



Ladies Of The Chorus

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Ladies Of The Chorus:

Marilyn Monroe Michelle Vogel, 2014-04-16 This book is essentially a filmography interlaced with a complex biographical account of Marilyn Monroe's life and loves throughout her career. A lengthy introduction explains her traumatic early life and mysterious unexpected death. Behind the scenes information, cast and crew lists, box office grosses, and photographs are given for each film. There is a Foreword by Academy Award winning actor George Chakiris who worked as a chorus dancer in two of Monroe's biggest productions *Gentlemen Prefer Blondes* 1953 and *There's No Business Like Show Business* 1954. This is a definitive summation of the Hollywood icon's career. *The Theatre*, 1890 Vol for 1888 includes dramatic directory for Feb-Dec vol for 1889 includes dramatic directory for Jan-May. **The Irish in Us** Diane Negra, 2006-02-22 A collection that looks at how Irishness has become a discursive commodity within popular culture. *The Outlook*, 1900. **Everyday Arias** Paul Atkinson, 2006-02-27 Paul Atkinson explores the remarkable world of opera through his fieldwork with the internationally known Welsh National Opera company. In order to show us how cultural phenomena are produced and enacted he takes us on stage and behind the scenes into the collective social action that goes into the realization of an opera. The author demonstrates how artistic interpretation is translated into the routine work of the rehearsal studio and the theatre and how producers negotiate a practical reality with her or his performers to ultimately create extraordinary performances through the mundane everyday work that makes them possible. The author calls for a sustained investigation of cultural phenomena not based solely on textual analysis but on the importance of collective work and social organization. Atkinson's work will appeal to anthropologists and sociologists who study the performance arts as well as to those engaged in theatre arts, opera, and music. *The Shuberts and Their Passing Shows* Jonas Westover, 2016-10-04 The Shubert name has been synonymous with Broadway for almost as long as Broadway entertainment itself. With seventeen Broadway theatres including the Ambassador, the Music Box, and the Winter Garden, The Shubert Organization perpetuates brothers Lee and Jacob Shubert's business legacy. In *The Shuberts and Their Passing Shows: The Untold Tale of Ziegfeld's Rivals*, author Jonas Westover investigates beyond the Shuberts' business empire into their early revues and the centrifugal role they played in developing American theatre as an art form. The Shubert produced revues titled *Passing Shows* were terrifically popular in the teens and twenties, consistently competing with Florenz Ziegfeld's *Follies* for the greatest numbers of stars, biggest spectacles, and ultimately the largest audiences. *The Shuberts and Their Passing Shows* is the first ever book to unpack the colorful history of the productions, delving into their stars' costumes, stagecraft, and orchestration in unprecedented detail. Providing a fresh and exciting window into American theatrical history, Westover traces the fascinating history of the Shuberts' revue series presented annually from 1912-1924 and covers more broadly the glorious days of early Broadway. In addition to its compelling history of Broadway's Golden Age, *The Shuberts and Their Passing Shows* also provides a revisionary argument about the overarching history of the revue. Bolstered by a rich

collection of documents in the Shubert Theater Archive Westover argues against the popular misconception that the Shubert's competitor producer Florenz Ziegfeld responsible for the better known Follies was the sole proprietor of Broadway audiences As Westover proves not only were the Passing Shows as popular as the Follies but also a key component in a history of the revue that is vastly more complex than previous scholarship has shown The Shuberts and Their Passing Shows brings to fruition years of original research and invaluable insights into the gilded formation of present day Broadway

The Cosmopolitan ,1910 **Oh Joy! Oh Rapture!** Ian Bradley,2005-04-07 In Oh Joy Oh Rapture expert and enthusiast Ian Bradley explores the world of Gilbert and Sullivan over the last four and a half decades looking at the way this phenomenon is passed from generation to generation Taking as his starting point the expiry of copyright on the opera libretti at the end of 1961 and using fascinating hitherto unpublished archive material Bradley reveals the extraordinary story of the last years of the old D'Oyly Carte Opera Company the guardian of Savoy tradition for over a hundred years and the troubled history of its successor He explores the rich vein of parodies spoofs and spin offs of the songs as well as their influence on twentieth century lyricists and composers He analyzes professional productions across the world looks at the unique place of G S in schools colleges and universities and lovingly explores the culture of amateur performance He also uncovers the largely male world of the obsessive fans those collecting memorabilia the myriad magazines journals websites and festivals devoted to G S and the arcane interests of some of the faithful inner brotherhood **The Collected Works of George Moore: A mummer's wife** George Moore,1917 **Chambers's Journal of Popular Literature, Science, and Arts** ,1917

A History of the Oratorio Howard E. Smither,2012-09-01 With this volume Howard Smither completes his monumental History of the Oratorio Volumes 1 and 2 published by the University of North Carolina Press in 1977 treated the oratorio in the Baroque era while Volume 3 published in 1987 explored the genre in the Classical era Here Smither surveys the history of nineteenth and twentieth century oratorio stressing the main geographic areas of oratorio composition and performance Germany Britain America and France Continuing the approach of the previous volumes Smither treats the oratorio in each language and geographical area by first exploring the cultural and social contexts of oratorio He then addresses aesthetic theory and criticism treats libretto and music in general and offers detailed analyses of the librettos and music of specific oratorios thirty one in all that are of special importance to the history of the genre As a synthesis of specialized literature as well as an investigation of primary sources this work will serve as both a springboard for further research and an essential reference for choral conductors soloists choral singers and others interested in the history of the oratorio Originally published 2000 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value

GEŭripídou Īkétides@. The Suppliant women of Euripides with brief Engl. notes by F.A. Paley Euripides,1888 **Grétry**

and the Growth of Opéra-comique David Charlton, 1986-03-06 First published in 1986 this major study in English explores Gr try and op ra comique between 1768 and 1791 **The Musical Monitor** ,1915 **Punch, Or, The London Charivari** ,1842 **The Lone Hand** ,1908 The first part of Goethe's Faust together with the prose tr., notes and appendices of A. Hayward, revised by C.A. Buchheim Johann Wolfgang von Goethe, 1892 **The Select Journal of Foreign Periodical Literature** ,1834 **Brotherhood of Locomotive Engineer's Monthly Journal** ,1904 **A to Z of American Women in the Performing Arts** Liz Sonneborn, 2014-05-14 Presents biographical profiles of 150 American women of achievement in the field of performing arts including birth and death dates major accomplishments and historical influence

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