval Mysteries; 'Suffrage Shrews': Mary Pickford's Katherina and the Stratford Visit to Los Angeles; Alternative Theatre in Poland since 1989.

Hollywood Intellect James D. Bloom 2009 'The death of the 'public intellectual' has been announced more often than the death of the novel, ' a 2006 article in New York magazine claimed. Hollywood Intellect argues that the assumptions on which such laments rest result from misleading inattention to the intellectual work that mass culture performs. From D.W. Griffith's Intolerance to The Simpson's Movie, much of America's influential intellectual work has come out of Hollywood, which has long shaped America's intellectual agenda

She Always Knew How Charlotte Chandler 2012-12-11 Sex goddess Mae West is responsible for some of the most quoted lines in film history: * Is that a gun in your pocket or are you just happy to see me? * When I'm good, I'm very good, but when I'm bad, I'm better. * It's not the men in my life that counts - it's the life in my men. She was a performer from childhood and debuted on Broadway in a play she wrote entitled "Sex" which was a success until it was raided for immorality and Mae was jailed for ten days. This book is packed with stars from George Raft to Cary Grant and W.C. Fields, with whom she made "My Little Chickadee", the most successful film of Fields' career. Charlotte Chandler recorded Mae West over a period of roughly a month towards the end of the star's life. She was still as vital and lively as ever, and this book will convey all of Mae West's legendary attitude.

The 20th Century O-Z Frank N. Magill 2013-05-13 Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark

on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.

Albee and Influence 2021-03-01 *Albee and Influence* contains essays, written by leading Albee scholars, that focus on literary and philosophical influences on Edward Albee's plays as well as essays on writers and works that Albee influenced.

The Cambridge Companion to the Literature of New York Cyrus R. K. Patell 2010-03-11 New York holds a special place in America's national mythology as both the gateway to the USA and as a diverse, vibrant cultural center distinct from the rest of the nation. From the international atmosphere of the Dutch colony New Amsterdam, through the expansion of the city in the nineteenth century, to its unique appeal to artists and writers in the twentieth, New York has given its writers a unique perspective on American culture. This Companion explores the range of writing and performance in the city, celebrating Herman Melville, Walt Whitman, Edith Wharton, Eugene O'Neill, and Allen Ginsberg among a host of authors who have contributed to the city's rich literary and cultural history. Illustrated and featuring a chronology and guide to further reading, this book is the ideal guide for students of American literature as well as for all who love New York and its writers.

Focus On: 100 Most Popular Vaudeville Performers

Wikipedia contributors

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 comediennes 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.

Buffoon Men Scott Balcerzak 2013-10-15 Film scholars and fans have used distinctive terms to describe the Classic Hollywood comedian: He is a "trickster," a "rebel," or a "buffoon." Yet the performer is almost always described as a "he." In *Buffoon Men: Classic Hollywood Comedians and Queered Masculinity*, Scott Balcerzak reads the performances of notable comedians such as W. C. Fields, Eddie Cantor, Jack Benny, Stan Laurel and Oliver Hardy, Bert Wheeler and Robert Woolsey, and Bud Abbott and

Lou Costello through humor and queer theory to expose a problematic history of maleness in their personas. He argues that contrary to popular notions of Classic Hollywood history, these male comedians rearranged or, at times, rejected heteronormative protocols. Balcerzak begins by defining the particular buffoonish masculinity portrayed by early film comedians, a gender and genre construct influenced by the cultural anxieties of the 1930s and '40s. In chapter 1, he considers the onscreen pairing of W. C. Fields and Mae West to identify a queered sexuality and drag persona in Fields's performance, while in chapter 2 he examines the two major constructions of Fields's film persona—the confidence man and the husband-to-show Fields to be a conflicted and subversive figure. In chapter 3, Balcerzak considers the assimilation and influence of Eddie Cantor as a Jewish celebrity, while he turns to the cross-media influence of Jack Benny's radio persona in chapter 4. In Chapters 5 and 6, he moves beyond the individual performer to examine the complex masculine brotherhood of comedy duos Laurel and Hardy, Abbott and Costello, and Bert Wheeler and Robert Woolsey. *Buffoon Men* shows that the complicated history of the male comedian during the early sound era has much to tell us about multimedia comedic stars today. Fans and scholars of film history, gender studies, and broadcast studies will appreciate Balcerzak's thorough exploration of the era's fascinating gender constructs.

