

# When Im Bad Im Better Mae West Sex And American Entertainment

**Radio Reader** Michele Hilmes 2002 First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

*American Theatre* 1996

**Murder Most Queer** Jordan Schildcrout 2014-10-09 A fascinating look at the shifting meanings of murderous gay characters in American theater over a century

**Pretty/Funny** Linda Mizejewski 2014-03-07 "A totally engaging read [and] a fascinating look at the diversity and range of female comics . . . by an author who herself obviously has a sense of humor." —Joanna E. Rapf, coeditor of *The Blackwell Companion to Film Comedy* Women in comedy have traditionally been pegged as either "pretty" or "funny." Attractive actresses with good comic timing such as Katherine Hepburn, Lucille Ball, and Julia Roberts have always gotten plum roles as the heroines of romantic comedies and television sitcoms. But fewer women who write and perform their own comedy have become stars—and often they've been successful because they were willing to be funny-looking, from Fanny Brice and Phyllis Diller to Lily Tomlin and Carol Burnett. *Pretty/Funny* focuses on Kathy Griffin, Tina Fey, Sarah Silverman, Margaret Cho, Wanda Sykes, and Ellen DeGeneres, the groundbreaking women comics who flout the pretty-versus-funny dynamic by targeting glamour, postfeminist girliness, the Hollywood A-list, and feminine whiteness with their wit and biting satire. Linda Mizejewski demonstrates that while these comics don't all identify as feminists or take politically correct positions, their work on gender, sexuality, and race has a political impact. The first major study of women and humor in twenty years, *Pretty/Funny* makes a convincing case that women's comedy has become a prime site for feminism to speak, talk back, and be contested in the twenty-first century.

**Queering Kansas City Jazz** Amber R. Clifford-Napoleone 2018-11-01 The Jazz Age, a phenomenon that shaped American leisure culture in the early twentieth century, coincided with the growth of Kansas City, Missouri, from frontier town to metropolitan city. Though Kansas City's music, culture, and stars are well covered, *Queering Kansas City Jazz* supplements the grand narrative of jazz history by including queer identities in the city's history while framing the jazz-scene experience in terms of identity and space. Cabarets, gender impressionism clubs, and sites of sex tourism in Kansas City served as world-making spaces for those whose performance of identity transgressed hegemonic notions of gender, sexuality, race, and class. Amber R. Clifford-Napoleone takes an interdisciplinary approach to provide a critical deconstruction of how the jazz scene offered a space for nonnormative gender practice and performance and acted as a site of contested identity and spatial territory. Few books examine the changing ideas about gender in the turn-of-the-century Great Plains, under the false assumption that people in middle-American places experienced cultural shifts only as an aftershock of events on the coasts. This approach overlooks the region's contested territories, identities, and memories and fails to adequately explain the social and cultural disruptions experienced on the plains. Clifford-Napoleone rectifies this oversight and shows how Kansas City represents the complexity of the jazz scene in America as a microcosm of all the other people who made the culture, clubs, music, and cabarets of the age possible.

**Queering the Popular Pitch** Sheila Whiteley 2013-01-11 *Queering the Popular Pitch* is a new collection of 19 essays that situate queering within the discourse of sex and sexuality in relation to popular music. This investigation addresses the changing debates within gay, lesbian and queer discourse in relation to the dissemination of musical texts -performance, cultural production and sexual meaning - situating music within the broader patterns of culture that it both mirrors and actively reproduces. The collection is divided into four parts: queering borders queer spaces hidden histories queer thoughts, mixed media. *Queering the Popular Pitch* will appeal to students of popular music, Gay and Lesbian studies. With case studies and essays by leading popular music scholars it provides insightful discourse in a growing field of musicological research.

**American Culture in the 1930s** David Eldridge 2008-10-08 This book provides an insightful overview of the major cultural forms of 1930s America: literature and drama, music and radio, film and photography, art and design, and a chapter on the role of the federal government in the development of the arts. The intellectual context of 1930s American culture is a strong feature, whilst case studies of influential texts and practitioners of the decade - from War of the Worlds to *The Grapes of Wrath* and from Edward Hopper to the Rockefeller Centre - help to explain the cultural impulses of radicalism, nationalism and escapism that characterize the United States in the 1930s.

