

Get Free Cheap Amusements Working Women  
And Leisure In Turn Of The Century New York

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## Make Room for TV

This book examines a remarkable collection of twenty-seven letters written by a white working-class woman to her African American lover in 1907 and 1908. Stuffed inside a black lace stocking, the letters were hidden under the floorboards of a house in Northampton, Massachusetts, until their recent discovery. Reflecting the passions and anxieties of the

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moment, the letters were written by Alice Hanley, the daughter of Irish Catholic immigrants, to Channing Lewis, a cook in Springfield. Since the thoughts and feelings of women like Hanley have usually been filtered through middle-class reformers, her words provide a rare window into a realm of American social life seldom explored by historians. The letters are accompanied by essays that skillfully probe their larger meanings. Helen Lefkowitz Horowitz introduces the letters, placing them in the context of their time, while journalist Phoebe Rolin Mitchell recounts the story of their discovery. Kathy Peiss explores Hanley's life, her negotiation of illicit love, and her desire for respectability, re-creating a dense and textured world of home, church, and town. Historian Louis Wilson unearths the trail left by Lewis and members of his extended family in Springfield. Reviewing the experiences of African Americans in that city, Wilson clarifies the economic, social, and political position of a black, middle-aged breadwinner during the difficult years of the early twentieth century.

### **Dance Hall Days**

"Information Hunters examines the unprecedented American effort to acquire foreign publications and information in World War II Europe. An unlikely band of librarians, scholars, soldiers, and spies went to Europe to collect books and documents to aid the Allies' cause. They travelled to neutral cities to find enemy publications for intelligence analysis and followed advancing armies to capture records in a massive program of confiscation. After the war, they

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seized Nazi works from bookstores and schools and gather together countless looted Jewish books. Improvising library techniques in wartime conditions, they contributed to Allied intelligence, preserved endangered books, engaged in restitution, and participated in the denazification of book collections. *Information Hunters* explores what collecting meant to the men and women who embarked on these missions, and how the challenges of a total war led to an intense focus on books and documents. It uncovers the worlds of collecting, in spy-ridden Stockholm and Lisbon, in liberated Paris and devastated Berlin, and in German caves and mineshafts. The wartime collecting missions had lasting effects. They intensified the relationship between libraries and academic institutions, on the one hand, and the government and military, on the other. Book and document acquisition became part of the apparatus of national security, military planning, and postwar reconstruction. These efforts also spurred the development of information science and boosted research libraries' ambitions to be great national repositories for research and the dissemination of knowledge that would support American global leadership, politically and intellectually. military intelligence, librarians, archivists, Library of Congress, Office of Strategic Services."--

### **Women and the City**

In this engaging history, Daniel J. Tortora explores how the Anglo-Cherokee War reshaped the political and cultural landscape of the colonial South. Tortora

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chronicles the series of clashes that erupted from 1758 to 1761 between Cherokees, settlers, and British troops. The conflict, no insignificant sideshow to the French and Indian War, eventually led to the regeneration of a British-Cherokee alliance. Tortora reveals how the war destabilized the South Carolina colony and threatened the white coastal elite, arguing that the political and military success of the Cherokees led colonists to a greater fear of slave resistance and revolt and ultimately nurtured South Carolinians' rising interest in the movement for independence. Drawing on newspaper accounts, military and diplomatic correspondence, and the speeches of Cherokee people, among other sources, this work reexamines the experiences of Cherokees, whites, and African Americans in the mid-eighteenth century. Centering his analysis on Native American history, Tortora reconsiders the rise of revolutionary sentiments in the South while also detailing the Anglo-Cherokee War from the Cherokee perspective.

### **Hope in a Jar**

The book—which is suitable for courses on the history of American sexuality, gender studies, or gay and lesbian studies—presents a carefully selected group of readings organized to allow students to evaluate primary sources, test the interpretations of distinguished historians, and draw their own conclusions.

