



Sophie Tucker

First Lady of Show Business

Armond Fields

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**Frank Cullen, Florence
Hackman, Donald McNeilly**



Sophie Tucker First Lady Of Show Business:

Sophie Tucker Armond Fields, 2003-05-22 Sophie Tucker appeared in only seven American stage musicals and appeared only twice on Broadway but then it was difficult to cast her in a show. A buxom and ebullient performer, she and her audiences quickly found that playing herself was most effective. This is a biography of a vaudeville and cabaret performer who saw herself as one of the first liberated women and one of the last red hot mamas. It tells the story of her birth as her mother traveled to Boston from Russia, her childhood in Boston, and her first public performance at Poli's Vaudeville Theatre at the age of 13. It also tells the story of her troubled marriage to Louis Tuck and the birth of their son, her meeting with Willie Howard, a vaudeville veteran who encouraged her to go to New York and pursue a stage career, her discovery by Flo Ziegfeld of the Ziegfeld Follies, and her rise to headliner status under the guidance of her agent William Morris. She was best known for appearing on stage with just a piano player and openly discussing her life and Jewish upbringing.

The Prettiest Girl on Stage Is a Man Kathleen B. Casey, 2024-01-12 In this highly readable book, Kathleen Casey makes an important intervention into the study of early twentieth century American vaudeville and some of its most infamous stars. She pinpoints the blind spot in current scholarship by demonstrating how race as much as gender charges the meanings in vaudeville performance. Linda Mizejewski, author of *Pretty Funny Women*, *Comedians and Body Politics*, and *Ziegfeld Girl*, from the 1890s through the 1920s, vaudeville reigned as one of the most popular entertainment forms in urban America. Through drama, humor, and satire, it invited its socially, economically, and ethnically diverse audiences to turn a self-conscious eye upon themselves and their culture, which was being rapidly transformed by such forces as immigration, racial discord, and new conceptions of gender roles. It was no coincidence that acts featuring cross-dressing performers and racial impersonators were among vaudeville's biggest attractions. In this lively and enlightening study, Kathleen B. Casey explores the ways in which the gender and race-bending spectacles of vaudeville dramatized the economic, technological, social, and cultural upheaval that gripped the United States in the early twentieth century. She focuses on four key performers: Eva Tanguay, known as *The I Don't Care Girl*, was loved for her defiance of Victorian decorum, linking white womanliness to animalistic savagery at a time when racial and gender ideologies were undergoing significant reconstruction. In contrast, Julian Eltinge, the era's foremost female impersonator, used race to exaggerate notions of manliness and femininity in a way that reinforced traditional norms more than it undermined them. Lillian Brown, a biracial woman who portrayed a cosmopolitan black male dandy while singing about an antebellum southern past, offered her audiences black and white, starkly different visual and aural messages about race and gender. Finally, Sophie Tucker, who often performed in blackface during the early years of her long and heralded career, strategically played with prevailing ideologies by alternately portraying herself as white, Jewish, black, manly, and womanly, while managing remarkably to convince audiences that these identities could coexist within one body. Analyzing a wide assortment of primary materials—advertisements, recordings, lyrics, sheet music, costumes, photographs—

reviews and press accounts from the era Casey looks not only at gender and racial impersonation but also at how spectators reacted to these performances Kathleen B Casey is an assistant professor of history at Virginia Wesleyan College

Red Hot Mama Lauren Rebecca Sklaroff, 2018-04-02 The First Lady of Show Business and the Last of the Red Hot Mamas Sophie Tucker was a star in vaudeville radio film and television A gutsy song belting stage performer she entertained audiences for sixty years and inspired a host of younger women including Judy Garland Carol Channing and Bette Midler Tucker was a woman who defied traditional expectations and achieved success on her own terms becoming the first female president of the American Federation of Actors and winning many other honors usually bestowed on men Dedicated to social justice she advocated for African Americans in the entertainment industry and cultivated friendships with leading black activists and performers Tucker was also one of the most generous philanthropists in show business raising over four million dollars for the religious and racial causes she held dear Drawing from the hundreds of scrapbooks Tucker compiled *Red Hot Mama* presents a compelling biography of this larger than life performer Lauren Rebecca Sklaroff tells an engrossing story of how a daughter of Russian Jewish immigrants set her sights on becoming one of the most formidable women in show business and achieved her version of the American dream More than most of her contemporaries Tucker understood how to keep her act fresh to change branding when audiences grew tired and most importantly how to connect with her fans the press and entertainment moguls Both deservedly famous and unjustly forgotten today Tucker stands out as an exemplar of the immigrant experience and a trailblazer for women in the entertainment industry

