

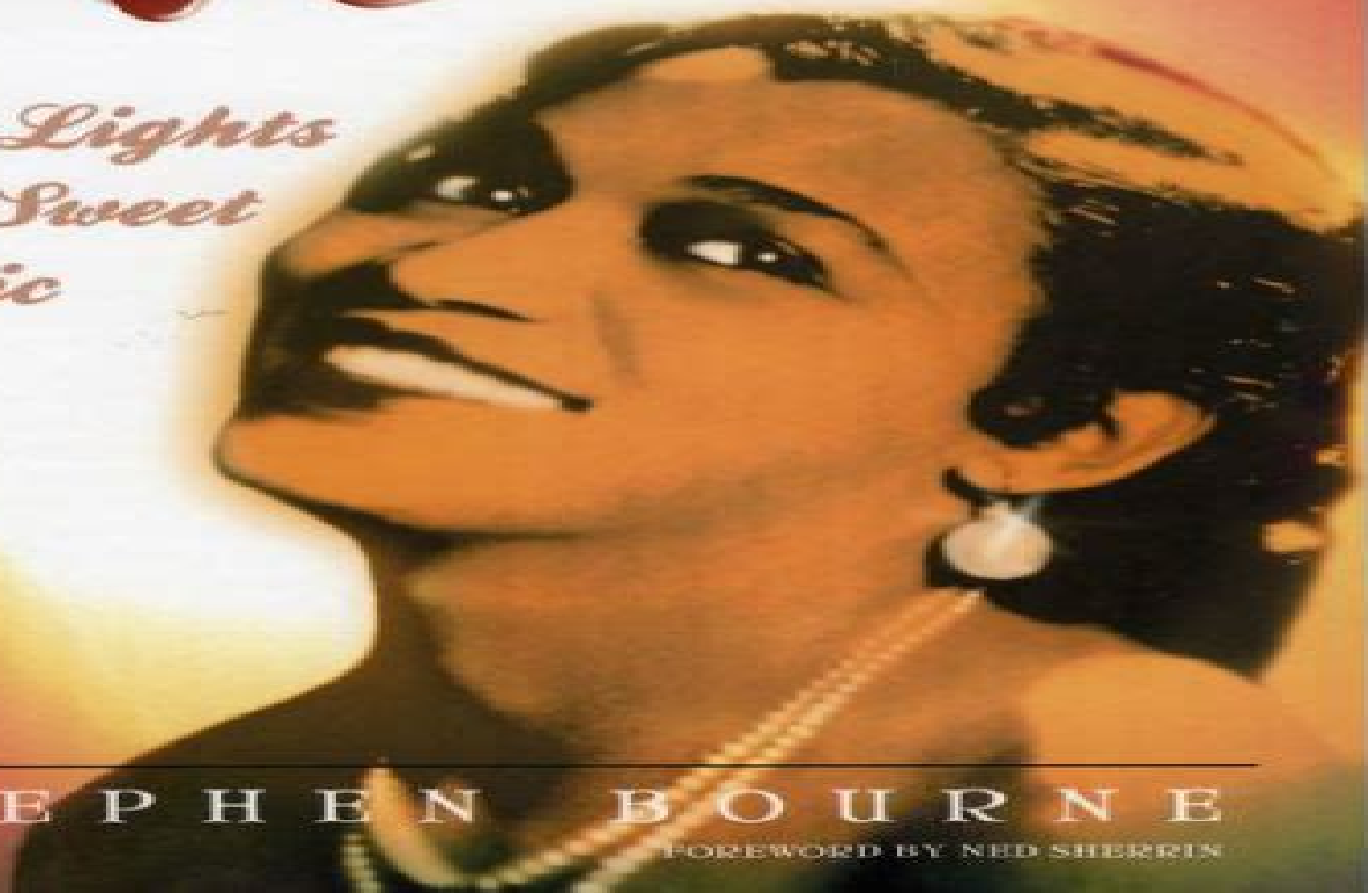
ELISABETH

Welch

*Soft Lights
and Sweet
Music*

STEPHEN BOURNE

FOREWORD BY NED SHERRIN



Elisabeth Welch Soft Lights And Sweet Music

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Elisabeth Welch Soft Lights And Sweet Music:

