



# Fanny Brice The Original Funny Girl

**Michael Lasser**



## **Fanny Brice The Original Funny Girl:**

**Fanny Brice** Herbert G. Goldman, 1993-10-07 I've done everything in the theatre except marry a property man Fanny Brice once boasted I've acted for Belasco and I've laid 'em out in the rows at the Palace I've doubled as an alligator I've worked for the Shuberts and I've been joined to Billy Rose in the holy bonds I've painted the house boards and I've sold tickets and I've been fired by George M. Cohan I've played in London before the king and in Oil City before miners with lanterns in their caps Fanny Brice was indeed show business personified and in this luminous volume Herbert G. Goldman acclaimed biographer of Al Jolson illuminates the life of the woman who inspired the spectacularly successful Broadway show and movie *Funny Girl* the vehicle that catapulted Barbra Streisand to super stardom In a work that is both glorious biography and captivating theatre history Goldman illuminates both Fanny's remarkable career on stage and radio ranging from her first triumph as Sadie Salome to her long run as radio's Baby Snooks and her less than triumphant personal life He reveals a woman who was a curious mix of elegance and earthiness of high and low class a lady who lived like a duchess but cursed like a sailor She was probably the greatest comedienne the American stage has ever known as well as our first truly great torch singer the star of some of the most memorable Ziegfeld Follies in the 1910s and 1920s and Goldman covers her theatrical career and theatre world in vivid detail But her personal life as Goldman shows was less successful The great love of her life the gangster Nick Arnstein was dashing handsome sophisticated but at bottom a loser who failed at everything from running a shirt hospital to manufacturing fire extinguishers and who spent a good part of their marriage either hiding out awaiting trial or in prison Her first marriage was over almost as soon as it was consummated and her third and last marriage to Billy Rose the Bantam Barnum ended acrimoniously when Rose left her for swimmer Eleanor Holm As she herself remarked I never liked the men I loved and I never loved the men I liked Through it all she remained unaffected intelligent independent and above all honest Goldman's biography of Al Jolson has been hailed by critics fellow biographers and entertainers alike Steve Allen called it an amazing job of research and added Goldman's book brings Jolson back to life indeed *The Philadelphia Inquirer* said it was the most comprehensive biography to date and Ronald J. Fields wrote that Goldman has captured not only the wonderful feel of Al Jolson but the heartbeat of his time Now with Fanny Brice Goldman provides an equally accomplished portrait of the greatest woman entertainer of that illustrious era a volume that will delight every lover of the stage

*Ziegfeld Girl* Linda Mizejewski, 1999 A study of the iconographic significance of the Ziegfeld girl in twentieth century American conceptions of sexuality race class and consumerism *The Encyclopedia of Vaudeville* Anthony Slide, 2012-03-12 *The Encyclopedia of Vaudeville* provides a unique record of what was once America's preeminent form of popular entertainment from the late 1800s through the early 1930s It includes entries not only on the entertainers themselves but also on those who worked behind the scenes the theatres genres and historical terms Entries on individual vaudevillians include biographical information samplings of routines and often commentary by the performers Many former

vaudevillians were interviewed for the book including Milton Berle, Block and Sully, Kitty Doner, Fifi D'Orsay, Nick Lucas, Ken Murray, Fayard Nicholas, Olga Petrova, Rose Marie, Arthur Tracy, and Rudy Vallee. Where appropriate, entries also include bibliographies. The volume concludes with a guide to vaudeville resources and a general bibliography. Aside from its reference value with its more than five hundred entries, *The Encyclopedia of Vaudeville* discusses the careers of the famous and the forgotten. Many of the vaudevillians here, including Jack Benny, George Burns, and Gracie Allen, Jimmy Durante, W.C. Fields, Bert Lahr, and Mae West, are familiar names today thanks to their continuing careers on screen. At the same time and given equal coverage are forgotten acts, legendary female impersonators Bert Savoy and Jay Brennan, the vulgar Eva Tanguay with her billing as *The I Don't Care Girl*, male impersonator Kitty Doner, and a host of freak acts.