### **Charity Girl**

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Enriched by the wealth of new research into women's history, *No Small Courage* offers a lively chronicle of American experience, charting women's lives and experiences with fascinating immediacy from the precolonial era to the present. Individual stories and primary sources—including letters, diaries, and news reports—animate this history of the domestic, professional, and political efforts of American women. John Demos begins the book with a discussion of Native American women confronting colonization. Leading historians illuminate subsequent eras of social and political change—including Jane Kamensky on women's lives in the colonial period, Karen Manners Smith on the rising tide of political activity by women in the Progressive Era, Sarah Jane Deutsch on the transition of 1920s optimism to the harsh realities of the Great Depression, Elaine Tyler May on the challenges to a gender-defined social order encouraged by World War II, and William H. Chafe on the women's movement and the struggle for political equality since the 1960s. The authors vividly relate such events as Anne Hutchinson's struggle for religious expression in Puritan Massachusetts, former slave Harriet Tubman's perilous efforts to free others in captivity, Rosa Parks's resistance to segregation in the South, and newfound opportunities for professional and personal self-determination available as a result of decades of protest. Dozens of archival illustrations add to the human dimensions of the authoritative text. *No Small Courage* dynamically captures the variety and significance of American women's experience, demonstrating that the history of our nation cannot be fully understood without focusing on changes in women's lives.

## **The Two Faces of American Freedom**

### **Immigrant Women**

Twenty years ago, Allie Denty was the pretty one and her best friend Olivia Pelham was the smart one. Throughout high school, they were inseparable until a vicious rumor about Olivia— a rumor too close to the truth—ended their friendship. Now, on the eve of their twentieth high school reunion, Allie, a temp worker, finds herself suddenly single, a little chubby, and feeling old. Olivia, a cool and successful magazine beauty editor in New York, realizes she's lonely, and is finally ready to face her demons. Sometimes hope lives in the future; sometimes it comes from the past; and sometimes, when every stupid thing goes wrong, it comes from a prettily packaged jar filled with scented cream and promises. Beth Harbison has done it again. A hilarious and touching novel about friendship, Love's Baby Soft perfume, Watermelon Lip Smackers, bad run-ins with Sun-In, and the healing power of "Gee Your Hair Smells Terrific." Hope in a Jar: we all need it.

### **Cheap Amusements**

By turning upside down the traditional paradigm of women's history as one of rights, Kerber shows us that there is no "right" to be excused from the obligations of citizenship. Hers is an invaluable new way of understanding the history of women in America - and American history more generally.

## Steppin' Out

One of the Most Anticipated Books of Summer 2020  
Vogue, Elle, Time, The New York Times, Esquire,  
Harper's Bazaar, Vulture, Parade, USA Today, Literary  
Hub, BuzzFeed, Electric Literature, Refinery29, The  
Rumpus, Book Riot, Thrillist, Domino, PopSugar, New  
York Amsterdam News, Bookshop.org "Exacting,  
hilarious, and deadly . . . A writer of exhilarating  
freedom and daring." —Zadie Smith, Harper's Bazaar  
"Impossible to put down." —Ling Ma, author of  
Severance No one wants what no one wants. And how  
do we even know what we want? How do we know  
we're ready to take it? Edie is stumbling her way  
through her twenties—sharing a subpar apartment in  
Bushwick, clocking in and out of her admin job,  
making a series of inappropriate sexual choices. She  
is also haltingly, fitfully giving heat and air to the art  
that simmers inside her. And then she meets Eric, a  
digital archivist with a family in New Jersey, including  
an autopsist wife who has agreed to an open  
marriage—with rules. As if navigating the constantly  
shifting landscapes of contemporary sexual manners  
and racial politics weren't hard enough, Edie finds  
herself unemployed and invited into Eric's  
home—though not by Eric. She becomes a hesitant  
ally to his wife and a de facto role model to his  
adopted daughter. Edie may be the only Black woman  
young Akila knows. Irresistibly unruly and strikingly  
beautiful, razor-sharp and slyly comic, sexually  
charged and utterly absorbing, Raven Leilani's *Luster*  
is a portrait of a young woman trying to make sense  
of her life—her hunger, her anger—in a tumultuous

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era. It is also a haunting, aching description of how hard it is to believe in your own talent, and the unexpected influences that bring us into ourselves along the way.

### **The Women in Black**

Since 1976, over forty percent of prisoners executed in American jails have been African American or Hispanic. This trend shows little evidence of diminishing, and follows a larger pattern of the violent criminalization of African American populations that has marked the country's history of punishment. In a bold attempt to tackle the looming question of how and why the connection between race and the death penalty has been so strong throughout American history, Ogletree and Sarat headline an interdisciplinary cast of experts in reflecting on this disturbing issue. Insightful original essays approach the topic from legal, historical, cultural, and social science perspectives to show the ways that the death penalty is racialized, the places in the death penalty process where race makes a difference, and the ways that meanings of race in the United States are constructed in and through our practices of capital punishment. From Lynch Mobs to the Killing State not only uncovers the ways that race influences capital punishment, but also attempts to situate the linkage between race and the death penalty in the history of this country, in particular the history of lynching. In its probing examination of how and why the connection between race and the death penalty has been so strong throughout American history, this book forces

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us to consider how the death penalty gives meaning to race as well as why the racialization of the death penalty is uniquely American.