**Hollywood Bohemians** Brett L. Abrams 2014-11-21 Between 1917 and 1941, Hollywood studios, gossip columnists and novelists featured an unprecedented number of homosexuals, cross-dressers, and adulterers in their depictions of the glamorous Hollywood lifestyle. Actress Greta Garbo defined herself as the ultimate serial bachelorette. Screenwriter Mercedes De Acosta engaged in numerous lesbian relationships with the Hollywood elite. And countless homosexual designers brazenly picked up men in the hottest Hollywood nightclubs. Hollywood's image grew as a place of sexual abandon. This book demonstrates how studios and the media used images of these sexually adventurous characters to promote the industry and appeal to the prurient interests of their audiences.

**100 Entertainers Who Changed America [2 volumes]** Robert C. Sickels 2013-08-08 This fascinating and thought-provoking read challenges readers to consider entertainers and entertainment in new ways, and highlights figures from outside the worlds of film, television, and music as influential "pop stars." Comprising approximately 100 entries from more than 50 contributors from a variety of fields, this book covers a wide historical swath of entertainment figures chosen primarily for their lasting influence on American popular culture, not their popularity. The result is a unique collection that spotlights a vastly different array of figures than would normally be included in a collection of this nature—and appeals to readers ranging from high school students to professionals researching specific entertainers. Each subject individual's influence on popular culture is analyzed from the context of his or her time to the present in a lively and engaging way and through a variety of intellectual approaches. Many entries examine commonly discussed figures' influence on popular culture in ways not normally seen—for example, the widespread appeal of Woody Allen's essay collections to other comedians; or the effect of cinematic adaptations of Tennessee Williams' plays in breaking down Hollywood censorship.

**Make Love, Not War** David Smith Allyn 2001 First published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

**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.

**Disarming the Nation** Elizabeth Young 1999-12-15 In a study that will radically shift our understanding of Civil War literature, Elizabeth Young shows that American women writers have been profoundly influenced by the Civil War and that, in turn, their works have contributed powerfully to conceptions of the war and its aftermath. Offering fascinating reassessments of works by white writers such as Harriet Beecher Stowe, Louisa May Alcott, and Margaret Mitchell and African-American writers including Elizabeth Keckley, Frances Harper, and Margaret Walker, Young also highlights crucial but lesser-known texts such as the memoirs of women who masqueraded as soldiers. In each case she explores the interdependence of gender with issues of race, sexuality, region, and nation. Combining literary analysis, cultural history, and feminist theory, *Disarming the Nation* argues that the Civil War functioned in women's writings to connect female bodies with the body politic. Women writers used the idea of "civil war" as a metaphor to represent struggles between and within women—including struggles against the cultural prescriptions of "civility." At the same time, these writers also reimagined the nation itself, foregrounding women in their visions of America at war and in peace. In a substantial afterword, Young shows how contemporary black and white women—including those who crossdress in Civil War reenactments—continue to reshape the meanings of the war in ways startlingly similar to their nineteenth-century counterparts. Learned, witty, and accessible, *Disarming the Nation* provides fresh and compelling perspectives on the Civil War, women's writing, and the many unresolved "civil wars" within American culture today.

**Oscar Hammerstein II and the Invention of the Musical** Laurie Winer 2023-01-31 A new look at artist Oscar Hammerstein II as a pivotal and

underestimated force in the creation of modern American culture You know his work—Show Boat, Oklahoma!, Carousel, The King and I. But you don't really know Oscar Hammerstein II, the man who, more than anyone else, invented the American musical. Among the most commercially successful artists of his time, he was a fighter for social justice who constantly prodded his audiences to be better than they were. Diving deep into Hammerstein's life, examining his papers and his lyrics, critic Laurie Winer shows how he orchestrated a collective reimagining of America, urging it forward with a subtly progressive vision of the relationship between country and city, rich and poor, America and the rest of the world. His rejection of bitterness, his openness to strangers, and his optimistic humor shaped not only the musical but the American dream itself. His vision can continue to be a touchstone to this day.