**The Case of the Sexy Jewess** Hannah Schwadron, 2018. Amidst the growing forums of kinky Jews, orthodox drag queens, and Jewish geisha girls, we find today's sexy Jewess in a host of reflexive plays with sexed-up self-display. A social phantasm with real legs, she moves boldly between neo-burlesque, striptease, comedy, television, ballet, movies, and progressive porn to construct the 21st Century Jewish American woman through charisma and comic craft in her face, antics, and offensive charm. Her image redresses longstanding stereotypes of the hag, the Jewish mother, and Jewish American princess that have demeaned the Jewish woman as overly demanding, inappropriate, and unattractive across the 20th century, even as Jews assimilated into the American mainstream. But why does sexy work to update tropes of the Jewish woman? And how does sex link to humor in order for this update to work? Entangling questions of sexiness to race, gender, and class. *The Case of the Sexy Jewess* frames an embodied joke-work genre that is most often but not always meant to be funny. In a contemporary period after the thrusts of assimilation and women's liberation movements, performances usher in new versions of old scripts with ranging consequences. At the core is the recuperative performance of identity through impersonation and the question of its radical or conservative potential. Appropriating, re-appropriating, and mis-appropriating identity material within and beyond their midst, Sexy Jewess artists play up the failed logic of representation by mocking identity categories altogether. They act as comic chameleons, morphing between margin and center in countless numbers of charged caricatures. Embodying ethnic and gender positions as always already on the edge, while ever more in the middle, contemporary Jewish female performers extend a comic tradition in new contexts, mobilizing progressive discourses from positions of newfound race and gender privilege.

**Mobituaries** Mo Rocca, 2021-11-02. From popular TV correspondent and writer Rocca comes a charmingly irreverent and rigorously researched book that celebrates the dead people who made life worth living.

**The White Negress** Lori Harrison-Kahan, 2011. 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

*The Ziegfeld Follies* Ann Ommen van der Merwe,2009-03-26 This documented history reconstructs the song performances of each annual production of the Ziegfeld Follies from 1907 to 1931 In so doing it demonstrates the important role of song in facilitating the comedy and spectacle for which the Follies are better known

*American Jewish Women's History* Pamela S. Nadell,2003-04-05 It gives me a secret pleasure to observe the fair character our family has in the place by Jews Christians Abigail Levy Franks wrote to her son from New York City in 1733 Abigail was part of a tiny community of Jews living in the new world In the centuries that followed as that community swelled to several millions women came to occupy diverse and changing roles *American Jewish Women's History* an anthology covering colonial times to the present illuminates that historical diversity It shows women shaping Judaism and their American Jewish communities as they engaged in volunteer activities and political crusades battled stereotypes and constructed relationships with their Christian neighbors It ranges from Rebecca Gratz's development of the Jewish Sunday School in Philadelphia in 1838 to protest the rising prices of kosher meat at the turn of the century to the shaping of southern Jewish women's cultural identity through food There is currently no other reader conveying the breadth of the historical experiences of American Jewish women available The reader is divided into four sections complete with detailed introductions The contributors include Joyce Antler Joan Jacobs Brumberg Alice Kessler Harris Paula E Hyman Riv Ellen Prell and Jonathan D Sarna

*Eve Arden* David C. Tucker,2014-01-10 The remarkable career of American actress Eve Arden 1908 1990 is thoroughly chronicled from her earliest stage work in 1926 under her given name Eunice Quedens to her final television role in a 1987 episode of *Falcon Crest* Included are detailed descriptions and critical commentaries of the actress's 62 feature film appearances between 1929 and 1982 notably her Oscar nominated performance as Joan Crawford's sardonic confidante in 1945's *Mildred Pierce* Complete coverage is provided of Eve Arden's work in the popular radio and television series *Our Miss Brooks* and her later costarring stint with Kaye Ballard in the two season TV sitcom *The Mothers in Law* Also listed are her many other radio and television appearances as well as her theatrical roles in such Broadway productions as *Ziegfeld Follies* of 1936 and *Let's Face It*

*Lillian Lorraine* Nils Hanson,2011-09-29 After a meteoric ascent on Broadway that began with *Ziegfeld's* 1910 *Follies* Lillian Lorraine went on to become one of the most famous entertainers in America Her passionately lived life made her a prime target for the tabloid gossip doyens of the day This biography recounts the early West Coast life of this superstar as well as her coronation on Broadway her work in silent film and her sexual liaisons that helped her gain her notoriety It also covers her eventual

disappearance from public life her alcoholism and her death which went largely unnoticed She was buried in 1955 in a pauper s grave The book includes first hand personal anecdotes and observations from recently discovered tapes which were recorded by a confidante of Lorraine s