Excitable Speech Judith Butler 2021-03-29 'When we claim to have been injured by language, what kind of claim do we make?' - Judith Butler, *Excitable Speech* *Excitable Speech* is widely hailed as a tour de force and one of Judith Butler's most important books. Examining in turn debates about hate speech, pornography and gayness within the US military, Butler argues that words can wound and linguistic violence is its own kind of violence. Yet she also argues that speech is 'excitable' and fluid, because its effects often are beyond the control of the speaker,

shaped by fantasy, context and power structures. In a novel and courageous move, she urges caution concerning the use of legislation to restrict and censor speech, especially in cases where injurious language is taken up by aesthetic practices to diminish and oppose the injury, such as in rap and popular music. Although speech can insult and demean, it is also a form of recognition and may be used to talk back; injurious speech can reinforce power structures, but it can also repeat power in ways that separate language from its injurious power. Skillfully showing how language's oppositional power resides in its insubordinate and dynamic nature and its capacity to appropriate and defuse words that usually wound, Butler also seeks to account for why some clearly hateful speech is taken to be iconic of free speech, while other forms are more easily submitted to censorship. In light of current debates between advocates of freedom of speech and 'no platform' and cancel culture, the message of *Excitable Speech* remains more relevant now than ever. This Routledge Classics edition includes a new Preface by the author, where she considers speech and language in the context contemporary forms of political polarization.

Greasepaint Puritan Maya Cantu 2024-01-16 *Greasepaint Puritan* details the life and work of Bradford Ropes, author of the bawdy 1932 novel *42nd Street*, on which the classic film and its stage adaptation are based. Each of Ropes's long-forgotten novels was inspired by his own experiences as a performer, and focused on the lives of gay men in show business, offering rare glimpses into backstage Broadway. But why did Ropes's body of work, and consequently his biographical footsteps, disappear into such obscurity? *Greasepaint Puritan* aims to find out and reclaim his story. Descended from Mayflower Pilgrims, Ropes rebelled against the "Proper Bostonian" life, in a career that touched upon the Jazz Age, American vaudeville, and theater censorship. We follow Ropes's successful career as both a performer and the author of the trilogy of backstage novels: *42nd Street*, *Stage*

Mother, and Go Into Your Dance. Populated by scheming stage mothers, precocious stage children, grandiose bit players, and tart-tongued chorines, these novels centered on the lives and relationships of gay men on Broadway during the Jazz Age and Prohibition era. Rigorously researched, Greasepaint Puritan chronicles Ropes's career as a successful screenwriter in 1930s and '40s Hollywood, where he continued to be a part of a dynamic gay subculture within the movie industry before returning to obscurity in the 1950s. His legacy lives on in the Hollywood and Broadway incarnations of 42nd Street--but Greasepaint Puritan restores the "forgotten melody" of the man who first envisioned its colorful characters.

Cast Out Robin Bernstein 2006 This collection by leading theater performers, practitioners, critics, and passionate spectators offers a backstage pass to the personal and creative lives of some of the most important and influential theater artists of the past fifty years: Edward Albee discusses the homophobic critical attacks he endured in the 50s and 60s; Cherry Jones talks about the first time she accepted a Tony Award - and her decision, in that moment, to come out; Peggy Shaw speaks of the drag queen who first inspired her stage career; Craig Lucas issues an impassioned call for theater practitioners and other artists to unite for the sake of art, creativity, and social change. Also included are memoirs by and interviews with Kate Bornstein, Lisa Kron, Tim Miller, and George C. Wolfe, among others. These diverse voices dispel forever the cliché of theater as a safe haven and replace the stereotype with a nuanced group portrait of the ways in which theater and queerness intersect in our lives.

Banned Plays Dawn B. Sova 2004 An alphabetical listing of plays that have been banned throughout history with a short synopsis and reason for banning as well as profiles of the playwrights and other resource material.

Hysterical! Linda Mizejewski 2017-12-06 Amy Schumer, Samantha Bee, Mindy Kaling, Melissa McCarthy, Tig Notaro,

Leslie Jones, and a host of hilarious peers are killing it nightly on American stages and screens large and small, smashing the tired stereotype that women aren't funny. But today's funny women aren't a new phenomenon—they have generations of hysterically funny foremothers. Fay Tincher's daredevil stunts, Mae West's linebacker walk, Lucille Ball's manic slapstick, Carol Burnett's athletic pratfalls, Ellen DeGeneres's tomboy pranks, Whoopi Goldberg's sly twinkle, and Tina Fey's acerbic wit all paved the way for contemporary unruly women, whose comedy upends the norms and ideals of women's bodies and behaviors. *Hysterical! Women in American Comedy* delivers a lively survey of women comics from the stars of the silent cinema up through the multimedia presences of Tina Fey and Lena Dunham. This anthology of original essays includes contributions by the field's leading authorities, introducing a new framework for women's comedy that analyzes the implications of hysterical laughter and hysterically funny performances. Expanding on previous studies of comedians such as Mae West, Moms Mabley, and Margaret Cho, and offering the first scholarly work on comedy pioneers Mabel Normand, Fay Tincher, and Carol Burnett, the contributors explore such topics as racial/ethnic/sexual identity, celebrity, stardom, censorship, auteurism, cuteness, and postfeminism across multiple media. Situated within the main currents of gender and queer studies, as well as American studies and feminist media scholarship, *Hysterical!* masterfully demonstrates that hysteria—women acting out and acting up—is a provocative, empowering model for women's comedy.