**An Intimate Affair** Jill Fields 2007-07-02 Publisher description

**A Spectacular Leap** Jennifer H. Lansbury 2014-04-01 When high jumper Alice Coachman won the high jump title at the 1941 national championships with "a spectacular leap," African American women had been participating in competitive sport for close to twenty-five years. Yet it would be another twenty years before they would experience something akin to the national fame and recognition that African American men had known since the 1930s, the days of Joe Louis and Jesse Owens. From the 1920s, when black women athletes were confined to competing within the black community, through the heady days of the late twentieth century when they ruled the world of women's track and field, African American women found sport opened the door to a better life. However, they also discovered that success meant challenging perceptions that many Americans—both black and white—held of them. Through the stories of six athletes—Coachman, Ora Washington, Althea Gibson, Wilma Rudolph, Wyomia Tyus, and Jackie Joyner-Kersey—Jennifer H. Lansbury deftly follows the emergence of black women athletes from the African American community; their confrontations with contemporary attitudes of race, class, and gender; and their encounters with the civil rights movement. Uncovering the various strategies the athletes use to beat back stereotypes, Lansbury explores the fullness of African American women's relationship with sport in the twentieth century.

**Actresses and Whores** Kirsten Pullen 2005-02-17 Publisher Description

**"When I'm Bad, I'm Better"** Marybeth Hamilton 1997-12-08 In a world of trendsetting film icons, few are more familiar than Mae West. Yet for all her public controversy, West is also a mystery. Marybeth Hamilton combines elements of biography, cultural analysis, and social history to unmask West and reveal her commercial savvy, willpower, and truly shocking theatrical transgressions.

**Censoring Sex** John E. Semonche 2007-07-20 In this gracefully written, accessible and entertaining volume, John Semonche surveys censorship for reasons of sex from the nineteenth century up to the present. He covers the various forms of American media—books and periodicals, pictorial art, motion pictures, music and dance, and radio, television, and the Internet. The tale is varied and interesting, replete with a stock of colorful characters such as Anthony Comstock, Mae West, Theodore Dreiser, Marcel Duchamp, Opie and Anthony, Judy Blume, Jerry Falwell, Alfred Kinsey, Hugh Hefner, and the Guerilla Girls. Covering the history of censorship of sexual ideas and images is one way of telling the story of modern America, and Semonche tells that tale with insight and flair. Despite the varieties of censorship, running from self-censorship to government bans, a common story is told. Censorship, whether undertaken to ward off government regulation, to help preserve the social order, or to protect the weak and vulnerable, proceeds on the assumption that the censor knows best and that limiting the choices of media consumers is justified. At various times all of the following groups were perceived as needing protection from sexually explicit materials: children, women, the lower classes, and foreigners. As social and political conditions changed, however, the simple fact that someone was a woman or a day laborer did not support stereotyping that person as weak or impressionable. What would remain as the only acceptable rationale for censorship of sexual materials was the protection of children and unconsenting adults. For each mode of media, Semonche explains via abundant examples how and why censorship took place in America. Censoring Sex also traces the story of how the cultural territory contested by those advocating and opposing censorship has diminished over the course of the last two centuries. Yet, Semonche argues, the censorship of sexual materials that continues in the United States poses a challenge to the free speech that is part of the foundation upon which the nation is built. Indeed, in an era in which sexual images are pervasive and the need for reliable information about sex and sexuality is growing, he questions the remaining rationales for censorship and the justification for placing obscenity outside the protection of the U. S. Constitution.

