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The Exploration of the Evolution of Language Regarding the Radio City Rockettes

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The Exploration of the Evolution of Language Regarding the Radio City Rockettes

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Abstract:

After hypothesizing that the language used regarding the Radio City Rockettes would evolve in a positive direction over time, specifically from 1967 to 2018, I have reached the conclusion that there is no evident pattern in the evolution of language regarding the Rockettes. I gathered ten New York Times reviews from 1967 to 2018 and performed text analysis on each article. My conclusion was reached through the exploration of the ten most frequently used words in each review and the adjectives used to describe the Rockettes themselves. This exploration provides a useful starting point in the research of other possible correlations between the language used to describe the Rockettes and the social climate through time.

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Introduction:

The Radio City Rockettes are one of the most iconic dance troupes to have ever existed. They are a group that has reached the hearts of people far outside of the performance industry. Today, they are a staple in the New York City Christmas season, and they have been performing as a group since the year 1933.

In 2018, I was lucky enough to perform with this iconic group as a Rockette in the Radio City Christmas Spectacular. Reading my first review for a show that I was in was a surreal moment, and it made me think about the power that language really holds. It led me to explore how exactly the language describing the Rockettes, a group that plays a big role in my life, has evolved over time.

The language used to describe the Rockettes can indicate a lot of things. The reviews written about them represent the audience's views and opinions of the show, and the way the show is received could be a big indicator of the climate of the year the review is written in. An exploration of the correlation between the changes in the language used to describe the Rockettes and the social and political climate of the times would be very interesting, and could assist in predictions of the success rate of the company. Much more research would need to be done to find such a correlation, but this thesis is a starting point for such research.

I will be analyzing the text of reviews written about the Rockettes in order to collect my data. I hypothesize that the closer we get to the most recent Rockettes review in 2018, the more positive the language will be regarding the Rockettes. With the women's rights movement picking up speed every year, I predict that the women will be focused on more heavily, and perhaps spoken about in a higher regard as time progresses away from their first review.

Literature Review:

I chose to only gather New York Times articles written to review the Rockettes, and later on, the Christmas Spectacular that they starred in, rather than gathering reviews from multiple journals or papers. I chose to do this to provide a constant for this exploration and analysis.

I have gathered articles from the New York Times reviewing the Rockettes over the span of many years. I tried to gather the New York Times reviews written as close to every 5 years as possible. Because articles are not written that consistently, I was able to find articles written 4 to 11 years apart. The collected pieces range from 2018 to as far back as the first review written in 1967. The ten collected articles are reviewed below.

New York Times

“Miss Average Rockette”

November 12th, 1967

This is the very first New York Times article to be written and published about the Radio City Rockettes. This article was written to give the general public an idea of what the “average Rockette” looks like physically. In the article, Samuel “Roxy” Rothafel, the eventual owner of the Rockettes, is discussed, as is the idea of a perfect woman for the dance troupe that came about from their originator Russell Markert. Because of all of the changes that the Rockettes underwent, from a change in the name of the troupe to a change in the venue they performed at, Markert’s ideas were kept uniform and constant.

The idea of a “Markert girl” and what that should be, did not change at all through many transitional times that the company underwent. While the Rockettes were frequently viewed as beautiful, tall, long legged women, the specifications ran much deeper than just that.

Through all these changes in name and venue- and during the three and a half decades that followed- Market never changed his conception of what a “Market girl” should be. He has always looked for a pretty (not necessarily beautiful) face, a good (not necessarily stunning) figure, and a solid foundation in ballet and the basic tap routines, “exceptionally limber kicks,” and a background in “modern jazz,” the ability to pick up new steps quickly and just enough personality- not so little that a girl has trouble projecting on stage but not so much that she has trouble merging with a group. (“Miss Average Rockette”, 1967)

While physical beauty is obviously discussed frequently in this paragraph and heavily focused on by the company at this time, the biggest draw towards a women right for the troupe was actually her ability to be as similar to those around her as possible. All signs of individuality were seen as negative qualities, and uniformity was sought after desperately.