Elisabeth Welch Stephen Bourne, 2005-05-12 In *Elisabeth Welch Soft Lights and Sweet Music* author Stephen Bourne celebrates the stage screen and radio career of this sophisticated African American actress and singer who always defied categorization Spanning almost a century of popular music Welch did not fit the *Mother Country* Stephen Bourne, 2010-08-10 Very little attention has been given to black British and West African and Caribbean citizens who lived and worked on the front line during the Second World War Yet black people were under fire in cities like Bristol Cardiff Liverpool London and Manchester and many volunteered as civilian defence workers such as air raid wardens fire fighters stretcher bearers first aid workers and mobile canteen personnel Many helped unite people when their communities faced devastation Black children were evacuated and entertainers risked death when they took to the stage during air raids Despite some evidence of racism black people contributed to the war effort where they could The colonies also played an important role in the war effort support came from places as far away as Trinidad Jamaica Guyana and Nigeria *Mother Country* tells the story of some of the forgotten Britons whose contribution to the war effort has been overlooked until now *Blues Mamas and Broadway Belters* Masi Asare, 2024-09-20 In *Blues Mamas and Broadway Belters* songwriter scholar and dramatist Masi Asare explores the singing practice of black women singers in US musical theatre between 1900 and 1970 Asare shows how a vanguard of black women singers including Gertrude Ma Rainey Bessie Smith Ethel Waters Pearl Bailey Juanita Hall Lena Horne Eartha Kitt Diahann Carroll and Leslie Uggams created a lineage of highly trained and effective voice teachers whose sound and vocal techniques continue to be heard today Challenging pervasive narratives that these and other black women possessed untrained voices Asare theorizes singing as a form of sonic citational practice how the sound of the teacher's voice lives on in the student's singing From vaudeville blues shouters black torch singers and character actresses to nightclub vocalists and Broadway glamour girls Asare locates black women of the musical stage in the context of historical voice pedagogy She invites readers not only to study these singers but to study with them taking seriously what they and their contemporaries have taught about the voice Ultimately Asare speaks to the need to feel and hear the racial history in contemporary musical theatre **Ethel Waters** Stephen Bourne, 2007-03-09 Although she was arguably the most influential female blues and jazz singer of the 1920s and 1930s as well as a major Black figure in 20th century theatre cinema radio and television she is now the least remembered In *Ethel Waters Stormy Weather* Stephen Bourne document **At Home in Our Sounds** Rachel Anne Gillett, 2021-01-18 *At Home in Our Sounds* examines the ways Black artists reacted to the heightened visibility of racial difference in interwar Paris illustrating the effect jazz music had on the enormous social challenges Europe faced in the aftermath of World War I **The Incomparable Hildegarde** Monica Storme Gallamore, 2018-04-04 *The Incomparable Hildegarde* 1906-2005 began her career as a pianist in Milwaukee's silent movie theaters which led to the Vaudeville stage By the 1930s she was singing in the cabarets of Paris and London rubbing elbows with royalty White

Russians and Josephine Baker She then became a darling of the New York supper club scene and her name became synonymous with high class entertainment at venues like the Plaza Hotel's Persian Room She started fashion trends had her own signature Revlon nail and lip color and was the first to have song hits in the World War II era This first biography of Hildegard Sill covers her 70 year career including her intimate relationship with her manager Anna Sosenko and emphasizes her importance in 20th century American popular culture *America's Mistress* John L. Williams, 2014-10-07

Strait laced pre civil rights America wasn't ready for Eartha Kitt Waiting for others to be ready was never her style in *America's Mistress* John L. Williams captures the person behind the myth in this engaging biography but also race relations in Twentieth century America From humble roots on a South Carolina cotton plantation the multilingual possibly multi racial chanteuse emerged seemingly from nowhere to seduce the nation and redefine cosmopolitan glamour Blending intellect self awareness and unprecedented sex appeal she was a Technicolor presence in a black and white world But the key to her allure was always her mystery and her three not entirely consistent autobiographies raise more questions than they answer about who she really was whether singing dancing acting or drawing headlines for her romantic dalliances and political activism Drawing on extensive original research and interviews with the people who knew her best Williams delivers a comprehensive compassionate and thought provoking record of a life that defied stereotypes shattered boundaries yet seemed to fall short of its potential in the end *America's Mistress* is ultimately a celebration of a remarkable American life that paved the way for black entertainers from Belafonte to Beyonc With objectivity and thoroughness John L. Williams provides sought after answers to tantalizing and elusive questions *Empire and Film* Lee Grieveson, Colin MacCabe, 2019-07-25