**The Way We Were** Tom Santopietro,2023-01-15 The Way We Were a nostalgia drenched bittersweet romance starring superstars Barbra Streisand and Robert Redford at the peaks of their careers and a story for everyone who was ever loved with passion if not wisely A smash hit around the world whose power echoes to this day yet a film whose success was so far from assured that one studio executive was heard to exclaim Barbra Streisand doesn t sing and she plays a communist are you trying to kill me But succeed the film did propelled by a smash hit title song and career defining performances from Streisand and Redford Now just in time for the 50th anniversary of the film s release this behind the scenes account from best selling author Tom Santopietro features new insights from Barbra Streisand James Woods Lois Chiles and Alan Bergman providing the definitive inside story behind the challenges disputes and creative passions of those who fought to make this landmark film Charting the path from screenwriter Arthur Laurents s initial inspiration to the fervent talk of a possible sequel Santopietro mingles reverence and wry humor to decode the mysterious chemistry between Streisand and Redford that created a romance for the ages Filled with humorous location anecdotes and fascinating first hand accounts by actors film historians and members of the creative team The Way We Were The Making of a Romantic Classic is a witty thoughtful and loving book for everyone who cherishes this American classic

**Alice Faye** Jane Lenz Elder,2009-10-20 Alice Faye s sweet demeanor sultry glances and velvety voice were her signatures Her haunting rendition of You ll Never Know has never been surpassed by any other singer Fans adored her in such films as Alexander s Ragtime Band Rose of Washington Square Tin Pan Alley Week End in Havana and Hello Frisco Hello In the 1930s and 1940s she reigned as queen of 20th Century Fox musicals She co starred with such legends as Shirley Temple Tyrone Power Carmen Miranda and Don Ameche and was voted the number one box office attraction of 1940 placing ahead of Bette Davis and Myrna Loy To a select cult she remains a beloved star In 1945 at the pinnacle of her career she chose to walk out on her Fox contract This remarkable episode is unlike any other in the heyday of the big studio system Her daring departure from films left Fox mogul Darryl F Zanuck and the rest of the movie industry flabbergasted For years she had skirmished with him over her roles her health and her private life His heavy handed film editing of her fine work in Otto Preminger s drama Fallen Angel a role she had fought for relegated Faye to the shadows so that Zanuck could showcase the younger Linda Darnell After leaving Fox Faye 1915 1998 devoted herself to her marriage to radio star Phil Harris to motherhood and to a second career on radio in the Phil Harris Alice Faye Show broadcast for eight years She happily gave up films in favor of the independence and self esteem that she discovered in private life She willingly freed herself of the star treatment that debilitated so many of her contemporaries In the 1980s she emerged as a spokeswoman for Pfizer Pharmaceuticals touring America to encourage senior citizens to make their lives more meaningful and vital Before Betty Grable before Marilyn

Monroe Alice Faye was first in the lineup of 20th Century Fox blondes This book captures her special essence her work in film radio and popular music and indeed her graceful survival beyond the silver screen **Historical Dictionary of**

**Vaudeville** James Fisher,2023-06-15 Vaudeville as it is commonly known today began as a response to scandalous variety performances appealing mostly to adult male patrons When former minstrel performer and balladeer Tony Pastor opened the Fourteenth Street Theatre in New York in 1881 he was guided by a mission to provide family friendly variety shows in hopes of drawing in that portion of the audience women and children otherwise inherently excluded from variety bills prior to 1881 There he perfected a framework for family oriented amusements of the highest obtainable quality and style Historical Dictionary of Vaudeville contains a chronology an introduction an extensive bibliography and the dictionary section has more than 1 000 cross referenced entries on performing artists managers and agents theatre facilities and the terminology central to the history of vaudeville This book is an excellent resource for students researchers and anyone wanting to know more about vaudeville America's Songs II Michael Lasser,2014-01-03 America s Songs II Songs from the 1890 s to the Post War

Years continues to tell the stories behind popular songs in our country s history serving as a sequel to the bestselling America s Songs Stories Behind the Songs of Broadway Hollywood and Tin Pan Alley Beginning in 1890 and ending in post war America America s Songs II is a testament to the richness of popular music in the first half of the 20th century This volume builds on the unique features of the first volume delving deeper into the nature of the collaboration between well known songwriters of the time but also shedding light on some of the early performers to turn songs into hits The book s structure a collection of short easy to read essays allows the author to provide historical context to certain songs but also to demonstrate how individual songs facilitated the popularity of specific genres including ragtime jazz and blues which subsequently reshaped the landscape of American popular music America s Songs II Songs from the 1890 s to the Post War Years will appeal to American popular music enthusiasts but will also serve as an ideal reference guide for students or as a supplement in American music courses The Papers of Will Rogers: From vaudeville to Broadway : September