[The Cambridge History of American Modernism](#) Mark Whalan
2023-06-30 The Cambridge History of American Modernism examines one of the most innovative periods of American literary history. It offers a comprehensive account of the forms, genres, and media that characterized US modernism: coverage ranges from the traditional, such as short stories, novels, and poetry, to the new media that shaped the period's literary culture, such as

jazz, cinema, the skyscraper, and radio. This volume charts how recent methodologies such as ecocriticism, geomodernism, and print culture studies have refashioned understandings of the field, and attends to the contestations and inequities of race, sovereignty, gender, sexuality, and ethnicity that shaped the period and its cultural production. It also explores the geographies and communities wherein US modernism flourished--from its distinctive regions to its metropolitan cities, from its hemispheric connections to the salons and political groupings that hosted new cultural collaborations.

Goodness had nothing to do with it Mae West 1962

Mae West Jill Watts 2003-04-17 "Why don't you come up and see me sometime?" Mae West invited and promptly captured the imagination of generations. Even today, years after her death, the actress and author is still regarded as the pop archetype of sexual wantonness and ribald humor. But who was this saucy starlet, a woman who was controversial enough to be jailed, pursued by film censors and banned from the airwaves for the revolutionary content of her work, and yet would ascend to the status of film legend? Sifting through previously untapped sources, author Jill Watts unravels the enigmatic life of Mae West, tracing her early years spent in the Brooklyn subculture of boxers and underworld figures, and follows her journey through burlesque, vaudeville, Broadway and, finally, Hollywood, where she quickly became one of the big screen's most popular--and colorful--stars. Exploring West's penchant for contradiction and her carefully perpetuated paradoxes, Watts convincingly argues that Mae West borrowed heavily from African American culture, music, dance and humor, creating a subversive voice for herself by which she artfully challenged society and its assumptions regarding race, class and gender. Viewing West as a trickster, Watts demonstrates that by appropriating for her character the black tradition of double-speak and "signifying," West also may have hinted at her own African-American ancestry and the phenomenon of a black woman

passing for white. This absolutely fascinating study is the first comprehensive, interpretive account of Mae West's life and work. It reveals a beloved icon as a radically subversive artist consciously creating her own complex image.

Striptease Rachel Shteir 2004 This first complete history of a century of striptease is filled with rare photographs and period illustrations.

Male Femaling Richard Ekins 2002-11 This unique and fascinating book, meticulously and systematically develops a theory of male femaling which has major ramifications for both the field of 'transvestism' and 'transsexualism' and for the analysis of sex and gender more generally.

Star Attractions Tamar Jeffers McDonald 2019 During Hollywood's "classic era," from the 1920s to 1950s, roughly twenty major fan magazines were offered each month at American newsstands and abroad. These publications famously fed fan obsessions with celebrities such as Mae West and Elvis Presley. Looking at these magazines with fresh regarding eyes and treating them as primary sources, the contributors of this collection provide unique insights into contemporary assumptions about the relationship between fan and star, performer and viewer. In doing so, they reveal the magazines to be a huge and largely untapped resource on a wealth of subjects, including gender roles, appearance and behavior, and national identity.

Three Plays by Mae West Mae West 1997-01-01 Mae West, wise-cracking vaudeville performer, was one of the most controversial figures of her era. Rarely, however, do people think of Mae West as a writer. In *Three Plays By Mae West*, Lillian Schlissel brings this underexplored part of West's career to the fore by offering for the first time in book form, three of the plays West wrote in the 1920s--*Sex* (1926), *The Drag* (1927) and *Pleasure Man* (1928). With an insightful introduction by Schlissel, this book offers a unique look into to the life and early career of this legendary stage and screen actress.

Becoming Mae West Emily Wortis Leider 2001 With a combination of newly uncovered archival material, fine writing, and a rich appreciation of West's unique blend of comedy and come hither appeal, Emily Wortis Leider has created a serious and seamless biography as well as a cultural history. From her birth in Brooklyn, to her Broadway battles with censorship, to the years in which she took Hollywood by storm, West comes to vibrant life as the driven, dynamic performer who made herself a movie star and sex symbol the likes of which America had never seen -- and changed our culture forever.