This important new volume reconstructs the forms of production distribution and exhibition of films made in and about the colonies It then ties them to wider theoretical issues about film and liberalism spectacle and political economy representation and rule The result is one of the first volumes to examine how imperial rule is intimately tied to the emergence of documentary as a form and indeed how the history of cinema is at the same time the history of Empire BRIAN LARKIN Barnard College This superb collection of new scholarship shows how cinema both communicated and aided the imperialist agenda throughout the twentieth century In doing so it shows film can be understood as one of the tools of empire as much as the technology of weaponry or modes of administration a means of education and indoctrination in the colonies and at home TOM GUNNING University of Chicago At its height in 1919 the British Empire claimed 58 countries 400 million subjects and 14 million square miles of ground *Empire and Film* brings together leading international scholars to examine the integral role cinema played in the control organisation and governance of this diverse geopolitical space The essays reveal the complex interplay between the political and economic control essential to imperialism and the emergence and development of cinema in the late nineteenth and first half of the twentieth century Contributors address how the production distribution and exhibition of film were utilised by state and industrial and philanthropic institutions to shape the subject

positions of coloniser and colonised to demarcate between civilised and primitive and codify difference and to foster a political economy of imperialism that was predicated on distinctions between core and periphery The generic forms of colonial cinema were consequently varied travelogues mapped colonial spaces actuality films re presented spectacles of royal authority and imperial conquest and conflict home movies rendered colonial self representation state financed newsreels and documentaries fostered political and economic control and the education of British and colonial subjects philanthropic and industrial organisations sponsored films to expand Western models of capitalism British and American film companies made films of imperial adventure These films circulated widely in Britain and the empire and were sustained through the establishment of imperial networks of distribution and exhibition including in particular innovative mobile exhibition circuits and non theatrical spaces like schools museums and civic centres Empire and Film is a significant revision to the historical and conceptual frameworks of British cinema history and is a major contribution to the history of cinema as a global form that emerged amid and in dialogue with the global flows of imperialism The book is produced in conjunction with a major website housing freely available digitised archival films and materials relating to British colonial cinema www.colonialfilm.org.uk and a companion volume entitled Film and the End of Empire

Huston, We Have a Problem Oswald Morris, Geoffrey Bull, 2006-02-02 Morris photographed many of the top stars and relates a fund of intimate anecdotes about them He describes his early years in films during the era of the quota quickies advancing from clapper boy through camera assistant to operator and then to director of photography He has many stories to tell about the legendary producer David O Selznick who battered him with his infamous memos throughout the making of Stazione Termini Beat the Devil and A Farewell to Arms Additionally Morris describes technical revelations about making films in the predigital era including groundbreaking innovations and camera tricks Morris also writes about his early life and describes his Royal Air Force exploits in World War II during which he won the Distinguished Flying Cross and the Air Force Cross His personal accounts of death defying sorties in bombers over enemy territory make thrilling reading BOOK JACKET

Designing for the Movies Laurence Irving, 2005 Irving s time in Hollywood marked the end of the silent film years and these memoirs depict the effect on the industry with astute and penetrating portraits of those who felt the change dramatically Anyone with even the slightest interest in the history of filmmaking and its early characters will not want to miss this insightful account BOOK JACKET

Mamouliau David Lührssen, 2013-01-25 An Armenian national raised in Russia Rouben Mamouliau 1897 1987 studied in the influential Stanislavski studio renowned as the source of the method acting technique Shortly after immigrating to New York in 1926 he created a sensation with an all black production of Porgy 1927 He then went on to direct the debut Broadway productions of three of the most popular shows in the history of American musical theater Porgy and Bess 1935 Oklahoma 1943 and Carousel 1945 Mamouliau began working in film just as the sound revolution was dramatically changing the technical capabilities of the medium and he quickly established himself as an innovator Not only did many of his unusual camera

techniques become standard but he also invented a device that eliminated the background noises created by cameras and dollies Seen as a rebel earlier in his career Mamoulian gradually gained respect in Hollywood and the Directors Guild of America awarded him the prestigious D W Griffith Award for Lifetime Achievement in 1983 In this meticulously researched biography David Lührssen paints the influential director as a socially conscious artist who sought to successfully combine art and commercial entertainment Lührssen not only reveals the fascinating personal story of an important yet neglected figure but he also offers a tantalizing glimpse into the extraordinarily vibrant American film and theater industries during the twenties thirties and forties

Playing Gay in the Golden Age of British TV Stephen Bourne, 2019-11-22 The television set the humble box in the corner of almost every British household has brought about some of the biggest social changes in modern times It gives us a window into the lives of people who are different from us different classes different races different sexualities And through this window we've learnt that perhaps we're not so different after all Playing Gay in the Golden Age of British TV looks at gay male representation on and off the small screen from the programmes that hinted at homoeroticism to Mary Whitehouse's Clean Up TV campaign and The Naked Civil Servant to the birth of Channel 4 as an exciting alternative television channel Here acclaimed social historian Stephen Bourne tells the story of the innovation experimentation backtracking and bravery that led British television to help change society for the better