The White Negress Lori Harrison-Kahan, 2011-01-07 During the first half of the twentieth century American Jews demonstrated a commitment to racial justice as well as an attraction to African American culture Until now the debate about whether such black Jewish encounters thwarted or enabled Jews claims to white privilege has focused on men and representations of masculinity while ignoring questions of women and femininity *The White Negress* investigates literary and cultural texts by Jewish and African American women opening new avenues of inquiry that yield more complex stories about Jewishness African American identity and the meanings of whiteness Lori Harrison Kahan examines writings by Edna Ferber Fannie Hurst and Zora Neale Hurston as well as the blackface performances of vaudevillian Sophie Tucker and controversies over the musical and film adaptations of *Show Boat* and *Imitation of Life* Moving between literature and popular culture she illuminates how the dynamics of interethnic exchange have at once produced and undermined the binary of black and white

Vaudeville old & new Frank Cullen, Florence Hackman, Donald McNeilly, 2007

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

Women in Music Karin Pendle, Melinda Boyd, 2010 *Women in Music: A Research and Information Guide* is an annotated bibliography emerging from more than twenty five years of feminist scholarship on music This book testifies to the great variety of subjects and approaches represented in over two decades of published writings on women their work and the important roles that feminist outlooks have played in formerly male oriented academic scholarship or journalistic musings on women and music

Vaudeville Melodies Nicholas Gebhardt, 2017-03-22 If you enjoy popular music and culture today you have vaudeville to thank From the 1870s until the 1920s vaudeville was the dominant context for popular entertainment in the United States laying the groundwork for the music industry we know today In *Vaudeville Melodies* Nicholas Gebhardt introduces us to the performers managers and audiences who turned disjointed variety show acts into a phenomenally successful business First introduced in the late nineteenth century by 1915 vaudeville was being performed across the globe incorporating thousands of performers from every branch of show business Its astronomical success relied on a huge network of theatres each part of a circuit and administered from centralized booking offices Gebhardt shows us how vaudeville transformed relationships among performers managers and audiences and argues that these changes affected popular music culture in ways we are still seeing today Drawing on firsthand accounts Gebhardt explores the practices by which vaudeville performers came to understand what it meant to entertain an audience the conditions in which they worked the institutions they relied upon and the values they imagined were essential to their success

First Lady of Laughs Grace Kessler Overbeke, 2024-09-17 Piecing together the forgotten story of Jean Carroll the first Jewish female stand up comedian this book reveals the history of women in comedy American Jews and how stand up found its feet

My Melancholy Baby Michael G. Garber, 2021-06-28 2022 Association for Recorded Sound Collections Awards for Excellence Certificate of Merit in the category of Best Historical

Research in Recorded Rock and Popular Music Ten songs from Bill Bailey Won't You Please Come Home 1902 to You Made Me Love You 1913 ignited the development of the classic pop ballad In this exploration of how the style of the Great American Songbook evolved Michael G Garber unveils the complicated often hidden origins of these enduring pioneering works He riffs on colorful stories that amplify the rising of an American folk art composed by innovators both famous and obscure Songwriters and also the publishers arrangers and performers achieved together a collective genius that moved hearts worldwide to song These classic ballads originated all over the nation Louisiana Colorado Illinois Michigan and then the Tin Pan Alley industry centered in New York made the tunes unforgettable sensations From ragtime to bop cabaret to radio new styles of music and modes for its dissemination invented and reinvented the intimate personal American love ballad creating something both swinging and tender Rendered by Frank Sinatra Ella Fitzgerald and a host of others recordings and movies carried these songs across the globe Using previously underexamined sources Garber demonstrates how these songs shaped the music industry and the lives of ordinary Americans Besides covering famous composers like Irving Berlin this history also introduces such little known figures as Maybelle Watson who had to sue to get credit and royalties for creating the central content of the lyric for My Melancholy Baby African American Frank Williams contributed to the seminal Some of These Days but was forgotten for decades The ten ballads explored here permanently transformed American popular song

The Belhurst Story David J. Sakmyster, 2003 On a cliff overlooking Seneca Lake in upstate New York the Belhurst Castle proudly stands at the site of previous mansions and Indian fortresses a place riddled with history and fantastic legends Rumors abound of hauntings hidden treasure underground tunnels and a curse on those who disturb old burial grounds Eccentric and passionate individuals lived and died here over the centuries Some perhaps have never left Built originally as a private residence the Belhurst Castle was transformed into a casino supper club and speakeasy Currently it is an upscale dining establishment with a banquet hall and a luxurious inn Its history and the tale of this property is as richly detailed as its red stone walls and elaborate carved wood interiors The folklore that has sprung up in the last century a rich tale of tragically doomed lovers collapsed escape tunnels and the ghost of a woman in white have remained an enduring mystery until now After extensive research and astounding personal experiences the truth is revealed and it is stranger than fiction but altogether compelling

