



# Gold Diggers Of 1933

**Daniel Eagan**



## **Gold Diggers Of 1933:**

**Gold Diggers of 1933** James Seymour, David Boehm, Ben Markson, 1980 A popular 1919 Broadway play it pits a group of showgirls against a stodgy upper crust Boston Brahmin type and his lawyer The action centers around two themes money and how to get it and love **Gold Diggers of 1933**, 2006 **Film** Hove, 1987-09-01 **They Must Be Represented** Paula Rabinowitz, 1994-12-17 They Must Be Represented examines documentary in print photography television and film from the 1930s through the 1980s using the lens of recent feminist film theory as well as scholarship on race class and gender emerging from the new interdisciplinary approach of American cultural studies Paula Rabinowitz discusses the ways in which these four media shaped truth claims and political agency over the decades in the 1930s about poverty labor and popular culture during the depression in the 1960s about the Vietnam War racism work and counterculture and in the 1980s about feminist and gay critiques of gender history narrative and cinema A great deal of documentary expression has been influenced by developments in cultural anthropology as committed artists brought their cameras and typewriters into the field not only to report but also to change the world Yet recently the projects of both anthropology and documentary have come under scrutiny Rabinowitz argues that the gendering of vision that occurs when narratives confirm to conventional genres profoundly affects the relation of documentarian to subject She goes on to define this gendering of vision in documentary as an ethnographic process Ultimately this polemical study challenges the construction of the spectator in psychoanalytic film theory and articulates a new model for theorizing power relations in culture and history

**Showstoppers** Martin Rubin, 1993 The name Busby Berkeley creator of the dances for films such as 42nd Street Babes in Arms and Million Dollar Mermaid is synonymous with the spectacular musical production number Films television commercials and MTV videos continue to use Berkeleysque techniques long after Berkeley himself and the genre that nourished him have faded from the scene The first major analysis of Berkeley s career on stage and screen Showstoppers emphasizes his relationship to a colorful somewhat disreputable tradition of American popular entertainment that of P T Barnum minstrel shows vaudeville Buffalo Bill Cody s Wild West Show burlesque and the Ziegfeld Follies Rubin shows how Berkeley absorbed this declining theatrical tradition during his years as a Broadway dance director and then transferred it to the new genre of the early movie musical With lively prose and engaging photographs Showstoppers explores new ways of looking at Busby Berkeley at the musical genre and at individual films Appropriate for both specialists and general readers Showstoppers is an exuberant study of a figure whose career Rubin notes provides an extraordinarily rich point of convergence for a wide range of cultural and artistic contexts **Blue Skies and Silver Linings** Bruce Babington, P. W. Evans, 1988 *Who's in the Money?* Harvey G. Cohen, 2018-02-01 Introduction The Warners and Franklin Roosevelt The Great Depression musicals Footlight parade On the job The NRA code Post 1933 a conclusion **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 *Gold Diggers of 1933 (1933)* David Boehm,James Seymour,Erwin Gelsey,Ben Markson,2005 **Hollywood's America** Steven Mintz,Randy W. Roberts,2010-03 Fully revised updated and extended this compilation of interpretive essays and primary documents teaches students to read films as cultural artifacts within the contexts of actual past events A new edition of this classic textbook which ties movies into the broader narrative of US and film history Ten new articles which consider recently released films as well as issues of gender and ethnicity Well organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film Fourth edition includes completely new images throughout Ruby Keeler Nancy Marlow-Trump,2005-12-21 You re going out a youngster but you ve got to come back a star Warner Baxter told Ruby Keeler in the 1933 film 42nd Street The actor s scripted words would prove prophetic The film propelled her to stardom Ruby Keeler s rags to riches story is told in this pictorial biography with text as well Born on August 25 1910 in Halifax Nova Scotia her father an iceman her family moved to New York City in 1912 Soon enrolled in the Professional Children s School she got her first taste of life on the stage eventually finding her way to Broadway Her dancing brought her the pivotal role in 42nd Street and she was soon one of the most popular actresses in Hollywood Her performance in No No Nanette in 1971 her first Broadway show in 41 years met with rave reviews Keeler s life including her ill fated marriage to performer Al Jolson is recounted here with many never before seen photographs **Just Remember This** Colin Bratkovich,2014-05-08 I have completed this manuscript Just Remember This or as American Pop Singers 1900 1950 about music before the 1950s in America It perhaps offers knowledge and insights not previously found in other musical reference books I have moreover

been working on this book very meticulously over the past twelve plus years It started as a bit of fun and gradually became serious as I began to listen along with the vocalists of popular music of the era before 1950 essentially just before the dawn of rock and roll If you can call it that Indeed genre and labeling of American music started here and then from everywhere While the old adage of always starting from somewhere could be noted in every century the 1900s had produced the technology Understanding the necessity more so finds a curiosity on the part of a general public hungry for entertainment despite 6 day work weeks World War I the Great Depression and World War II **Sally Rand** William Elliott