The average Rockette stays for about four-and-a-half years. Lyn-Miriam Roche has been a Rockette for 18 months. She is 22 years old and lives with her parents in Long Island City (more than half of the present troupe come from New York or New Jersey). (“Miss Average Rockette”, 1967)

Coming from a personal anecdotal perspective, the lifespan of a Rockette is much longer now. During my time thus far with the company, I have danced alongside woman more than twice my age, with women in the line spanning from the age of 18 to the age of 43. With the uniformity that was sought after and so heavily discussed when talking about Markert and Rothafel in the earlier years of the Rockettes, that is a sizeable shift. Four and a half years difference between the ages of the women would allow for much more physical uniformity in the line than the staggering twenty five years between the women in the line today.

MISS AVERAGE ROCKETTE

There are 46 full-time Rockettes, with 36 of them in the line at any one time. Topographically, they average out like this:

Bust 34”	Ankle 8”
Waist 24”	Neck 12 ½”
Hips 34 ½”	Head 21 ½”
Wrist 6”	Shoe Size 68
Thigh 21”	Height 5’6 ½”
Calf 13”	Wt. 118-122 lbs.

Note. Reprinted from “Miss Average Rockette”, 1967, Nov. 12, Retrieved from *The New York Times*.

These exact dimensions given for the ideal “Markert girls” show how particular Markert and Rothafel were when selecting women for the line. I would hypothesize that expectations and guidelines like these for the women in the line will not be present in reviews as the years go on.

Several other girls agree that they get their greatest kicks from watching the faces in the first few rows of the orchestra. Lynda Farmer, a pretty 19-year-old from Hampton, Va., who has been in the troupe for two years, insists that it is also possible to achieve personal artistic satisfaction as a Rockette despite the rigid discipline involved. (“Miss Average Rockette”, 1967)

I find it interesting that the first comment made about one of the girls in the line was that she was “a pretty 19-year-old”. This has led to a new thought- perhaps rather than the language simply consisting of more praise in regards to the Rockettes over time, the language may actually shift from their physical beauty to their power, strength, athleticism, etc.

“Dance View”

Anna Kisselgoff, April 2nd, 1978

This article was written to show the importance of the Rockettes to Radio City just days before it was scheduled to close. The author states that “The key to their success in the temple of family entertainment is, of course, their lack of sex appeal. It took the son of a robber baron to recognize their moral virtue.” (Kisselgoff, 1978)

Kisselgoff’s perspective on how the wholesome nature of the Rockettes was a key to their amazing success as a precision dance company was very insightful, and remains true to this day. The show appeals to a wide audience and draws families in with its more conservative take on women dancing and using their bodies.

Kisselgoff states “The spirit of 1930's innocence has never washed off the label that the press pinned originally on the Rockettes. They have outlasted the papers that chirped about them.” Though the Rockettes have evolved through time, one thing they stayed true to is their performance nature, which the public and the media have almost always perceived as “innocent”. It will be interesting to see if and how this perception has changed over the years through my text analysis.

Twelve years later, their descendants, the Music Hall Rockettes, appeared at the 1937 Paris International Exposition alongside Europe's leading dance companies and walked off with the grand prize, after 16 minutes of performing to “Begin the Beguine,” “Wake Up and Live,” “Stompin' at the Savoy” and “Everybody Jam.”

The point of these numbers is that they were peculiarly American, and it is in their embodiment of Middle America that the Rockettes' appeal must be sought. (Kisselgoff, 1978)

Another interesting point that this article highlights is that the Rockettes heavily sought after their “all-American” persona. When performing, the characters that they portrayed, the songs they danced to, etc. all embodied all-American qualities, and that was one of their major selling points early on.

From a personal standpoint, it is interesting to see this being discussed and praised due with the current nature of society and the current view of the dance troupe. Diversity is a hot topic for the Radio City Christmas Spectacular today, and their “all-American-ness” is heavily

criticized rather than praised. It will be interesting to see how the language shifts as the articles being analyzed get closer to modern day.

“Review/Theater; Radio City’s ‘Christmas’: Bears and Rockettes”

Richard F. Shepard, November 14th, 1988

This article is a simple review on the show as a whole, and at this point, the idea that the show remains the same from year to year but is still amazing has been brought up quite a bit.