Blood on the Stage, 1925-1950 Amnon Kabatchnik 2010 In this volume, Amnon Kabatchnik provides an overview of more than 150 important and memorable theatrical works of crime and detection between 1925 and 1950. Each entry includes a plot synopsis, production data, and the opinions of well known and respected critics and scholars.

Double Entendre: The Parallel Lives of Mae West and Rae Bourbon Patrick C. Byrne Mae West, actress, singer, playwright, screenwriter, comedian, and sex symbol. Rae Bourbon, actor, singer, playwright, comedian, and cross-dresser. Both entertainers' careers spanned seven decades, as they individually and together worked in Burlesque, Vaudeville, Broadway, silent movies, talkie movies, Old Time Radio, and television, equally stirring up controversy, similarly ribald and witty, and always outrageously risqué. Mae's legendary vehicles included the shocking Broadway plays, *Sex*, *The Drag*, *The Wicked Age*, *Pleasure Man*, and *Diamond Lil*. When topsy turvey Hollywood converted from silent movies to sound, Paramount Pictures snapped her up for unforgettable series of celluloid sensations, such as the Academy Award Best Picture-nominated *She Done Him Wrong* (1933). Rae's renowned vehicles spanned the music halls of London to the Vaudeville stages of America, with stops along the way in silent movies, sound films, Carnegie Hall, and a still-popular series of wacky, wry recordings. Their parallel lives

often crisscrossed, through side by side appearances on stage, and through the blurred lines of their often flamboyant yet always fascinating images. Self-absorbed and sometimes delusional, neither realized how shockingly different their final curtain would be. Discover their unforgettable, interwoven stories in Patrick C. Byrne's richly researched biography. ". . . Mae West, America's original 'queen of sex' . . . Rae Bourbon, equally enigmatic 'dame of drag' . . . discover the heartfelt and mindful souls beneath the glamorous façades of their stardom." -David W. Jackson, Archivist/Historian "Both persisted in presenting their larger than life personas, becoming the subject of intense scrutiny by public and private organizations for perceived morality violations on so-called 'vulgar and indecent' behavior. Both paid the price for flaunting their sexuality." -Honorable Judge Ann Mesle "Probably no other homosexual, and certainly no other performer, has had the effect on the American gay community that Bourbon did." -David Leitsch, Gay Journal

Three Plays by Mae West Lillian Schlissel 2013-01-11 Mae West, wise-cracking vaudeville performer, was one of the most controversial figures of her era. Rarely, however, do people think of Mae West as a writer. In *Three Plays By Mae West*, Lillian Schlissel brings this underexplored part of West's career to the fore by offering for the first time in book form, three of the plays West wrote in the 1920s--*Sex* (1926), *The Drag* (1927) and *Pleasure Man* (1928). With an insightful introduction by Schlissel, this book offers a unique look into to the life and early career of this legendary stage and screen actress.

Weavers of Dreams, Unite! Sean P. Holmes 2013-04-01 Published to coincide with the centenary of the founding of the Actors' Equity Association in 1913, *Weavers of Dreams, Unite!* explores the history of actors' unionism in the United States from the late nineteenth century to the onset of the Great Depression. Drawing upon hitherto untapped archival resources in New York and Los Angeles, Sean P. Holmes documents how American stage

actors used trade unionism to construct for themselves an occupational identity that foregrounded both their artistry and their respectability. In the process, he paints a vivid picture of life on the theatrical shop floor in an era in which economic, cultural, and technological changes were transforming the nature of acting as work. The engaging study offers important insights into the nature of cultural production in the early twentieth century, the role of class in the construction of cultural hierarchy, and the special problems that unionization posed for workers in the commercial entertainment industry.

Amerikastudien 1974

The Circle Dave Eggers 2013-10-10 NOW A MAJOR MOTION PICTURE starring Tom Hanks, Emma Watson and John Boyega A thrilling and compulsively addictive novel about our obsession with the internet When Mae is hired to work for the Circle, the world's most powerful internet company, she feels she's been given the opportunity of a lifetime. Run out of a sprawling California campus, the Circle links users' personal emails, social media, and finances with their universal operating system, resulting in one online identity and a new age of transparency. Mae can't believe her great fortune to work for them - even as life beyond the campus grows distant, even as a strange encounter with a colleague leaves her shaken, even as her role at the Circle becomes increasingly public ... 'Tremendous. Inventive, big hearted and very funny. Prepare to be addicted' Daily Mail 'Prescient, important and enjoyable . . . a deft modern synthesis of Swiftian wit with Orwellian prognostication' Guardian 'A gripping and highly unsettling read' Sunday Times

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