**Frankie and Johnny** Stacy I. Morgan 2017-04-18 Originating in a homicide in St. Louis in 1899, the ballad of "Frankie and Johnny" became one of America's most familiar songs during the first half of the twentieth century. It crossed lines of race, class, and artistic genres, taking form in such varied expressions as a folk song performed by Huddie Ledbetter (Lead Belly); a ballet choreographed by Ruth Page and Bentley Stone under New Deal sponsorship; a mural in the Missouri State Capitol by Thomas Hart Benton; a play by John Huston; a motion picture, *She Done Him Wrong*, that made Mae West a national celebrity; and an anti-lynching poem by Sterling Brown. In this innovative book, Stacy I. Morgan explores why African American folklore—and "Frankie and Johnny" in particular—became prized source material for artists of diverse political and aesthetic sensibilities. He looks at a confluence of factors, including the Harlem Renaissance, the Great Depression, and resurgent nationalism, that led those creators to engage with this ubiquitous song. Morgan's research uncovers the wide range of work that artists called upon African American folklore to perform in the 1930s, as it alternately reinforced and challenged norms of race, gender, and appropriate subjects for artistic expression. He demonstrates that the folklorists and creative artists of that generation forged a new national culture in which African American folk songs featured centrally not only in folk and popular culture but in the fine arts as well.

**Focus On: 100 Most Popular Vaudeville Performers** Wikipedia contributors

**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.

**Female Spectacle** Susan A. Glenn 2009-07-01 When the French actress Sarah Bernhardt made her first American tour in 1880, the term feminism had not yet entered our national vocabulary. But over the course of the next half-century, a rising generation of daring actresses and comics brought a new kind of woman to center stage. Exploring and exploiting modern fantasies and fears about female roles and gender identity, these performers eschewed theatrical convention and traditional notions of womanly modesty. They created powerful images of themselves as ambitious, independent, and sexually expressive New Women. *Female Spectacle* reveals the theater to have been a powerful new source of cultural authority and visibility for women. Ironically, theater also provided an arena in which producers and audiences projected the uncertainties and hostilities that accompanied changing gender relations. From Bernhardt's modern methods of self-promotion to Emma Goldman's political theatrics, from the female mimics and Salome dancers to the upwardly striving chorus girl, Glenn shows us how and why theater mattered to women and argues for its pivotal role in the emergence of modern feminism.

**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.

**A Companion to Contemporary Art in a Global Framework** Jane Chin Davidson 2023-10-04 WILEY BLACK WELL COMPANIONS TO ART HISTORY A Companion to Contemporary Art in a Global Framework A Companion to Contemporary Art in a Global Framework explores the ways specialists and institutions in the fine arts, curation, cultural studies, and art history have attempted to situate art in a more global framework since the 1980s. Offering analyses of the successes and setbacks of these efforts to globalize the art world, this innovative volume presents a new and exciting way of considering art in its global contexts. Essays by an international panel of leading scholars and practicing artists assert that what we talk about as 'art' is essentially a Western concept, thus any attempts at understanding art in a global framework require a revising of established conceptual definitions. Organized into three sections, this work first reviews the history and theory of the visual arts since 1980 and introduces readers to the emerging area of scholarship that seeks to place contemporary art in a global framework. The second section traces the progression of recent developments in the art world, focusing on the historical and cultural contexts surrounding efforts to globalize the art world and the visual arts in particular global and transnational frameworks. The final section addresses a wide range of key themes in contemporary art, such as the fundamental institutions and ontologies of art practice, and the interactions among art, politics, and the public sphere. A Companion to Contemporary Art in a Global Framework is essential reading for undergraduate and graduate students, scholars, researchers, and general readers interested in exploring global art beyond the traditional Euro-American context.

Movie Censorship and American Culture Francis G. Couvares 2006 From the earliest days of public outrage over "indecent" nickelodeon shows, Americans have worried about the power of the movies. The eleven essays in this book examine nearly a century of struggle over cinematic representations of sex, crime, violence, religion, race, and ethnicity, revealing that the effort to regulate the screen has reflected deep social and cultural schisms. In addition to the editor, contributors include Daniel Czitrom, Marybeth Hamilton, Garth Jowett, Charles Lyons, Richard Maltby, Charles Musser, Alison M. Parker, Charlene Regester, Ruth Vasey, and Stephen Vaughn. Together they make it clear that censoring the movies is more than just a reflex against "indecent," however defined. Whether censorship protects the vulnerable or suppresses the creative, it is part of a broader culture war that breaks out recurrently as Americans try to come to terms with the market, the state, and the plural society in which they live.