Now that this show has settled in at the hall - where it is to run through Jan. 4 - a description of it is not unlike a report on an annual visit to Niagara Falls: no different from last year, but, gee, it is still stunning when you see it again. (Shepard, 1988)

The same point is made regarding the Rockettes themselves, and I think that the idea of remaining the same and being a constant through the holiday season from year to year is representative of the uniformity of the Rockettes.

“Theater in Review”

Stephen Holden, April 15th, 1992

This article is actually written about the Radio City Easter show. It is a review of the show’s third year after an 11 year hiatus. The article gives high praise to the “extravaganza,” but not necessarily the Rockettes.

It also has the Rockettes. In a show that is very much a celebration of the neighborhood, they are first seen trooping through revolving doors of a set depicting the Music Hall's entrance. Over the course of the 90-minute show they become Gibson girls, Ziegfeld girls and Fifth Avenue promenaders bedecked in humorously extravagant bonnets. (Holden, 1992)

The women are discussed, however though it seems that they appear in almost the entire show, they are talked about almost as an afterthought. Only their costuming is discussed- their actual ability is not brought up at all.

“Theater Review”

Lawrence Van Gelder, November 13th, 1996

This article was written to review the Christmas Spectacular in 1996. It praises the show and speaks very highly of the Rockettes themselves.

On the booted feet of dancing Santas, on the tapping toes of the irresistible Rockettes, on the paws of balletic bears and the hoofs of stately camels and frisky reindeer, the spirit of Christmas blew into town on Friday with the official opening of the "Radio City Christmas Spectacular." (Van Gelder, 1996)

Van Gelder states “...the old favorites are back: the Rockettes, as crisp and precise as ever, wowing the crowd with numbers like "The Parade of the Wooden Soldiers" and "Carol of

the Bells..." The Rockettes are focused on and highlighted whereas in earlier articles they were written about as supporting rolls.

“Theater Review; The Bears are Human, The Camels are Camel”

Lawrence Van Gelder, November 7th, 2001

This article was written at a very pivotal and terrifying time. With the 9/11 terrorist attacks taking place just under a month before this review, Van Gelder praises the Rockettes and the administrative side of Radio City for continuing on through the hardship.

So once again the Rockettes smile and tap and kick eye high and march precisely in their perennial "Parade of the Wooden Soldiers." Bears of many colors and costumes and nations caper through their truncated "Nutcracker." Scores of Santas dance. Graceful skaters and a horse-drawn carriage and youthful couples evoke the romance of Central Park in winter. (Van Gelder, 2001)

Language is used to paint the whole cast of the show in a happy, carefree, and hopeful light as if to show that that is what the Christmas Spectacular represented at that time.

The article closes with this final sentence. "The joy is spreading"- it gives the feeling to the reader that through the hardships the city of New York was facing, there was hope and things could look up once again. The Christmas Spectacular shed light on that hope, according to Van Gelder.

“Spruced Up For a Season of Kicks and Carols”

Lawrence Van Gelder, November 13th, 2006

This article was written as the first review of the Radio City Christmas Spectacular since it gained its first female director and choreographer since the show’s creation, Linda Haberman. This is a glowing review of the show, praising all of Haberman’s new works and pieces in the “spectacular Spectacular.”

This year’s 90-minute extravaganza has new scenery, new costumes, a new L.E.D. screen and a major new number, “The 12 Days of Christmas,” which sets the Rockettes to tapping for seven strenuous minutes. In their bright costumes, with diagonally red-and-white candy-stripe bodices and golden ruffles, the bare-shouldered dancers in various combinations take the old carol to fresh, sassy, funny heights. (Van Gelder, 2006)

The Rockettes are described here as “fresh” and “sassy” and talked about in a very fun and positive light. This is a different perspective on the Rockettes than what has been discussed in a lot of earlier reviews. They are also described as more modern and updated, which for a very traditional show was a big step to take.