### **Out to Work**

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### **Light of the Home: an Intimate View of the Lives of Women in Victorian Ar (p)**

Enstad explores the complex relationship between consumer culture and political activism for late nineteenth- and twentieth-century working women. While consumerism did not make women into radicals, it helped shape their culture and their identities as both workers and political actors.

### **Hope in a Jar**

### **Carolina in Crisis**

Bringing together classic and new writings of the trailblazing feminist theorist Chandra Talpade Mohanty, *Feminism without Borders* addresses some of the most pressing and complex issues facing contemporary feminism. Forging vital links between daily life and collective action and between theory and pedagogy, Mohanty has been at the vanguard of Third World and international feminist thought and activism for nearly two decades. This collection highlights the concerns running throughout her

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pioneering work: the politics of difference and solidarity, decolonizing and democratizing feminist practice, the crossing of borders, and the relation of feminist knowledge and scholarship to organizing and social movements. Mohanty offers here a sustained critique of globalization and urges a reorientation of transnational feminist practice toward anticapitalist struggles. *Feminism without Borders* opens with Mohanty's influential critique of western feminism ("Under Western Eyes") and closes with a reconsideration of that piece based on her latest thinking regarding the ways that gender matters in the racial, class, and national formations of globalization. In between these essays, Mohanty meditates on the lives of women workers at different ends of the global assembly line (in India, the United Kingdom, and the United States); feminist writing on experience, identity, and community; dominant conceptions of multiculturalism and citizenship; and the corporatization of the North American academy. She considers the evolution of interdisciplinary programs like Women's Studies and Race and Ethnic Studies; pedagogies of accommodation and dissent; and transnational women's movements for grassroots ecological solutions and consumer, health, and reproductive rights. Mohanty's probing and provocative analyses of key concepts in feminist thought—"home," "sisterhood," "experience," "community"—lead the way toward a feminism without borders, a feminism fully engaged with the realities of a transnational world.

### **Cheap Amusements**

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A remarkable new work from one of our premier historians In his exciting new book, John F. Kasson examines the signs of crisis in American life a century ago, signs that new forces of modernity were affecting men's sense of who and what they really were. When the Prussian-born Eugene Sandow, an international vaudeville star and bodybuilder, toured the United States in the 1890s, Florenz Ziegfeld cannily presented him as the "Perfect Man," representing both an ancient ideal of manhood and a modern commodity extolling self-development and self-fulfillment. Then, when Edgar Rice Burroughs's Tarzan swung down a vine into the public eye in 1912, the fantasy of a perfect white Anglo-Saxon male was taken further, escaping the confines of civilization but reasserting its values, beating his chest and bellowing his triumph to the world. With Harry Houdini, the dream of escape was literally embodied in spectacular performances in which he triumphed over every kind of threat to masculine integrity -- bondage, imprisonment, insanity, and death. Kasson's liberally illustrated and persuasively argued study analyzes the themes linking these figures and places them in their rich historical and cultural context. Concern with the white male body -- with exhibiting it and with the perils to it --reached a climax in World War I, he suggests, and continues with us today.

### **With Amusement for All**

Focusing on the city of Worcester, Massachusetts the author takes the reader to the saloons, the

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amusement parks, and the movie houses where American industrial workers spent their leisure hours, to explore the nature of working-class culture and class relations during this era.

### **Family Connections**

"In partnership with Vizcaya Museum and Gardens."

### **Cheap Amusements**

Finally back in print, with a new Preface by the author, this lively, authoritative, and pathbreaking study considers the history of material advances and domestic service, the "women's separate sphere," and the respective influences of advertising, home economics, and women's entry into the workforce. *Never Done* begins by describing the household chores of nineteenth-century America: cooking at fireplaces and on cast-iron stoves, laundry done with boilers and flatirons, endless water-hauling and fire-tending, and so on. Strasser goes on to explain and explore how industrialization transformed the nature of women's work. Easing some tasks and eliminating others, new commercial processes inexorably altered women's daily lives and relationships—with each other and with those they served.