**Uninvited** Patricia White 1999 Lesbian characters, stories, and images were barred from onscreen depiction in Hollywood films from the 1930s to the 1960s together with all forms of "sex perversion." Through close readings of gothics, ghost films, and maternal melodramas addressed to female audiences, *Uninvited* argues that viewers are "invited" to make lesbian "inferences." Looking at the lure of some of the great female star personae (in films such as *Rebecca*, *Pinky*, *The Old Maid*, *Queen Christina*, and *The Haunting*) and at the visual coding of supporting actresses, it identifies lesbian spectatorial strategies. White's archival research, textual analyses, and novel theoretical insights make an important contribution to film, lesbian, and feminist studies. Book jacket.

Aftershocks of the New Patrice Petro 2002 Essays exploring the debates over the place of cinema within the culture of modernity by a leading cultural critic.

*In Full Bloom* Sharon Creeden 1999 *In Full Bloom* is a celebration of mature women. Sharon Creeden draws on folktales to illuminate female heroism and life issues women face. Each folktale is paired with a vignette about a notable American woman.

In Search of the Blues Marybeth Hamilton 2008 The idea of Delta blues emerged in the late 20th century, the culmination of a white fascination with 'uncorrupted' black singers, untainted by the city, and by the sights of modernity. This book tells the story of the Delta blues. It offers an understanding of the place of the blues within the wider American culture.

*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.

*Here's Looking at You* Ernest D. Giglio 2010 Now in its third edition, *Here's Looking at You: Hollywood, Film and Politics* examines the tangled relationship between politics and Hollywood, which manifests itself in celebrity involvement in political campaigns and elections, and in the overt and covert political messages conveyed by Hollywood films. The book's findings contradict the film industry's assertion that it is simply in the entertainment business, and examines how, while the majority of Hollywood films are strictly commercial ventures, hundreds of movies - ranging from *Birth of a Nation* to *Capitalism* - do indeed contain political messages. This new edition has been updated with new photos and cartoons, and includes two new chapters, one on Afghan-Iraqi war films and the other on the treatment of race and gender in Hollywood films, that are sure to stimulate discussion. *Here's Looking at You* serves as a basic text for political film courses and as a supplement in American government and film studies courses, and will also appeal to film buffs and people in the film industry.

**Wide-Open Town** Nan Alamilla Boyd 2005-04-13 A professor of women's studies explores gay San Francisco in the 1960s, tracing the bar scene, gay activism, and official oppression carried out by the police and other government bodies. (Social Science)

**Over the Edge** Valerie J. Matsumoto 2023-09-01 From the Gold Rush to rush hour, the history of the American West is fraught with diverse, subversive, and at times downright eccentric elements. This provocative volume challenges traditional readings of western history and literature, and redraws the boundaries of the American West with absorbing essays ranging widely on topics from tourism to immigration, from environmental battles to interethnic relations, and from law to film. Taken together, the essays reassess the contributions of a diverse and multicultural America to the West, as they link western issues to global frontiers. Featuring the latest work by some of the best new writers both inside and outside academia, the original essays in *Over the Edge* confront the traditional field of western American studies with a series of radical, speculative, and sometimes outrageous challenges. The collection reads the West through *Ben-Hur* and the films of Mae West; revises the western American literary canon to include the works of African American and Mexican American writers; examines the implications of miscegenation law and American Indian blood quantum requirements; and brings attention to the historical participation of Mexican and Japanese American women, Native American slaves, and Alaskan cannery workers in community life.

Queen of Vaudeville Andrew L. Erdman 2012-09-15 In her day, Eva Tanguay (1879-1947) was one of the most famous women in America. Widely known as the "I Don't Care Girl"—named after a song she popularized and her independent, even brazen persona—Tanguay established herself as a