“The Dancers Still Kick, The Soldiers Still Topple”

Jason Zinoman, November 11th, 2010

This particular article takes a different turn right off the bat. The article opens with the sentence “The enduring success of the “Radio City Christmas Spectacular,” high-kicking for 78

years, is partly from the appeal of women's legs. Obviously.” (Zinoman, 2010) This comment about how the success of the show relied heavily on the physical beauty of the bodies of the women in the show is something that in very early reviews of the shows was alluded to, and then was not discussed at all. This statement is followed up with the statement, “The palatial Art Deco theater also adds crucial glamour.” (Zinoman 2010) The beauty of the theater itself is talked about as an afterthought, whereas in earlier reviews it was heavily emphasized and much importance was placed on it in regards to the success of the Christmas Spectacular.

Zinoman then states, “The costumes are not as risqué as they once were, but they are just as loud.” Again, a comment is made on the physical appearance of the women, and what they are putting on their bodies. The costumes that the women wear had not been commented on in any of the previous article.

“A Show Evolving, Makes a Point of Remaining Timeless”

Anita Gates, November 16th, 2014

This article reviews the Rockettes in a relatively positive light. Gates talks about their “sparkly costumes”, and describes them as charming as well.

The Rockettes, a company that has been part of the Christmas show since 1933, will charm your socks off. If you've seen them do the “Wooden Soldiers” number only on television at the Macy's Thanksgiving Day Parade lately, let me be the first to remind you: It is so much more fabulous in person. (Gates, 2014)

The article does however like to criticize some of the new technological advances that the Rockettes incorporated into the show by this point with Gates stating , “The 3-D sleigh ride over Manhattan rooftops is giddy fun, like an oh-I-didn’t-realize-I-could-fly dream, but the giant GPS-directed snowflake bubbles are a little sci-fi and creepy.”

It’s a little worrisome when the Rockettes’ onstage tour bus, against a video-screen backdrop, drives boldly uptown on downtown Fifth Avenue and seems to zoom through parts of Central Park where there are no roads. (Gates, 2014)

Some of the technological advancements that the Rockettes have utilized in recent years, such as the snowflake bubbles used during “Snow” and the large double decker bus used during “New York at Christmas” are criticized here, saying that they are not very logical, and do not add much to the show. The Rockettes’ dancing is not discussed here at all though.

Gates also discusses that the show feels a bit dated with the “unmagical songs” still used in the show. She states,

Minor complaints: With all the glorious Christmas hymns and carols out there, why does the show still waste time on unmagical songs like “New York at Christmas” and “Closer Than You Know”? Why does so much of the show feel prerecorded? (Gates, 2014)

While the Rockettes never sing live, and Gates here is saying that it feels fake and dated because of the prerecorded songs and the old voices being used (which they still have not changed to this day).

“‘Christmas Spectacular’ Review: Where Rockettes and Drones Dazzle”

Elisabeth Vincentelli, November 19th, 2018

This article was particularly interesting for me to read because it was the first article written to review a show that I was in.

Vincentelli describes the new technological elements that the Rockettes incorporate into the show as “mostly elegant”. She also goes on to describe the Rockettes’ precision dancing, particularly in “The Parade of the Wooden Soldiers”, as “mightily impressive”. She mentions, “we all know that the all-dancing, all-kicking titular stars of the show deserve our undiluted attention”(Vincentelli, 2018), when talking about how the new technology could get somewhat distracting during the show.

“Unfortunately the drones merely look like moving lights, or maybe more projections, so the effect does not quite land. The dancers, on the other hand, do. Take that, technology.” (Vincentelli, 2014) She finishes by saying that the new drones used in the newest number of the show did not quite hit the mark and were unsuccessful. She claims that that is in stark contrast to the talent of the dancers, ending on a high note for the Rockettes themselves.

Research Question:

In this thesis, the following question will be explored: has the language used to describe the Radio City Rockettes evolved over time? In what way has the language changed since the first articles were written about them?

Methodology:

In order to explore this question, I gathered as many New York Times articles reviewing the Rockettes as I could. This resulted in a total of ten reviews, four to eleven years apart, over the course of 51 years (from 1967 to 2018).