### **No Constitutional Right to Be Ladies**

In the 70 years between the Civil War and World War II, the women of Boston changed the city dramatically. From anti-spitting campaigns and

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demands for police mothers to patrol local parks, to calls for a decent wage and living quarters, women rich and poor, white and black, immigrant and native-born struggled to make a place for themselves in the city. Now, in *Women and the City* historian Sarah Deutsch tells this story for the first time, revealing how they changed not only the manners but also the physical layout of the modern city. Deutsch shows how the women of Boston turned the city from a place with no respectable public space for women, to a city where women sat on the City Council and met their beaux on the street corners. The book follows the efforts of working-class, middle-class, and elite matrons, working girls and "new women" as they struggled to shape the city in their own interests. And in fact they succeeded in breathtaking fashion, rearranging and redefining the moral geography of the city, and in so doing broadening the scope of their own opportunities. But Deutsch reveals that not all women shared equally in this new access to public space, and even those who did walk the streets with relative impunity and protested their wrongs in public, did so only through strategic and limited alliances with other women and with men. A penetrating new work by a brilliant young historian, *Women and the City* is the first book to analyze women's role in shaping the modern city. It casts new light not only on urban history, but also on women's domestic lives, women's organizations, labor organizing, and city politics, and on the crucial connections between gender, space, and power. "

### **The "new Woman" Revised**

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During Prohibition, “Harlem was the ‘in’ place to go for music and booze,” recalled the African American chanteuse Bricktop. “Every night the limousines pulled up to the corner,” and out spilled affluent whites, looking for a good time, great jazz, and the unmatched thrill of doing something disreputable. That is the indelible public image of slumming, but as Chad Heap reveals in this fascinating history, the reality is that slumming was far more widespread—and important—than such nostalgia-tinged recollections would lead us to believe. From its appearance as a “fashionable dissipation” centered on the immigrant and working-class districts of 1880s New York through its spread to Chicago and into the 1930s nightspots frequented by lesbians and gay men, *Slumming* charts the development of this popular pastime, demonstrating how its moralizing origins were soon outstripped by the artistic, racial, and sexual adventuring that typified Jazz-Age America. Vividly recreating the allure of storied neighborhoods such as Greenwich Village and Bronzeville, with their bohemian tearooms, rent parties, and “black and tan” cabarets, Heap plumbs the complicated mix of curiosity and desire that drew respectable white urbanites to venture into previously off-limits locales. And while he doesn’t ignore the role of exploitation and voyeurism in slumming—or the resistance it often provoked—he argues that the relatively uninhibited mingling it promoted across bounds of race and class helped to dramatically recast the racial and sexual landscape of burgeoning U.S. cities. Packed with stories of late-night dance, drink, and sexual exploration—and shot through with a deep understanding of cities and the habits of urban

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life—Slumming revives an era that is long gone, but whose effects are still felt powerfully today.

### **Houdini, Tarzan, and the Perfect Man**

Chronicles the use of cosmetics by women, describing the way their motivations have changed over history and how the concept of beauty has been redefined.

### **Major Problems in the History of American Sexuality**

The dilemmas of work and leisure for women at the turn-of-the-century.

### **Zoot Suit**

### **Ripped**

Chapters on courtship, marriage, motherhood, housework, decorating, health, leisure, and religion evoke the lives of Victorian women.

### **Information Hunters**

Death, for bacteria, is not inevitable. Protect a bacterium from predators, and provide it with adequate food and space to grow, and it would continue living--and reproducing asexually--forever. But a paramecium (a slightly more advanced single-cell organism), under the same ideal conditions, would stop dividing after about 200 generations--and

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die. Death, for paramercia and their offspring, is inevitable. Unless they have sex In Sex and the Origins of Death, William Clark ranges far and wide over fascinating terrain. Whether describing a 62-year-old man having a ma.

### **The Cultural Front**

With Amusement for All contextualizes what Americans have done for fun since 1830, showing the reciprocal nature of the relationships among social, political, economic, and cultural forces and the ways in which the entertainment world has reflected, changed, or reinforced the values of American society.