vaudeville and musical comedy star in 1901 with the New York City premiere of the show *My Lady*—and never looked back. Tanguay was, at the height of a long career that stretched until the early 1930s, a trend-setting performer who embodied the emerging ideal of the bold and sexual female entertainer. Whether suggestively singing songs with titles like "It's All Been Done Before But Not the Way I Do It" and "Go As Far As You Like" or wearing a daring dress made of pennies, she was a precursor to subsequent generations of performers, from Mae West to Madonna and Lady Gaga, who have been both idolized and condemned for simultaneously displaying and playing with blatant displays of female sexuality. In *Queen of Vaudeville*, Andrew L. Erdman tells Eva Tanguay's remarkable life story with verve. Born into the family of a country doctor in rural Quebec and raised in a New England mill town, Tanguay found a home on the vaudeville stage. Erdman follows the course of her life as she amasses fame and wealth, marries (and divorces) twice, engages in affairs closely followed in the press, declares herself a Christian Scientist, becomes one of the first celebrities to get plastic surgery, loses her fortune following the Wall Street Crash of 1929, and receives her last notice, an obituary in *Variety*. The arc of Tanguay's career follows the history of American popular culture in the first half of the twentieth century. Tanguay's appeal, so dependent on her physical presence and personal charisma, did not come across in the new media of radio and motion pictures. With nineteen rare or previously unpublished images, *Queen of Vaudeville* is a dynamic portrait of a dazzling and unjustly forgotten show business star.

*In Search of the Blues* Marybeth Hamilton 2008 Leadbelly, Robert Johnson, Charley Patton—we are all familiar with the story of the Delta blues. Fierce, raw voices; tormented drifters; deals with the devil at the crossroads at midnight. In this extraordinary reconstruction of the origins of the Delta blues, historian Marybeth Hamilton demonstrates that the story as we know it is largely a myth. The idea of something called Delta blues only emerged in the mid-twentieth century, the culmination of a longstanding white fascination with the exotic mysteries of black music. Hamilton shows that the Delta blues was effectively invented by white pilgrims, seekers, and propagandists who headed deep into America's south in search of an authentic black voice of rage and redemption. In their quest, and in the immense popularity of the music they championed, we confront America's ongoing love affair with racial difference.

**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.

Self-Made Women in the 1920s United States Matthew Niven Teorey 2022-05-16 This book analyzes eleven trailblazing 1920s female authors who wrote counter-narratives to sexism, racism, classism, and homophobia. The author brings their novels, poems, plays, film scenarios, and blues lyrics into conversation with each other to show different approaches women could take to become autonomous individuals and full citizens.

Mapping Movie Magazines Daniel Biltrey 2020-03-30 Movie magazines are crucial but widely underused sources for writing the history of films and cinema. This volume brings together for the first time a wide variety of historic research of movie magazines and film trade journals, reflecting on the issue of using these sources for film/cinema historiography and on the impact of digitization processes. *Mapping Movie Magazines* explores this debate from different disciplinary perspectives, enlightened by case studies from the use of early film trade press to pedagogical uses of digitized periodicals. The volume explores Hollywood's grip on movie magazines, gender in film journalism, typologies of unknown trade press and movie magazine markets, and subversive Tijuana bibles.

**Dear Boy: The Life of Keith Moon** Tony Fletcher 2010-03-04 Keith Moon was more than just rock's greatest drummer, he was also its greatest character and wildest party animal. Fuelled by vast quantities of drink, drugs, insecurities and confusion, Moon destroyed everything with gleeful abandon: drum kits, houses, cars, hotels, relationships and, finally, himself. In *Dear Boy*, Tony Fletcher has captured lightning in a bottle - the essence of a totally incorrigible yet uniquely generous boy who never grew up, and who changed the lives of all who knew him. From a life distorted by myths of debauchery and comic anarchy, Fletcher has created a searingly personal portrait of the rock legend. From over 100 first-hand interviews, he traces with deadly accuracy Moon's remarkable journey from his working-class Northwest London childhood, through the Who's glory years to the California high-life and a terrible, premature death. Here too are fascinating insights into the history of the Who and the emergent British pop culture revolution of post-war years. Keith Moon was one of the shock troops of that revolution: the world's greatest rock drummer, a phenomenal character and an extravagant hell-raiser who - in a final, uncharacteristic act of grace - actually did die before he got old.

*Rock Star/Movie Star* Landon Palmer 2020 From Elvis to Madonna, *Rock Star/Movie Star* explores why rock stars have been useful for movies, and why movies have been useful for rock stars. This in-depth history traverses how rock stars' screen performances have served motion picture and recording industries as well as offered new potentialities for movie stardom.

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