1908-August 1915 Will Rogers,Steven K. Gragert,M. Jane Johansson,2001-05-01 This third volume of The Papers of Will Rogers documents the evolution of Rogers s vaudeville career as well as the newlywed life of Will and Betty Blake Rogers and the birth of their children During these years the Rogerses moved to New York City and after many years of performing with Buck McKee and horse Teddy Rogers began a solo act in vaudeville as a talking roping cowboy He appeared on the same playbill with such performers as Fred Stone Eddie Cantor and Houdini and his stage career expanded to include an appearance in the Broadway musical comedy The Wall Street Girl Volume Three ends with Rogers s successful transition from vaudeville to Broadway on the brink of his breakthrough as a star of the Ziegfeld Follies **The Indian Territory**

**Journals of Colonel Richard Irving Dodge** Richard Irving Dodge,Will Rogers,1996 These journals also provide insight into Dodge s character with reports of his official duties as a military man and of several landmark events in his family life

Extensive commentaries and notes by Wayne R Kime provide further detail including a history of Cantonment North Fork Canadian River a six company post Dodge established and commanded in the region **BOOK JACKET** **America's Songs** Philip Furia, Michael Lasser, 2006-05-12 America's Songs tells the stories behind the most beloved popular songs of the last century We all have songs that have a special meaning in our lives hearing them evokes a special time or place Little wonder that these special songs have become enduring classics Nothing brings the roaring 20s to life like Tea for Two or I'm Just Wild About Harry the Great Depression is evoked in all of its pain and misery in songs like Brother Can You Spare a Dime God Bless America revives the powerful hope that American democracy promised to the world during the dark days of World War II Young at Heart evokes the postwar optimism of the 50s And then there are the countless songs of love new romance and heartbreak As Time Goes By Always Am I Blue the list is endless Along with telling the stories behind these songs America's Songs suggests simply and succinctly what makes a song great The book illuminates the way each great song melds words and music sentiment and melody into a seamless whole America's Songs also traces the fascinating but mysterious process of collaboration the give and take between two craftsmen a composer and a lyricist as they combined their talents to create a song For anyone interested in the history of the songs that America loves America's Songs will make for fascinating reading

**Comediennes** Darryl J. Littleton, 2012-09-01 It wasn't until the 10th century that women were allowed to perform and then only in rare incidences Like many art forms female comedy got its start in the church and expanded to stage radio film and television For the longest time it has been believed that women aren't funny The stories within these pages will not only debunk that myth but will make you wonder how it ever got started in the first place Women of all races have not only taken center stage in comedy but in many cases have dominated it This book thoroughly explores the genre Comediennes Laugh Be a Lady chronicles the evolution of the humor through the research of Darryl and Tuezdae Littleton and the scores of interviews they conducted with veteran female performers from all mediums as well as Tuezdae's own experiences as a comedienne Startling facts are revealed and tributes are paid to the icons of yesteryear by the titans of today in their own words and sentiments Women have always made us laugh from their outrageous characters pratfall humor cutting barbs clever wit and unforgettable side splitting moments Their herstory has only just begun **No Applause--Just Throw Money** Trav S.D., 2006-10-31 From 1881 to 1932 vaudeville was at the heart of show business in the United States This volume explores the many ways in which vaudeville's story is the story of show business in America **Transposing Broadway** S. Hecht, 2014-10-01 Over the last hundred years musical theatre artists from Berlin to Rodgers and Hammerstein to Sondheim have developed a form that corresponds directly to the Americanization of the increasingly Jewish New York audience and that audience's aspirations and concerns have played out in the shows themselves Musicals thus became a paradigm which instructed newcomers in how to assimilate while correspondingly envisioning American Dream America as democratic and inclusive Broadway musicals still continue to function today as cultural Ellis Islands for fringe populations seeking



acceptance into the nation's mainstream including women blacks Latinos and gays all essentially modeled upon the Jewish example Stuart J Hecht offers a fascinating examination of the relationship between Jews assimilation and the changing face of the American musical

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