Thoroughly Modern Sarah Knights, 2023-06-08 The life of pioneering photographer Barbara Ker Seymer Thoroughly entertaining Knights expertly evokes this hedonistic period The Times A picturesque portrayal of a world that sounds as thoroughly maniacal as it was modern Daily Telegraph I just called myself Ker Seymer Photographs Barbara said I didn't think it was necessary to have your sex displayed on the photographs Vivacious sassy out to have fun Ker Seymer was committed to independence One of a handful of outstanding British photographers of her generation Ker Seymer's work defined a talented forward-looking network of artists dancers writers actors and musicians all of whom flocked to her Bond Street studio Among her sitters were Evelyn Waugh Margot Fonteyn Cyril Connolly Jean Cocteau and Vita Sackville West Barbara Ker Seymer 1905-1993 disdained lucrative society portraits in favour of unfussy modern images Her work was widely admired by her peers among them Man Ray and Jean Cocteau Her images as a gossip column photojournalist for Harper's Bazaar were the go-to representations of the aristocracy and Bright Young Things at play Yet as both a studio portraitist and a photojournalist she broke with convention Equally unconventional in her personal life Ker Seymer was prefigurative in the way she lived her life as a bisexual woman and in her contempt for racism misogyny and homophobia Fiercely independent for much of her life she rejected the idea of family preferring her wide set of creative friends with the artist Edward Burra ballet dancer William Billy Chappell and choreographer Frederick Ashton at its core Today Ker Seymer's photographs are known for whom they represent rather than the face behind the camera an irony underpinned by the misattribution of some of her most daring images to Cecil Beaton Yet her intelligence sparkle wit and genius enabled her to link arms with the surrealists the

Bloomsbury Group the Bright Young Things and most gloriously the worlds of theatre cabaret and jazz With unprecedented access to private archives and hitherto unseen material Sarah Knights brings Barbara Ker Seymer and her brilliant bohemian friends vividly to life *Stealing the Show* Miriam J. Petty,2016-03-08 Stealing the Show is a study of African American actors in Hollywood during the 1930s a decade that saw the consolidation of stardom as a potent cultural and industrial force Petty focuses on five performers whose Hollywood film careers flourished during this period Louise Beavers Fredi Washington Lincoln Stepin Fetchit Perry Bill Bojangles Robinson and Hattie McDaniel to reveal the problematic stardom and the enduring interdependent patterns of performance and spectatorship for performers and audiences of color She maps how these actors though regularly cast in stereotyped and marginalized roles employed various strategies of cinematic and extracinematic performance to negotiate their complex positions in Hollywood and to ultimately steal the show Drawing on a variety of source materials Petty explores these stars reception among Black audiences and theorizes African American viewership in the early twentieth century Her book is an important and welcome contribution to the literature on the movies

Shakespeare on Screen Sarah Hatchuel,Nathalie Vienne-Guerrin,2017-04-27 The second volume in the re launched series Shakespeare on Screen is devoted to The Tempest and Shakespeare s late romances offering up to date coverage of recent screen versions as well as new critical reviews of older canonical films An international cast of authors explores not only productions from the USA and the UK but also translations adaptations and appropriations from Poland Italy and France Spanning a wide chronological range from the first cinematic interpretation of Cymbeline in 1913 to The Royal Ballet s live broadcast of The Winter s Tale in 2014 the volume provides an extensive treatment of the plays resonance for contemporary audiences Supported by a film bibliography numerous illustrations and free online resources the book will be an invaluable resource for students scholars and teachers of film studies and Shakespeare studies **Mixing It** Wendy

Webster,2018-02-02 During the Second World War people arrived in Britain from all over the world as troops war workers nurses refugees exiles and prisoners of war chiefly from Europe America and the British Empire Between 1939 and 1945 the population in Britain became more diverse than it had ever been before Through diaries letters and interviews Mixing It tells of ordinary lives pushed to extraordinary lengths Among the stories featured are those of Zbigniew Siemaszko deported by the Soviet Union fleeing Kazakhstan on a horse drawn sleigh and eventually joining the Polish army in Scotland via Iran Iraq and South Africa and Johnny Pohe the first Maori pilot to serve in the RAF who was captured and eventually murdered by the Gestapo for his part in the Great Escape This is the first book to look at the big picture of large scale movements to Britain and the rich variety of relations between different groups When the war ended awareness of the diversity of Britain s wartime population was lost and has played little part in public memories of the war Mixing It recovers this forgotten history It illuminates the place of the Second World War in the making of multinational multiethnic Britain and resonates with current debates on immigration *Fighting Proud* Stephen Bourne,2017-06-30 In this astonishing new history of wartime