From here, I took each article one at a time and put it into an online text analyser (textanalyser.net). The top ten most frequently used words were calculated in each article and documented in charts, as was the number of times each given word was used in the review.

From my own analysis of the text, I documented the adjectives used in each article. I then went one step further by looking at the actual context of the adjectives and shortening my list to only adjectives describing the Rockettes themselves. I did this in an effort to eliminate any irrelevant data.

Results and Discussion:

The results of this exploration are as follows. Below are the New York Times reviews organized in order of year, showing first the top ten most frequently used words in the given review, and then the list of adjectives used in the article to describe the Rockettes. Below each, I have given my input.

1967

Frequent Word List

<u>Words</u>	<u>Occurrence</u>
new	6
rockette	4
first	4
just	4
music	3
girls	3
little	3
hall	3
troupe	3
school	3

These results do not indicate much. This particular review, written in 1967, was about the “average Rockette”, listing their typical measurements and describing what a women should look like to be in the line (as can be seen in the Literature Review section above). This presents an important difficulty in the research done in this exploration: the frequency of words appearing in each article does not represent the nature of the article itself. While the Rockettes are discussed and no negative terms appear on the list of the top 10 most frequently used words, the nature of this particular article is not positive, and if it were written today in 2019, it would criticized harshly.

<u>1967-Adjectives</u>
pretty
beautiful (not)
good
stunning (not)
solid
limber
little

The adjectives found referencing the Rockettes express the nature of this New York Times review a little more clearly than the frequently used words did. They were only described by the way they looked- their dancing was not described, their athleticism, intelligence, etc.- they were strictly described by their physical appearance. This paints a much more accurate picture of what the article was really about- how a Rockette is supposed to look.

Because the *frequent word* list and the *adjectives* list indicate very different findings in these results, the trickiness of analyzing language is uncovered; although specific words and phrases look one way on their own, tone and context entirely change the meaning behind the language.

1978**Frequent Word List**

<u>Words</u>	<u>Occurrence</u>
rockettes	20
music	12
hall	12
girls	10
precision	9
dance	9
line	8
dancers	8
tap	6
first	6

This review, written in 1978 (the year that Radio City was scheduled to close), was published to review the show in its predicted last season. Because Radio City was a hub for so many events, such as movie premiers, artists' performances, etc., I assumed that that would be more heavily focused on in the article than the Rockettes themselves. The results listed above show that the Rockettes were held in a very high regard at this point in relation to Radio City. The **Rockettes**, their **precision**, their **dancing**, and the **line** of women itself are all discussed frequently enough to be in the list of top 10, and that could indicate that during a time when Radio City seemed doomed, the Rockettes and their skills were discussed frequently because of the effect they had on the audience.

The language used to describe these women appears to have evolved in a very positive way from 1967 to 1978. According to these results, the words used most frequently in a piece written to review them specifically, reviewed the women much more well-roundedly. Rather than mostly commenting on the physical appearance of the women themselves, eleven years later the actual dancing of the Rockettes is brought into the discussion.

<u>1978-Adjectives</u>
different
dependable
precise
special
moral
melodiously curved
typical
American
disciplined
impersonal

The language shown in this adjective list is has some differences from that found in 1967, eleven years prior. It appears that while there are some adjectives describing the physical beauty of the women, such as how they are **melodiously curved**, language is also used to describe them from a **moral** standpoint and from an artistic standpoint (**precise**).

1988**Frequent Word List**

<u>Words</u>	<u>Occurrence</u>
christmas	6
you	5
spectacular	4
hall	4
show	4
time	3
stage	3
city	3
year	3
music	3

This list is particularly interesting; the collected data shows that this is the first year in which the word “Rockette” fell out of the top ten most frequently used words in a review that was supposed to be about them. Though this is a very short article, it marks the beginning of a trend, as you can see in the following tables.

<u>1988-Adjectives</u>
precise
“sharper than ever”

Though language is used to compliment the women by saying that they are “**sharper than ever**” and **precise**, they are not discussed that much in general in this article, which is represented in the frequently used words list as well as the adjective list.

