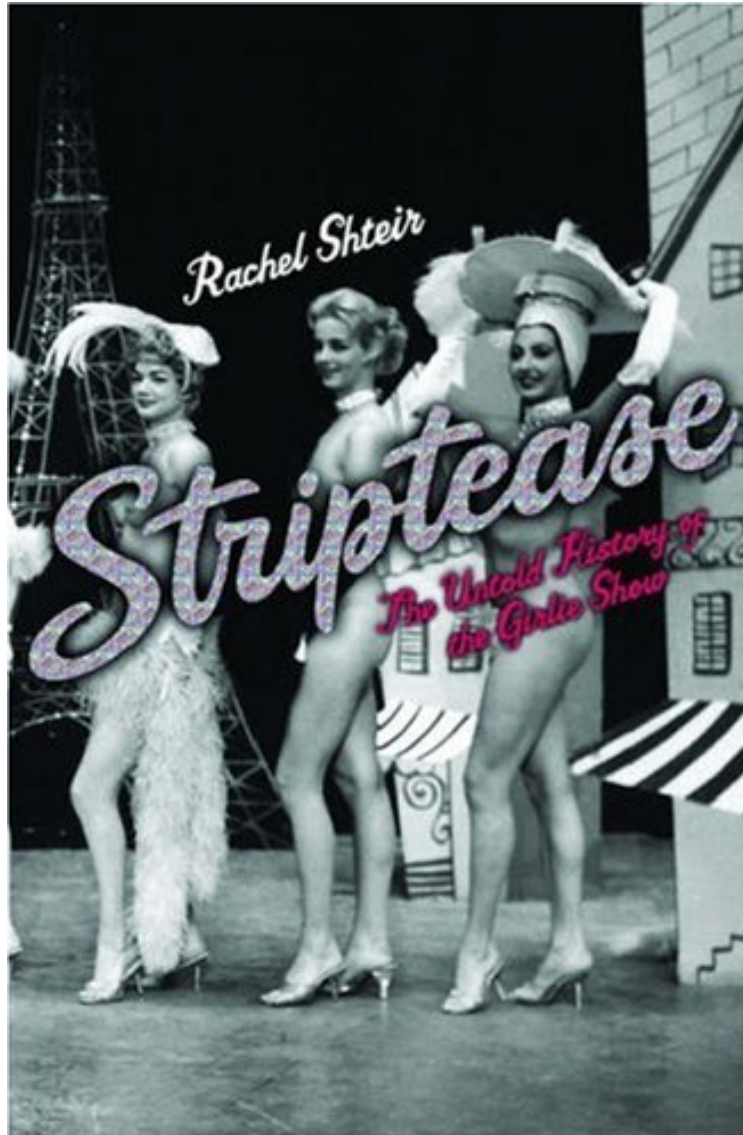


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Striptease: The Untold History of the Girlie Show

Rachel Shteir

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Rachel Shteir : Striptease: The Untold History of the Girlie Show before purchasing it in order to gage whether or not it would be worth my time, and all praised Striptease: The Untold History of the Girlie Show:

1 of 1 people found the following review helpful. Read all about itBy LakeKidsStriptease is a great book that gives the history of this art form and the people who performed over the years. Also, the people who've tried to squelch this medium of entertainment for "our good". It's very informative and a fun read also. Some photos of ladies from the early 1900's to '60's, but this is not Playboy, these women were from a much different era, when a naked ankle was

scandalous! Reading this makes me wish there were still classy strip clubs, but alas, after the 60's and the sexual revolution, I think only the crass strip joints survive, maybe not even them. This is a good read!
0 of 0 people found the following review helpful. Five Stars
By Stuart J. Hecht
Excellent quality.
0 of 0 people found the following review helpful. ... bought this book because I knew it has some great and in-depth history
By Pamela CI
specifically bought this book because I knew it has some great and in-depth history. It even has all the words to Gypsy Rose Lee's performance of *A Stripteaser's Education*.