### **No Small Courage**

“The book I most often give as a gift to cheer people up.” —Hilary Mantel A delightful debut novel set in a department store in Sydney in the 1950s. The women in black, so named for the black frocks they wear while working at Goode’s department store, are busy selling ladies’ dresses during the holiday rush. But they somehow find time to pursue other goals... Patty, in her mid-thirties, has been working at Goode’s for years. Her husband, Frank, eats a steak for dinner every night, watches a few minutes of TV, and then turns in. Patty yearns for a baby, but Frank is always too tired for that kind of thing. Sweet, unlucky Fay wants to settle down with a nice man, but somehow nice men don’t see her as marriage material. Glamorous Magda runs the high-end gowns

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department. A Slovenian émigré, Magda is cultured and continental and hopes to open her own boutique one day. Lisa, a clever and shy teenager, takes a job at Goode's during her school break. Lisa wants to go to university and dreams of becoming a poet, but her father objects to both notions. By the time the last marked-down dress is sold, all of their lives will be forever changed. A pitch-perfect comedy of manners set during a pivotal era, and perfect for fans of *The Marvelous Mrs. Maisel*, *The Women in Black* conjures the energy of a city on the cusp of change and is a testament to the timeless importance of female friendship.

### **Cheap Amusements**

A Chicago Tribune music critic and cohost of Sound Opinions evaluates the role of the Internet in revolutionizing the music industry, offering insight into how the development of digital technology has changed the ways in which fans acquire music and how the industry has responded to copyright infringements. Reprint.

### **Big Bosses**

Family Connections examines the dimensions of daily survival strategies for newcomers in an uncertain urban environment. Focusing on the history of Italian and Jewish immigrant families in Providence, Rhode Island, the book assesses the links between familial and ethnic culture and broader allegiances of solidarity, and suggests some of the differences

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between male and female experience within a shared identity as a family. Contains four maps, 25 photos.

### **Luster**

ZOOT SUIT (n.): the ultimate in clothes. The only totally and truly American civilian suit. —Cab Calloway, *The Hepster's Dictionary*, 1944 Before the fashion statements of hippies, punks, or hip-hop, there was the zoot suit, a striking urban look of the World War II era that captivated the imagination. Created by poor African American men and obscure tailors, the "drape shape" was embraced by Mexican American pachucos, working-class youth, entertainers, and swing dancers, yet condemned by the U.S. government as wasteful and unpatriotic in a time of war. The fashion became notorious when it appeared to trigger violence and disorder in Los Angeles in 1943—events forever known as the "zoot suit riot." In its wake, social scientists, psychiatrists, journalists, and politicians all tried to explain the riddle of the zoot suit, transforming it into a multifaceted symbol: to some, a sign of social deviance and psychological disturbance, to others, a gesture of resistance against racial prejudice and discrimination. As controversy swirled at home, young men in other places—French zazous, South African tsotsi, Trinidadian saga boys, and Russian stiliagi—made the American zoot suit their own. In *Zoot Suit*, historian Kathy Peiss explores this extreme fashion and its mysterious career during World War II and after, as it spread from Harlem across the United States and around the world. She traces the unfolding

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history of this style and its importance to the youth who adopted it as their uniform, and at the same time considers the way public figures, experts, political activists, and historians have interpreted it. This outré style was a turning point in the way we understand the meaning of clothing as an expression of social conditions and power relations. Zoot Suit offers a new perspective on youth culture and the politics of style, tracing the seam between fashion and social action.

### **Slumming**

This is a sweeping new interpretation of the national experience, reconceiving key political events from the Revolution to the New Deal. Rana begins by emphasizing that the national founding was first and foremost an experiment in settler colonization. For American settlers, internal self-government involved a unique vision of freedom, which combined direct political participation with economic independence. However, this independence was based on ideas of extensive land ownership which helped to sustain both territorial conquest and the subordination of slaves and native peoples. At the close of the nineteenth century, emerging social movements struggled to liberate the potential of self-rule from these oppressive and exclusionary features. These efforts ultimately collapsed, in large part because white settlers failed to conceive of liberty as a truly universal aspiration. The consequence was the rise of new modes of political authority that presented national and economic security as society's guiding commitments. Rana contends that the challenge for

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today's reformers is to recover a robust notion of independence and participation from the settler experience while finally making it universal.

### **Love Across the Color Line**

Never HIGHLIGHT a Book Again! Virtually all of the testable terms, concepts, persons, places, and events from the textbook are included. Cram101 Just the FACTS101 studyguides give all of the outlines, highlights, notes, and quizzes for your textbook with optional online comprehensive practice tests. Only Cram101 is Textbook Specific. Accompanys: 9780877225003 .