Buffoon Men Scott Balcerzak, 2013-10-01 Fans and scholars of film history gender studies and broadcast studies will appreciate Balcerzak's thorough exploration of the era's fascinating gender constructs

The ^AOxford Companion to the American Musical Thomas S. Hischak, 2008-06-02 Here is an engaging and authoritative reference to this highly popular genre the only such book to cover stage film and television musicals in one volume With more than two thousand entries this book offers a wealth of information on musicals performers composers lyricists producers choreographers and much more Many musicals written specifically for television are included and many entries follow a work as it moves across genres from stage to film to television The Companion also includes cross references a

comprehensive listing of recommended recordings and a useful chronological listing of all the musicals described in the book

Winnie Lightner David L. Lightner, 2016-12-14 Winnie Lightner 1899 1971 stood out as the first great female comedian of the talkies Blessed with a superb singing voice and a gift for making wisecracks and rubber faces she rose to stardom in vaudeville and on Broadway Then at the dawn of the sound era she became the first person in motion picture history to have her spoken words the lyrics to a song censored In *Winnie Lightner Tomboy of the Talkies* David L Lightner shows how Winnie Lightner s hilarious performance in the 1929 musical comedy *Gold Diggers of Broadway* made her an overnight sensation She went on to star in seven other Warner Bros features In the best of them she was the comic epitome of a strident feminist dominating men and gleefully spurning conventional gender norms and moral values So tough was she the studio billed her as the tomboy of the talkies When the Great Depression rendered moviegoers hostile toward feminism Warner Bros tried to craft a new image of her as glamorous and sexy Executives assigned her contradictory roles in which she was empowered in the workplace but submissive to her male partner at home The new persona flopped at the box office and Lightner s stardom ended In four final movies she played supporting roles as the loudmouthed roommate and best friend of actresses Loretta Young Joan Crawford and Mona Barrie Following her retirement in 1934 Lightner faded into obscurity Many of her films were damaged or even lost entirely At long last this biography gives Winnie Lightner the recognition she deserves as a notable figure in film history in women s history and in the history of show business May Irwin Sharon

Ammen, 2016-12-07 May Irwin reigned as America s queen of comedy and song from the 1880s through the 1920s A genuine pop culture phenomenon Irwin conquered the legitimate stage composed song lyrics and parlayed her celebrity into success as a cookbook author suffragette and real estate mogul Sharon Ammen s in depth study traces Irwin s hurly burly life Irwin gained fame when layering aspects of minstrelsy over ragtime she popularized a racist Negro song genre Ammen examines this forgotten music the society it both reflected and entertained and the ways white and black audiences received Irwin s performances She also delves into Irwin s hands on management of her image and career revealing how Irwin carefully built a public persona as a nurturing housewife whose maternal skills and performing acumen reinforced one another Irwin s act soaked in racist song and humor built a fortune she never relinquished Yet her career s legacy led to a posthumous obscurity as the nation that once adored her evolved and changed *Beautiful* Andrew L. Erdman, 2024 *Beautiful* is a biography of

Julian Eltinge a female impersonator and major cultural figure who has been appropriated as variously a gay icon a highly closeted turncoat and a emblem of an era when many of our contemporary ideas about sex and gender were just beginning to take shape Perspectives on Jewish Music Jonathan L. Friedmann, 2009-09-03 *Perspectives on Jewish Music* presents five unique and engaging explorations of Jewish music Areas covered include self expression in contemporary Jewish secular music the rise of popular music in the American synagogue the theological requirements of the cantor the role of women in Sephardic music and society and the personal reflections of a leading figure in American synagogue music Its wide ranging

topics and disciplinary approaches give evidence for the centrality of music in Jewish religious and secular life and demonstrate that Jewish music is as diverse as the Jews themselves From these studies readers will gain an appreciation of both what Jewish music is and what it does This book will be useful for students practitioners and scholars of Jewish secular and religious music and Jewish cultural studies as well as ethnomusicologists specializing in Jewish or religious music