The fascinating, untold story of the history of undressing: over fifty years of taking it off. Striptease combined sexual display and parody, cool eros and wisecracking Bacchanalian humor. Striptease could be savage, patriotic, irreverent, vulgar, sophisticated, sentimental, and subversive--sometimes, all at once. In this vital cultural history, Rachel Shteir traces the ribald art from its nineteenth century vaudeville roots, through its long and controversial career, to its decline during the liberated 1960s. The book argues that striptease is an American form of popular entertainment--maybe the most American form of popular entertainment. Based on exhaustive research and filled with rare photographs and period illustrations, *Striptease* recreates the combustible mixture of license, independence, and sexual curiosity that allowed strippers to thrive for nearly a century. Shteir brings to life striptease's Golden Age, the years between the Jazz Age and the Sexual Revolution, when strippers performed around the country, in burlesque theatres, nightclubs, vaudeville houses, carnivals, fairs, and even in glorious palaces on the Great White Way. Taking us behind the scenes, Rachel Shteir introduces us to a diverse cast of characters that collided on the burlesque stage, from tight-laced political reformers and flamboyant impresarios, to drag queens, shimmy girls, cootch dancers, tit serenaders, and even girls next door, lured into the profession by big-city aspirations. Throughout the book, readers will find essential profiles of famed performers, including Gypsy Rose Lee, "the Literary Stripper"; Lili St. Cyr, the 1950s mistress of exotic striptease; and Blaze Starr, the "human heat wave," who literally set the stage on fire. *Striptease* is an insightful and entertaining portrait of an art form at once reviled and embraced by the American public. Blending careful research and vivid narration, Rachel Shteir captures striptease's combination of sham and seduction while illuminating its surprisingly persistent hold on the American imagination.

From Publishers Weekly "A distinctly American diversion that flourished from the Jazz Age to the era of the Sexual Revolution," striptease emerges as closer kin to vaudeville than pornography in this engaging if sometimes overly detailed survey. Shteir, head of the department of dramaturgy and dramatic criticism at DePaul University, offers fascinating details about stripper subculture, past and present, and includes numerous photographs of and quotes from stripping's famous practitioners, such as Gypsy Rose Lee. Readers will learn about "horizontal cootching" and fan dances; the use of trained animals in acts at the 1939 World's Fair ("doves peel her," wrote a Variety columnist of stripper Rosita Royce); the conflicts between big-name strippers and their "cheap" burlesque counterparts; the 1962 federal crackdown on organized crime that dealt a grave blow to striptease. Shteir reaches, throughout, for a larger cultural meaning in the girlie show, and the paradox of stripping's possibilities it offered women a shot at independence but required them to sell themselves as spectacle to do it is familiar but still intriguing. The gender politics and cultural theory she employs as analytical tools may limit her audience to those already well versed in such ideas, but Shteir's discussions of the ways that striptease informed American culture and her careful descriptions of the women and their milieu are bright moments. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. "The first serious history of the form...could prove to be a landmark work.... Meticulous."-- Francine Du Plessix Gray, *The New Yorker* "Fascinating and well-researched.... Rachel Shteir's accomplished book leaves one longing for the mystery of a white mink merkin from Harry Bosen's New York Costume Shop in Chicago, or the charm of Lili St. Cyr's roaming radium gadget.... *Striptease* is a genuine contribution to the history of American culture."--Toni Bentley, *The New Republic* "Packed with historical detail and contemporary feminist insights.... Happily, Shteir's book provides a record of the golden age of American striptease, and she gives a persuasive account of its democratic verve and feminist appeal. *Striptease*, Shteir argues, 'gave women a chance to realize the American dream' and a way to 'overcome their working-class origins and make it.' Both flaunting sexuality and making fun of it, the girlie show found an irreverent way to educate Americans about sex. Shteir's scholarly and very entertaining book is part of that great tradition."--Elaine Showalter, *Washington Post Book World* "Offers fascinating details about stripper subculture, past and present, and includes numerous photographs of and quotes from stripping's famous practitioners, such as Gypsy Rose Lee.... Shteir's discussions of the ways that striptease informed American culture and her careful descriptions of the women and their milieu are bright moments."--Publishers Weekly
About the Author Rachel Shteir is Associate Professor and Head of the Dramaturgy and Dramatic Criticism Program at the Theatre School of DePaul University. She has written for *The New York Times*, *The Nation*, and the *Chicago Tribune*.