In comparison with the previous New York Times review in 1978, these results could indicate a more negative turn in the discussion of the Rockettes and the language being used to describe them. They are talked about far less in the article obviously, and the frequently used words list indicates a decline in the importance placed on the Rockettes in the discussion being had.

1992

Frequent Word List

<u>Words</u>	<u>Occurrence</u>
city	8
radio	8
easter	7
music	6
hall	6
show	6
stage	3
Ziefeld	2
producer	2
glory	2

The table above documents the New York Times article written in 1992, and you can see that even 4 years after the last reviewed article, the Rockettes are still not one of the top centers of discussion in the article. “Ziegfeld” makes it into the top 10 though- the Ziegfeld Follies being the shows that inspired the creation of the Rockettes. Radio City in its entirety is evidently brought up many times without the actual Rockettes being mentioned.

<u>1992-Adjectives</u>
extravagant
elaborate

The adjective results do not indicate much regarding the language used about the Rockettes.

From the last New York Times review, written in 1988, to this review from 1992, it would appear that no progress has been made. The language used did not necessarily evolve in any way, and the Rockettes still do not seem to be a major player in the conversation being had in the articles.

1996

Frequent Word List

<u>Words</u>	<u>Occurrence</u>
christmas	10
radio	4
new	4
city	4
york	3
spectacular	3
carol	3
claus	2
stage	2
bears	2

You can see in the results depicted in the table above, even 8 years later, the Rockettes are still not brought up frequently enough to make it into the top 10 most frequently used words in their own review. Things discussed include Radio City Music Hall as a whole, and the different elements of their “new” Christmas Spectacular.

“**Claus**” is used multiple times, meaning that the characters Santa Claus and/or Mrs. Claus were written about. “**Bears**” was also used more than once, meaning that the dancing bears in the “Nutcracker” portion of the show were discussed in the review as well.

The type of language used appears to have remained relatively consistent from the previous analyzed New York Time article from four years earlier in 1992, and in turn appears, to

have remained the same as even 1988. Not much evolution took place in that time span regarding the language itself.

<u>1996-Adjectives</u>
booted
tapping
irresistible
frisky
crisp
precise

This list of adjectives yet again shows that the lists of most frequently used words from each article often do not indicate or represent as much as I had hoped about the nature of each review as a whole. The results are very difficult to analyze because in this particular instance, the adjectives indicate a more positive review of the women than the frequent word list does.

The fact that the Rockettes' "**tapping** toes" are written about, and that they are described as **irresistible**, **crisp**, and **precise** could indicate the opposite of what the initial frequent word analysis indicated.

2001**Frequent Word List**

<u>Words</u>	<u>Occurrence</u>
music	6
santa	6
christmas	6
hall	5
theater	5
claus	4
city	3
spectacular	3
costumes	3
rockettes	3

Finally in 2001, the frequent word text analysis displays a shift in the discussion. The Rockettes are once again on the list, even though they are at the bottom. Their costumes in the spectacular are discussed multiple times.

The fact that the words “costumes” and “Rockettes” are on the frequent word list indicates that the women were starting to be acknowledged as a much more important piece of the Christmas Spectacular than they had been in previous years and previous New York Times reviews.

That being said, the language itself did not drastically evolve from 1996 to 2001.

<u>2001-Adjectives</u>
precise
perennial

These adjectives used to describe the women do not indicate much for this exploration.

2006

Frequent Word List

<u>Words</u>	<u>Occurrence</u>
new	8
christmas	6
costume	4
spectacular	4
show	4
radio	3
rockettes	3
city	3
santa	3
bears	2

We now see the conversation shift even further. In this 2006 New York Times Review, written during the first season with female director and choreographer Linda Haberman, the “**newness**” of the Rockettes is discussed and this shows that they were seen in a much more relevant light. The analysis of this particular article was especially interesting because the

Rockettes are mentioned more than they had been in a New York Times article since 1978- a whopping 32 years.