The Complete Book of 1960s Broadway Musicals Dan Dietz,2014-04-10 While the 1960s may have been a decade of significant upheaval in America it was also one of the richest periods in musical theatre history Shows produced on Broadway during this time include such classics as Bye Bye Birdie Cabaret Camelot Hello Dolly Fiddler on the Roof How to Succeed in Business without Really Trying Oliver and Man of La Mancha Performers such as Dick Van Dyke Anthony Newley Jerry Orbach and Barbara Streisand made their marks and other talents such as Bob Fosse John Kander Fred Ebb Alan Jay Lerner Frederick Loewe Jerome Robbins and Stephen Sondheim also contributed to shows In The Complete Book of 1960s Broadway Musicals Dan Dietz examines every musical and revue that opened on Broadway during the 1960s In addition to providing details on every hit and flop Dietz includes revivals and one man and one woman shows that centered on stars like Jack Benny Maurice Chevalier Marlene Dietrich Danny Kaye Yves Montand and Lena Horne Each entry consists of Opening and closing dates Plot summaries Cast members Number of performances Names of all important personnel including writers composers directors choreographers producers and musical directors Musical numbers and the names of performers who introduced the songs Production data including information about tryouts Source material Critical commentary Tony awards and nominations Details about London and other foreign productions In addition to entries for each production the book offers numerous appendixes a discography film and television versions published scripts Gilbert and Sullivan operettas and lists of productions by the New York City Center Light Opera Company the New York City Opera Company and the Music Theatre of Lincoln Center A treasure trove of information this significant resource will be of use to scholars historians and casual fans of one of the greatest decades in musical theatre history *Synagogue Song* Jonathan L. Friedmann,2014-01-10 Throughout history music has been a fixture of Jewish religious life Musical references appear in biblical accounts of the Red Sea crossing and King Solomon's coronation and music continues to play a central role in virtually every Jewish occasion Through 100 brief chapters this volume considers theoretical approaches to the study of Jewish sacred music Topics include the diversity of Jewish music the interaction of music and identity the emotional and spiritual impact of worship music the text tone relationship the musical component of Jewish holidays and the varied ways prayer songs are performed These distillations of complex topics invite a fuller appreciation of synagogue song and an understanding of the ubiquitous presence of music in Jewish worship *Maude Adams* Armond Fields,2004-07-22 Maude Adams 1872-1953 was a beloved and talented American Broadway actress who greatly influenced succeeding acting methods and production techniques She first appeared on stage as an infant in her actress mother's arms and then moved to a succession of children's parts Her New

York debut came in 1888 supported by E H Southern and then Charles Frohman a demanding mentor In 1905 she played her most famous role the star of James M Barrie s Peter Pan Beautiful kind and very private this early American actress is chronicled in a biography covering both her life experiences and innovations on the stage

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Table of Contents Sophie Tucker First Lady Of Show Business

1. Understanding the eBook Sophie Tucker First Lady Of Show Business
 - The Rise of Digital Reading Sophie Tucker First Lady Of Show Business
 - Advantages of eBooks Over Traditional Books
2. Identifying Sophie Tucker First Lady Of Show Business
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Sophie Tucker First Lady Of Show Business
 - User-Friendly Interface
4. Exploring eBook Recommendations from Sophie Tucker First Lady Of Show Business
 - Personalized Recommendations
 - Sophie Tucker First Lady Of Show Business User Reviews and Ratings
 - Sophie Tucker First Lady Of Show Business and Bestseller Lists
5. Accessing Sophie Tucker First Lady Of Show Business Free and Paid eBooks

- Sophie Tucker First Lady Of Show Business Public Domain eBooks
 - Sophie Tucker First Lady Of Show Business eBook Subscription Services
 - Sophie Tucker First Lady Of Show Business Budget-Friendly Options
6. Navigating Sophie Tucker First Lady Of Show Business eBook Formats
 - ePub, PDF, MOBI, and More
 - Sophie Tucker First Lady Of Show Business Compatibility with Devices
 - Sophie Tucker First Lady Of Show Business Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Sophie Tucker First Lady Of Show Business
 - Highlighting and Note-Taking Sophie Tucker First Lady Of Show Business
 - Interactive Elements Sophie Tucker First Lady Of Show Business
 8. Staying Engaged with Sophie Tucker First Lady Of Show Business
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Sophie Tucker First Lady Of Show Business
 9. Balancing eBooks and Physical Books Sophie Tucker First Lady Of Show Business
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Sophie Tucker First Lady Of Show Business
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Sophie Tucker First Lady Of Show Business
 - Setting Reading Goals Sophie Tucker First Lady Of Show Business
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Sophie Tucker First Lady Of Show Business
 - Fact-Checking eBook Content of Sophie Tucker First Lady Of Show Business
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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