



**SONG AND SKETCH TRANSCRIPTS
OF BRITISH MUSIC HALL
PERFORMERS
ELSIE AND DORIS WATERS**

BY PAUL MATTHEW ST. PIERRE

Song And Sketch Transcripts Of British Music Hall Performers Elsie And Doris Waters

Tao Wei



Song And Sketch Transcripts Of British Music Hall Performers Elsie And Doris Waters:

Song and Sketch Transcripts of British Music Hall Performers Elsie and Doris Waters Elsie Waters, Doris Waters, Paul Matthew St. Pierre, 2003 **Song and Sketch Transcripts of British Music Hall Performers Elsie and Doris Waters** Elsie Waters, Doris Waters, Paul Matthew St. Pierre, 2003 This is the first book scholarly or popular on Elsie and Doris Waters the most successful female double act in the history of British music hall and variety They distinguished themselves in the male dominated field and in the movement of female artists who after WWI elected not to marry the better to pursue their careers Elsie and Doris Waters wrote almost all their own comic songs and sketches created an original gynocentric comedy anticipating feminist movements controlled their means of production in the male dominated British stage radio and recording industries and performed together in Britain and around the Commonwealth for half a century patter based comedians and ensembles such as French and Saunders Flanders and Swann Beyond the Fringe and Monty Python s Flying Circus The study also contains 50 transcribed songs and sketches their original compositions and arrangements from recordings on 78 rpm gramophone records made between 1929 and 1944 The words to their entire oeuvre of songs and sketches have never before been available in print **Music Hall Mimesis in British Film,**

1895-1960 Paul Matthew St. Pierre, 2009 In *Music Hall Mimesis in British Film 1895-1960* Dr St Pierre examines strategies of representing British music hall performance 1854-1919 and the performance of the body in British cinema in the silent era 1895-1927 and the sound era 1927-60 The focus is on films of Fred and Joe Evans Frank Randle Will Hay George Formby Arthur Lucan and Kitty McShane Cicely Courtneidge Jessie Matthews Norman Evans Max Miller Stanley Holloway Jack Warner Gracie Fields and Charles Chaplin Consideration is given to themes such as war propaganda and gender impersonation **A Portrait of the Artist as Australian** Paul Matthew St Pierre, 2004-09-30 A Portrait of the Artist as Australian offers the first critical assessment of Barry Humphries entire career as a daring postmodern deconstructionist on stage film and television with sixty seven stage shows twenty four film and thirty four video appearances thirty four television series and seventy one television appearances and seventy two audio recordings but especially what he calls his second career as author of twenty nine books With an oeuvre that includes novels biographies autobiographies editions compilations comic books poetry dramatic monologues sketches film scripts and several unclassified works Humphries is a literary and dramatic artist of considerable significance Arguing that Humphries is one of Australia s greatest writers Paul Matthew St Pierre reveals a multi faceted artist whose success is rooted in music halls Dadaism and his identity as an Australian

Women and Comedy Peter Dickinson, Anne Higgins, Paul Matthew St. Pierre, Diana Solomon, Sean Zwagerman, 2014-03-27 *Women and Comedy History Theory Practice* presents the most current international scholarship on the complexity and subversive potential of women s comedic speech literature and performance Earlier comedy theorists such as Freud and Bergson did not envision women as either the agents or audiences of comedy only as its targets Only more

recently have scholarly studies of comedy begun to recognize and historicize women's contributions to and political uses of comedy. The essays collected here demonstrate the breadth of current scholarship on gender and comedy spanning centuries of literature and a diversity of methodologies. Through a reconsideration of literary, theatrical, and mass media texts from the Classical period to the present, *Women and Comedy: History, Theory, Practice* responds to the historical marginalization and trivialization of both women and comedy. The essays collected in this volume assert the importance of recognizing the role of women and comedy in order to understand these texts, their historical contexts, and their possibilities and limits as models for social engagement. In the spirit of comedy itself, these analyses allow for opportunities to challenge and reevaluate the theoretical approaches themselves.

