

DRAM23124: Popular Performance: Cabaret, Music Hall, Musicals and Revue

[View Online](#)

[1]

D. Savran, 'Toward a Historiography of the Popular', *Theatre Survey*, vol. 45, no. 02, pp. 211–217, Nov. 2004, doi: 10.1017/S004055740400016X.

[2]

R. Dyer, 'Introduction', in *Only entertainment*, London: Routledge, 1992, pp. 1–4.

[3]

R. Williams, 'Art', in *Keywords: a vocabulary of culture and society*, Rev. and Expanded ed., London: Fontana Press, 1983, pp. 40–43.

[4]

Raymond Williams, 'Culture', in *Keywords: a vocabulary of culture and society*, Rev. and Expanded ed., London: Fontana Press, 1983, pp. 87–93.

[5]

Raymond Williams, 'Folk', in *Keywords: a vocabulary of culture and society*, Rev. and Expanded ed., London: Fontana Press, 1983, pp. 136–137.

[6]

Raymond Williams, 'Masses', in *Keywords: a vocabulary of culture and society*, Rev. and Expanded ed., London: Fontana Press, 1983, pp. 192–197.

[7]

Raymond Williams, 'Ordinary', in *Keywords: a vocabulary of culture and society*, Rev. and Expanded ed., London: Fontana Press, 1983, pp. 225–227.

[8]

Raymond Williams, 'Popular', in *Keywords: a vocabulary of culture and society*, Rev. and Expanded ed., London: Fontana Press, 1983, pp. 236–238.

[9]

Raymond Williams, 'Taste', in *Keywords: a vocabulary of culture and society*, Rev. and Expanded ed., London: Fontana Press, 1983, pp. 313–315.

[10]

J. Storey and dawsonera, 'What is popular culture', in *Cultural theory and popular culture: an introduction*, 5th ed., Harlow: Pearson Longman, 2009, pp. 1–16 [Online]. Available: <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.bris.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781408241578>

[11]

Peter Bailey, 'Conspiracies of Meaning: Music-Hall and the Knowingness of Popular Culture', *Past & Present*, no. 144, pp. 138–170, 1994 [Online]. Available: http://www.jstor.org/stable/651146?seq=1#page_scan_tab_contents

[12]

J. Bratton, 'The music hall', in *The Cambridge companion to Victorian and Edwardian theatre*, vol. *The Cambridge companions to literature and classics*, Cambridge: Cambridge University Press, 2006, pp. 164–182 [Online]. Available: <http://universitypublishingonline.org/ref/id/companions/CBO9780511999543A016>

[13]

J. Earl, 'Building the Halls', in *Music hall : the business of pleasure*, vol. *Popular music in Britain*, P. Bailey, Ed. Milton Keynes: Open University Press, 1986, pp. 1–32.

[14]

L. Rutherford, '"Harmless Nonsense": the Comic Sketch and the Development of Music-Hall Entertainment', in *Music hall : performance and style*, vol. *Popular music in Britain*, J. S. Bratton, Ed. Milton Keynes: Open University Press, 1986, pp. 131–151.

[15]

Laurence Senelick, 'Politics as Entertainment: Victorian Music-Hall Songs', *Victorian Studies*, vol. 19, no. 2, pp. 149–180, 1975 [Online]. Available:
http://www.jstor.org/stable/3825910?seq=1#page_scan_tab_contents

[16]

J. R. Walkowitz, 'Going Public: Shopping, Street Harassment, and Streetwalking in Late Victorian London', *Representations*, no. 62, pp. 1–30, Apr. 1998 [Online]. Available:
<https://www.jstor.org/stable/2902937>

[17]

Karen C. C. Dalton and Henry Louis Gates, Jr., 'Josephine Baker and Paul Colin: African American Dance Seen through Parisian Eyes', *Critical Inquiry*, vol. 24, no. 4, pp. 903–934, 1998 [Online]. Available:
http://www.jstor.org/stable/1344112?seq=1#page_scan_tab_contents

[18]

D. B. Scott, 'No Smoke without Water', in *Sounds of the metropolis: the nineteenth-century popular music revolution in London, New York, Paris, and Vienna*, Oxford: Oxford University Press, 2008, pp. 196–218 [Online]. Available:
<http://www.oxfordscholarship.com/view/10.1093/acprof:oso/9780195309461.001.0001/acprof-9780195309461-chapter-8>

[19]

J. Brigstocke, 'Defiant laughter: humour and the aesthetics of place in late 19th century

Montmartre', *cultural geographies*, vol. 19, no. 2, pp. 217–235, Apr. 2012, doi: 10.1177/1474474011414637.

[20]

J. Houchin, 'The Origins of the "Cabaret Artistique"', *The Drama Review: TDR*, vol. 28, no. 1, Spring 1984, doi: 10.2307/1145557.

[21]

B. Gendron, 'The Song of Montmartre', in *Between Montmartre and the Mudd Club: popular music and the avant-garde*, Chicago: University of Chicago Press, 2002, pp. 29–56.

[22]

C. Baudelaire, 'The Painter of Modern Life', in *The painter of modern life and other essays*, J. Mayne, Ed. London: Phaidon Press, 1964, pp. 1–40.