### **Passion and Power**

Passion and Power brings together some of the most recent and innovative writings on the history of sexuality and explores the experiences, ideas, and conflicts that have shaped the emergence of modern sexual identities. Arguing that sexuality is not an unchanging biological reality or a universal natural force, the essays in this volume discuss sexuality as an integral part of the history of human experience. Articles on sexual assault, homosexuality, birth control, venereal disease, sexual repression, pornography, and the AIDS epidemic examine the ways that sexuality has become a core element of modern social identity in the nineteenth- and twentieth-century United States. It is only in recent years that historians have begun to examine the social construction of sexuality. This is the first

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anthology that addresses this issue from a radical historical perspective, examining sexuality as a field of contention in itself and as part of other struggles rooted in divisions of gender, class, and race. Author note: Kathy Peiss is Associate Professor of History and Women's Studies at the University of Massachusetts at Amherst and author of *Cheap Amusements: Working Women and Leisure in Turn-of-the-century New York* (Temple). >P>Christina Simmons is Assistant Professor of History at the University of Cincinnati-Raymond Walters College.

### **Tramps Like Us**

Between 1948 and 1955, nearly two-thirds of all American families bought a television set—and a revolution in social life and popular culture was launched. In this fascinating book, Lynn Spigel chronicles the enormous impact of television in the formative years of the new medium: how, over the course of a single decade, television became an intimate part of everyday life. What did Americans expect from it? What effects did the new daily ritual of watching television have on children? Was television welcomed as an unprecedented "window on the world," or as a "one-eyed monster" that would disrupt households and corrupt children? Drawing on an ambitious array of unconventional sources, from sitcom scripts to articles and advertisements in women's magazines, Spigel offers the fullest available account of the popular response to television in the postwar years. She chronicles the role of television as a focus for evolving debates on issues ranging from

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the ideal of the perfect family and changes in women's role within the household to new uses of domestic space. The arrival of television did more than turn the living room into a private theater: it offered a national stage on which to play out and resolve conflicts about the way Americans should live. Spigel chronicles this lively and contentious debate as it took place in the popular media. Of particular interest is her treatment of the way in which the phenomenon of television itself was constantly deliberated—from how programs should be watched to where the set was placed to whether Mom, Dad, or kids should control the dial. *Make Room for TV* combines a powerful analysis of the growth of electronic culture with a nuanced social history of family life in postwar America, offering a provocative glimpse of the way television became the mirror of so many of America's hopes and fears and dreams.

### **Ladies of Labor, Girls of Adventure**

As rock critics have noted in the past, Bruce Springsteen's songs exist in a world of their own--they have their own settings, characters, words, and images. It is a world that even those who know only a handful of Springsteen's lyrics can instantly recognize, a world of highways and factories, loners and underdogs, hot rods and patrol cars. And it is a world that stretches far beyond the New Jersey state line. Indeed, Springsteen's attention to the ideals and struggles of ordinary Americans has significantly influenced American popular culture and public debate. As a rock-and-roll troubadour, "the Boss"

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speaks not only for his many fans but to them, and often with a directness or sincerity that no other performer can match. But what can be said of the fans themselves? Why and how do they relate to Springsteen's words and music? Based on three years of ethnographic research amid Springsteen's fans, and informed by the author's own experiences and impressions as a fan, Daniel Cavicchi's *Tramps Like Us* is an interdisciplinary study of the ways in which ordinary people form special, sustained attachments to a particular singer/songwriter and his songs, and of how these attachments function in people's lives. An "insider's narrative" about Springsteen fans--who they are, what they do, and why they do it--this book also investigates the phenomenon of fandom in general. The text oscillates between fans' stories and ideas and Cavicchi's own anecdotes, commentary, and analysis. It challenges the stereotypes of fans as obsessive, delusional, and even mentally ill, and explores fandom as a normal socio-cultural activity. Ultimately, this book argues that music fandom is a useful and meaningful behavior that enables us to shape identities, create communities, and make sense of the world--both Bruce's and our own.

### **Feminism without Borders**

Comparing prostitution and courtship with a new working-class practice of heterosexual barter called 'treating' during the period between 1900 and 1945, this book examines changes in sexual morality and sexual and economic practices in New York.