Britain historian Stephen Bourne unearths the fascinating stories of the gay men who served in the armed forces and at home and brings to light the great unheralded contribution they made to the war effort Fighting Proud weaves together the remarkable lives of these men from RAF hero Ian Glead a Flying Ace twice honoured for bravery by King George VI to the infantry officers serving in the trenches on the Western Front in WWI many of whom led the charges into machine gun fire only to find themselves court martialled after the war for indecent behaviour Behind the lines Alan Turing s work on breaking the enigma machine and subsequent persecution contrasts with the many stories of love and courage in Blitzed out London with new wartime diaries and letters unearthed for the first time Bourne tells the bitterly sad story of Ivor Novello who wrote the WWI anthem Keep the Home Fires Burning and the crucial work of Noel Coward who was hated by Hitler for his work entertaining the troops Fighting Proud also includes a wealth of long suppressed wartime photography subsequently ignored by mainstream historians This book is a monument to the bravery sacrifice and honour shown by a persecuted minority who contributed during Britain s hour of need *Race, Sexuality and Identity in Britain and Jamaica* Gemma Romain,2017-09-07 This is the first biography of the extraordinary but ordinary life of Patrick Nelson His experiences touched on some of the most important and intriguing historical themes of the twentieth century He was a black migrant to interwar Britain an aristocrat s valet in rural Wales a Black queer man in 1930s London an artist s model a law student a recruit to the Auxiliary Military Pioneer Corps and Prisoner of War during the Second World War Through his return to Jamaica after the war and his re migrations to London in the late 1940s and the early 1960s he was also witness to post war Jamaican struggles and the independence movement as well as the development of London s post war multi ethnic migrations Drawing on a range of archival materials including letters sent to individuals such as Bloomsbury group artist Duncan Grant his former boyfriend and life long friend as well as paintings and newspaper articles Gemma Romain explores the intersections of these diverse aspects of Nelson s life and demonstrates how such marginalized histories shed light on our understanding of broader historical themes such as Black LGBTQ history Black British history in relation to the London artworld the history of the Second World War and histories of racism colonialism and empire **Joy Goddess** A'Lelia Bundles,2025-06-10 A vibrant deeply researched biography of A Lelia Walker daughter of Madam C J Walker and herself a central figure of the Harlem Renaissance written by her great granddaughter Dubbed the joy goddess of Harlem s 1920s by poet Langston Hughes A Lelia Walker daughter of millionaire entrepreneur Madam C J Walker and the author s great grandmother and namesake is a fascinating figure whose legendary parties and Dark Tower salon helped define the Harlem Renaissance After inheriting her mother s hair care enterprise A Lelia would become America s first high profile black heiress and a prominent patron of the arts Joy Goddess takes readers inside her three New York homes a mansion a townhouse and a pied a terre where she entertained Langston Hughes Zora Neale Hurston Paul Robeson Florence Mills James Weldon Johnson Carl Van Vechten W E B DuBois and other cultural social and intellectual luminaries of the Roaring Twenties Now based on extensive research and

Walker's personal correspondence her great granddaughter creates a meticulous nuanced portrait of a charismatic woman struggling to define herself as a wife mother and businesswoman outside her famous mother's sphere In Joy Goddess A Lelia's radiant personality and impresario instincts at the center of a vast artistic social world where she flourished as a fashion trendsetter and international traveler are brought to vivid and unforgettable life

Trailblazers of Black British Theatre

Stephen Bourne, 2021-10-07 In Trailblazers of Black British Theatre Stephen Bourne celebrates the pioneers of Black British theatre beginning in 1825 when Ira Aldridge made history as the first Black actor to play Shakespeare's Othello in the United Kingdom and ending in 1975 with the success of Britain's first Black led theatre company In addition to providing a long overdue critique of Laurence Olivier's Othello too often cited as the zenith of the role Bourne has unearthed the forgotten story of Paul Molyneux a Shakespearean actor of the Victorian era The twentieth century trailblazers include Paul Robeson Florence Mills Elisabeth Welch Buddy Bradley Gordon Heath Edric Connor and Pearl Connor Mogotsi all of them active in Great Britain though some first found fame in the United States or the Caribbean Then there are the groundbreaking works of playwrights Barry Reckord and Errol John at the Royal Court the first Black drama school students pioneering theatre companies and three influential dramatists of the 1970s Mustapha Matura Michael Abbensetts and Alfred Fagon Drawing on original research and interviews with leading lights Trailblazers of Black British Theatre is a powerful study of theatre's Black trailblazers and their profound influence on British culture today

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