[23]

C. Hindson, 'All the noblest arts...', in *Female performance practice on the fin-de-siècle popular stages of London and Paris : experiment and advertisement*, Manchester: Manchester University Press, 2007, pp. 34–57.

[24]

P. Hawkins, 'How do you write about chanson?', in *Chanson: the French singer-songwriter from Aristide Bruant to the present day*, Aldershot: Ashgate, 2000, pp. 10–22.

[25]

P. Hawkins, 'What is not chanson: some fine distinctions', in *Chanson: the French singer-songwriter from Aristide Bruant to the present day*, Aldershot: Ashgate, 2000, pp. 23–34.

[26]

Clare Parfitt, '"Like a butterfly under glass": the cancan, Loïe Fuller and cinema', *International Journal of Performance Arts and Digital Media*, pp. 107–120 [Online]. Available: <http://www.tandfonline.com/doi/abs/10.1386/padm.5.2-3.107/1>

[27]

W. Visconti, 'Playtime at the Moulin Rouge', *Essays in French Literature and Culture*, vol. 50, pp. 107–122 [Online]. Available: <https://literature.proquest.com/pagelimage.do?ftnum=3252785541&fmt=page&area=criticism&journalid=18357040&articleid=R04986104&pubdate=2013>

[28]

T. Tzara, 'Dada Manifesto 1918', in *Seven Dada manifestos and lampisteries*, London: Calder, 1977, pp. 3–13.

[29]

O. Speck, 'The Joy of Anti-Art: Subversion through Humour in Dada', in *Gender and laughter: comic affirmation and subversion in traditional and modern media*, vol. *Amsterdamer Beiträge zur neueren Germanistik*, Amsterdam: Rodopi, 2009, pp. 371–382.

[30]

E. D. Weitz, 'Introduction', in *Weimar Germany: promise and tragedy*, Princeton, N.J.: Princeton University Press, 2007, pp. 1–5.

[31]

A. Lareau, 'Lavender Songs: Undermining Gender in Weimar Cabaret and Beyond', *Popular Music and Society*, vol. 28, no. 1, pp. 15–33, Feb. 2005, doi: 10.1080/0300776042000300954.

[32]

P. Jelavich, 'Introduction', in *Berlin cabaret*, vol. *Studies in cultural history*, Cambridge, Mass: Harvard University Press, 1993, pp. 1–7.

[33]

D. Rebellato, 'Playwriting and globalisation: Towards a site-unspecific theatre', *Contemporary Theatre Review*, vol. 16, no. 1, pp. 97–113, Feb. 2006, doi: 10.1080/10486800500451047.

[34]

P. Auslander, 'Performance Analysis and Popular Music: A Manifesto', *Contemporary Theatre Review*, vol. 14, no. 1, pp. 1–13, Feb. 2004, doi: 10.1080/1026716032000128674.

[35]

Allan Moore, 'Authenticity as Authentication', *Popular Music*, vol. 21, no. 2, pp. 209–223, 2002 [Online]. Available:
http://www.jstor.org/stable/853683?seq=1#page_scan_tab_contents

[36]

P. Auslander and dawsonera, 'Tryin' to Make it Real', in *Liveness: performance in a mediatized culture*, 2nd ed., London: Routledge, 2008 [Online]. Available:
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.bris.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203938133>

[37]

I. Inglis, *Popular music and film*. London: Wallflower, 2003.

[38]

D. E. James, *Rock 'N' Film*. Oxford University Press, 2016 [Online]. Available:
<http://www.oxfordscholarship.com/view/10.1093/acprof:oso/9780199387595.001.0001/acprof-9780199387595>

[39]

P. Auslander and dawsonera, *Liveness: performance in a mediatized culture*, 2nd ed. London: Routledge, 2008 [Online]. Available: <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.bris.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203938133>

[40]

G. Berghaus, 'Dadaism', in *Theatre, performance, and the historical avant-garde*, vol. Palgrave studies in theatre and performance history, New York: Palgrave Macmillan, 2005, pp. 135–180.

[41]

C. Bishop, 'Artificial Hells: The Historic Avant-Garde', in *Artificial hells: participatory art and the politics of spectatorship*, London: Verso, 2012, pp. 41–75.

[42]

R. Dyer, 'Entertainment and Utopia', in *Only entertainment*, London: Routledge, 1992, pp. 19–35.

[43]

I. Inglis, *Performance and popular music: history, place and time*, vol. Ashgate popular and folk music series. Aldershot: Ashgate, 2006.

[44]

S. Frith, *Music for pleasure: essays in the sociology of pop*. New York: Routledge, 1988.

[45]

S. Frith, *Facing the music: a Pantheon guide to popular culture*. New York: Pantheon Books, 1988.

[46]

S. Frith, *Popular music matters: essays in honour of Simon Frith*, vol. Ashgate popular and folk music series. Farnham: Ashgate, 2014.

[47]

D. Hesmondhalgh and K. Negus, *Popular music studies*. London: Arnold, 2002.

[48]

J. Storey and Dawsonera, *Cultural theory and popular culture: an introduction*, 5th ed. Harlow: Pearson Longman, 2009 [Online]. Available:
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.bris.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781408241578>

[49]

R. M. Silverman, *The popular avant-garde*, vol. *Avant-garde critical studies*. Amsterdam: Rodopi, 2010.