## **Godey's Lady's Book and Magazine**

In the years between the world wars, Manhattan's Fourteenth Street-Union Square district became a center for commercial, cultural, and political activities, and hence a sensitive barometer of the dramatic social changes of the period. It was here that four urban realist painters--Kenneth Hayes Miller, Reginald Marsh, Raphael Soyer, and Isabel Bishop--placed their images of modern "new women." Bargain stores, cheap movie theaters, pinball arcades, and radical political organizations were the backdrop for the women shoppers, office and store workers, and consumers of mass culture portrayed by these artists. Ellen Wiley Todd deftly interprets the painters' complex images as they were refracted through the gender ideology of the period. This is a work of skillful interdisciplinary scholarship, combining recent insights from feminist art history, gender studies, and social and cultural theory. Drawing on a range of visual and verbal representations as well as biographical and critical texts, Todd balances the historical context surrounding the painters with nuanced analyses of how each artist's image of womanhood contributed to the continual redefining of the "new woman's" relationships to men, family, work, feminism, and sexuality.

## **Never Done**

What did young, independent women do for fun and how did they pay their way into New York City's turn-

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of-the-century pleasure places? Cheap Amusements is a fascinating discussion of young working women whose meager wages often fell short of bare subsistence and rarely allowed for entertainment expenses. Kathy Peiss follows working women into saloons, dance halls, Coney Island amusement parks, social clubs, and nickelodeons to explore the culture of these young women between 1880 and 1920 as expressed in leisure activities. By examining the rituals and styles they adopted and placing that culture in the larger context of urban working-class life, she offers us a complex picture of the dynamics shaping a working woman's experience and consciousness at the turn-of-the-century. Not only does her analysis lead us to new insights into working-class culture, changing social relations between single men and women, and urban courtship, but it also gives us a fuller understanding of the cultural transformations that gave rise to the commercialization of leisure. The early twentieth century witnessed the emergence of "heterosocial companionship" as a dominant ideology of gender, affirming mixed-sex patterns of social interaction, in contrast to the nineteenth century's segregated spheres. Cheap Amusements argues that a crucial part of the "reorientation of American culture" originated from below, specifically in the subculture of working women to be found in urban dance halls and amusement resorts.

### **Love for Sale**

From the author of *The Same Embrace: A "lively and*

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illuminating” novel that explores a little-known chapter of World War I history (The Washington Post Book World). Frieda Mintz refused her mother’s plan to marry her off to an older, wealthy man. Now she’s determined to make her own way in the world—and find love on her own terms. Earning her keep in a Boston department store, she spends her nights in the dance halls, intoxicated by her newfound freedom and the patriotic fervor of the day. That is, until her soldier beau reports her as his last sexual contact, sweeping her up in the government’s wartime crusade against venereal disease. Soon, Frieda is quarantined in a detention center, forced into manual labor, and subjected to questionable cures. But she finds comfort among those around her, including an incorrigible woman of the night and a sympathetic social worker, as they all seek to build a new kind of independence. At once a horrifying exposé of a dark period in US history and an unexpectedly hopeful story of desire, identity, and righteousness, *Charity Girl* is a stunningly researched and expertly crafted work of literature, guaranteed to enrapture even as it enrages. “Lively and illuminating . . . marrying the facts of history with the details that make a fictional life come alive.” —Anita Shreve, *The Washington Post Book World* “A lively, emotion-laden novel of an irrepressible young woman’s punishment for rebelling against upbringing and society.” —*The Philadelphia Inquirer* “Expect to be drawn into this absorbing page-turner.” —*USA Today*

### **Eight Hours for What We Will**

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As garment workers, longshoremen, autoworkers, sharecroppers and clerks took to the streets, striking and organizing unions in the midst of the Depression, artists, writers and filmmakers joined the insurgent social movement by creating a cultural front. Disney cartoonists walked picket lines, and Billie Holiday sang 'Strange Fruit' at the left-wing cabaret, Café Society. Duke Ellington produced a radical musical, *Jump for Joy*, New York garment workers staged the legendary Broadway revue *Pins and Needles*, and Orson Welles and his Mercury players took their labor operas and anti-fascist Shakespeare to Hollywood and made *Citizen Kane*. A major reassessment of US cultural history, *The Cultural Front* is a vivid mural of this extraordinary upheaval which reshaped American culture in the twentieth century.

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