Shakespeare and Sexuality in the Comedy of Morecambe & Wise Stephen Hamrick, 2020-02-18

Contextualizing the duo's work within British comedy, Shakespeare criticism, the history of sexuality, and their own historical moment, this book offers the first sustained analysis of the 20th Century's most successful double act. Over the course of a forty-four year career (1940-1984), Eric Morecambe and Ernie Wise appropriated snippets of verse, scenes, and other elements from seventeen of Shakespeare's plays more than one hundred and fifty times. Fashioning a kinder, more inclusive world, they deployed a vast array of elements connected to Shakespeare, his life, and institutions. Rejecting claims that they offer only nostalgic escapism, Hamrick analyses their work within contemporary contexts, including their engagement with many forms and genres, including *Variety*, the heritage industry, journalism, and more. The Boys deploy Shakespeare to work through issues of class, sexuality, and violence. Lesbianism, drag, gay marriage, and a queer aesthetics emerge, helping to normalize homosexuality and complicate masculinity in the permissive 1960s.

The Double Act Andrew Roberts, 2018-11-26

The double act has been at the heart of the British entertainment scene for over 150 years, from its start in the music halls through radio shows such as Hancock's Half Hour, playing in virtually every household and on cinema and television from Carry On films to Withnail and I. Explore the influence of comedy duos on their audience and how their performances evolved over time, the importance of the subtle art of the straight man next to the comic, and discover some acts who might have passed you by. This book is a tribute to the comedians who have entertained the public for so long, dedicating their lives to adding a bit of laughter to the mundane everyday. *The Double Act* will appeal to all lovers of British comedy as it takes them through the golden moments of its history.

Blackface Minstrelsy in Britain Michael Pickering, 2017-07-05

Blackface minstrelsy is associated particularly with popular culture in the United States and Britain, yet despite the continual two-way flow of performers, troupes, and companies across the Atlantic, there is little in Britain to match the scholarship of blackface studies in the States. This book concentrates on the distinctively British trajectory of minstrelsy. The historical study and cultural analysis of minstrelsy is important because of the significant role it played in Britain as a form of song, music, and theatrical entertainment. Minstrelsy had a marked impact on popular music, dance, and other aspects of popular culture both in Britain and the United States. Its impact in the United States fed into significant song and music.

genres that were assimilated in Britain from ragtime and jazz onwards but prior to these influences minstrelsy in Britain developed many distinct features and was adapted to operate within various conventions themes and traditions in British popular culture Pickering provides a convincing counter argument to the assumption among writers in the United States that blackface was exclusively American and its British counterpart purely imitative Minstrelsy was not confined to its value as song music and dance Jokes at the expense of black people along with demeaning racial stereotypes were integral to minstrel shows As a form of popular entertainment British minstrelsy created a cultural low Other that offered confirmation of white racial ascendancy and imperial dominion around the world The book attends closely to how this influence on colonialism and imperialism operated and proved ideologically so effective At the same time British minstrelsy cannot be reduced to its racist and imperialist connections Enormously important as those connections are Pickering demonstrates the complexity of the subject by insisting that the minstrel show and minstrel performers are understood also in terms of their own theatrical dynamics t

Terry Nation Alwyn W. Turner, 2013-04-01 A splendidly entertaining biography of the British tv writer acclaimed for his invention of a fictional alien race for Doctor Who Dominic Sandbrook author of State of Emergency The Way We Were Britain 1970 1974 The Daleks are one of the most iconic and fearsome creations in television history Since their first appearance in 1963 they have simultaneously fascinated and terrified generations of children their instant success ensuring and sometimes eclipsing that of Doctor Who They sprang from the imagination of Terry Nation a failed stand up comic who became one of the most prolific writers for television that Britain ever produced Survivors his vision of a post apocalyptic England so haunted audiences in the Seventies that the BBC revived it over thirty years on and Blake s 7 constantly rumored for return endures as a cult sci fi classic But it is for his genocidal pepperpots that Nation is most often remembered and now more than 50 years after their creation they continue to top the Saturday night ratings Yet while the Daleks brought him notoriety and riches Nation played a much wider role in British broadcasting s golden age He wrote for Spike Milligan Frankie Howerd and an increasingly troubled Tony Hancock and as one of the key figures behind the adventure series of the Sixties including The Avengers The Saint and The Persuaders he turned the pulp classics of his boyhood into a major British export In The Man Who Invented the Daleks acclaimed cultural historian Alwyn W Turner explores the curious and contested origins of Doctor Who s greatest villains and sheds light on a strange world of ambitious young writers producers and performers without whom British culture today would look very different

Canadian Journal of Film Studies ,2005 **Books In Print 2004-2005** Ed Bowker Staff,Staff Bowker, Ed,2004 **Annual Bibliography of English Language and Literature** Modern Humanities Research Association,2004 Includes both books and articles American Book Publishing Record ,2004 **Forthcoming Books** Rose Arny,2003 Book Review Index ,2004 Every 3rd issue is a quarterly cumulation

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