Hazeltown,2020-11-01 She would appear in more than thirty films and be named after a Road Atlas by Cecil B DeMille A football player would be named after her She would appear on To Tell the Truth She would be arrested six times in one day for indecency She would be immortalized in the final scene of The Right Stuff cartoons popular culture and live on as the iconic symbol of the Chicago World's Fair of 1933 She would pave the way for every sex symbol to follow from Marilyn Monroe to Lady Gaga She would die penniless and in debt In the end Sammy Davis Jr would write her a 10 000 check when she had nothing left Her name was Sally Rand You can draw a line from her to Lana Turner Marilyn Monroe Raquel Welch Ann Margret Madonna and Lady Gaga She broke the mold in 1933 by proclaiming the female body as something beautiful and taking it out of the strip club with her ethereal fan dance She was a poor girl from the Ozarks who ran away with a carnival then joined the circus and finally made it to Hollywood where Cecil B DeMille set her on the road to fame with silent movies When the talkies came her career collapsed and she ended up in Chicago broke sleeping in alleys Two ostrich feathers in a second hand store rescued her from obscurity *Hollywood Musicals, the Film Reader* Steven Cohan,2002 This book explores one of the most popular genres in film history Combining classic and recent articles each section explores a central issue of the musical including the musical's significance as a genre the musical's own particular representation of sexual difference the idea of camp both through stars such as Judy Garland and Carmen Miranda and musicals themselves and the displacement of race in Hollywood's representations of entertainment Each section features an editor's introduction setting debates in context When Warners Brought Broadway to Hollywood, 1923-1939 Martin Shingler,2018-01-23 This book offers a different take on the early history of Warner Bros the studio renowned for introducing talking pictures and developing the gangster film and backstage musical comedy The focus here is on the studio's sustained commitment to produce films based on stage plays This led to the creation of a stock company of talented actors to the introduction of sound cinema to the recruitment of leading Broadway stars such as John Barrymore and George Arliss and to films as diverse as *The Gold Diggers* 1923 *The Marriage Circle* 1924 *Beau Brummel* 1924 *Disraeli* 1929 *Lilly Turner* 1933 *The Petrified Forest* 1936 and *The Private Lives of Elizabeth and Essex* 1939 Even the most crippling effects of the Depression in 1933 did not prevent Warners production of films based on stage plays many being transformed into star vehicles for the likes of Ruth Chatterton Leslie Howard and Bette Davis *America's Film Legacy* Daniel Eagan,2010-01-01 Collection of the five hundred

films that have been selected to date for preservation by the National Film Preservation Board and are thereby listed in the National Film Registry

**The Cinema Book** Bloomsbury Publishing, 2019-07-25 The Cinema Book is widely recognised as the ultimate guide to cinema Authoritative and comprehensive the third edition has been extensively revised updated and expanded in response to developments in cinema and cinema studies Lavishly illustrated in colour this edition features a wealth of exciting new sections and in depth case studies Sections address Hollywood and other World cinema histories key genres in both fiction and non fiction film issues such as stars technology and authorship and major theoretical approaches to understanding film

**Reclaiming the Archive** Vicki Callahan, 2010 Illustrates the rich relationship between film history and feminist theory Reclaiming the Archive Feminism and Film History brings together a diverse group of international feminist scholars to examine the intersections of feminism history and feminist theory in film Editor Vicki Callahan has assembled essays that reflect a range of methodological approaches including archival work visual culture reception studies biography ethno historical studies historiography and textual analysis by a diverse group of film and media studies scholars to prove that feminist theory film history and social practice are inevitably and productively intertwined Essays in Reclaiming the Archive investigate the different models available in feminist film history and how those feminist strategies might serve as paradigmatic for other sites of feminist intervention Chapters have an international focus and range chronologically from early cinema to post feminist texts organized around the key areas of reception stars and authorship A final section examines the very definitions of feminism post feminism cinema transmedia and archives virtual and online in place today The essays in Reclaiming the Archive prove that a significant heritage of film studies lies in the study of feminism in film and feminist film theory Scholars of film history and feminist studies will appreciate the breadth of work in this volume

The Women of Warner Brothers Daniel Bubbeo, 2010-06-21 The lives and careers of Warner Brothers screen legends Joan Blondell Nancy Coleman Bette Davis Olivia de Havilland Glenda Farrell Kay Francis Ruby Keeler Andrea King Priscilla Lane Joan Leslie Ida Lupino Eleanor Parker Ann Sheridan Alexis Smith and Jane Wyman are the topic of this book Some achieved great success in film and other areas of show business but others failed to get the breaks or became victims of the studio system s sometimes unpleasant brand of politics The personal and professional obstacles that each actress encountered are here set out in detail often with comments from the actresses who granted interviews with the author and from those people who knew them best on and off the movie set A filmography is included for each of the fifteen

*Songwriters of the American Musical Theatre* Nathan Hurwitz, 2016-09-01 From the favorites of Tin Pan Alley to today s international blockbusters the stylistic range required of a musical theatre performer is expansive Musical theatre roles require the ability to adapt to a panoply of characters and vocal styles By breaking down these styles and exploring the output of the great composers Songwriters of the American Musical Theatre offers singers and performers an essential guide to the modern musical Composers from Gilbert and Sullivan and Irving Berlin to Alain Boublil and Andrew Lloyd Webber are examined through a brief biography a

stylistic overview and a comprehensive song list with notes on suitable voice types and further reading This volume runs the gamut of modern musical theatre from English light opera through the American Golden Age up to the mega musicals of the late Twentieth Century giving today s students and performers an indispensable survey of their craft

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