This analysis opens up a really interesting discussion: one could infer that the fact that the women were addressed so much more in this review than previous years was because they were finally led by a female director and choreographer. Perhaps the public saw them in a more important light. As is noted in my literature review, Linda Haberman's vision for the Rockettes was to showcase that they were strong women capable of more than what they had previously been doing in their shows. One could infer that the Rockettes received more respect after Haberman changed things, and that that is why they were discussed more in this New York Times article.

<u>2006-Adjectives</u>
costumed
strenuous
bright
fresh
sassy
funny
tawny
glistening
crisp
precise
breathtaking

These results correlate more with the frequent word list than most of the previous results did. The ladies were spoken about much more than they had been in 32 years according to the frequent word list, and that is also what is presented in the list of adjectives.

The number of adjectives used in this particular article is greater than it had been in the four previous reviews analyzed in this exploration. That indicates that in 2006, language was used to describe the women more than it had been since 1988. Words like **bright**, **sassy**, **precise**, and **breathtaking** were used to describe the women in the line, and this positive language correlates with the actual tone of the article indicated in the frequent words list.

Of all the reviews thus far, the results of this review shows the most complimentary adjectives. The presence of the words **glistening** and **breathtaking** in this review show a very positive use of language in discussing the Rockettes. The number of adjectives used to describe the women increased greatly from 2001 to 2006, and the change in language between those years shows a very positive upswing.

2010**Frequent Word List**

<u>Words</u>	<u>Occurrence</u>
while	3
snow	2
year	2
act	2
soldiers	2
theater	2
follies	2
once	2
costume	2
first	2

The results from the year 2010 open the floor for more discussion. In the list of words above, you can see that the Rockettes are not directly mentioned even twice in the review (though they are referenced as “soldiers” due to the number “Parade of the Wooden Soldiers”). When the article is read however, there are comments made about how the women’s bodies are the reason they sell tickets. This objectification is probably the reason that “costume” is in the top 10, but the actual “Rockettes” are not- their physical appearance is discussed, however them as performers are not. This correlation between the number of times the Rockettes are mentioned with the amount of respect they received as women and as performers is an

interesting connection that I did not anticipate finding in this exploration, and I would be intrigued to see further on it.

In the 2006 New York Times review, director/choreographer Linda Haberman seemingly gained more respect for the women in the line than in previous years, but perhaps that opened the door for more negative, possibly objectifying language to be used about them. More attention was drawn to them, and they were seen more as stars in their shows than they ever had before. Maybe people didn't like that- maybe the conversation took a more superficial turn because of misogynistic views.

<u>2010-Adjectives</u>
enduring
high-kicking
famous
quaint
precise
risque
loud
slow
impressive

These adjectives have no correlation to the frequent words list and do not indicate much about the text.

The language appears to have stopped evolving in a positive direction, and actually has regressed in terms of complimentary words about the Rockettes since the last review in 2006. Having gone from “**brehtaking**” and “**glistening**” to “**quant**” and “**risque**”, the language definitely took a downward dive.

2014

Frequent Word List

<u>Words</u>	<u>Occurrence</u>
show	5
christmas	4
little	3
much	3
you	3
city	3
like	2
does	2
kings	2
number	2

This New York Times review’s analysis did not indicate anything in particular. No discussion is really sparked with the analysis of this review, even in comparison with the previous reviews. Based upon the results, it appears to be a very general review written about the show in its entirety, with the author not placing too much importance on the Rockettes.

<u>2014-Adjectives</u>
charming
fabulous
worrisome
bold
sparklyr
green
newly-revived
glittering

This adjective list highlights yet another instance where the two tables do not correlate with one another. While the frequent word list indicates that the Rockettes were not discussed too much in the review, the adjective list reveals that a lot of positive language was still used to describe them. They were seen as “**charming**”, “**fabulous**”, and “**bold**”- just these adjectives alone show that the Rockettes are being valued in a way they were not in many of these articles. This list shows that while the results of this exploration do not seem to present a clear pattern of evolution, the conversation about the Rockettes certainly has evolved since 1967. The people who are having these conversations may finally be putting value in more than just their physical beauty.

2018

Frequent Word List

<u>Words</u>	<u>Occurrence</u>
new	5
rockettes	4
show	4
dancing	3
projections	3
parade	3
nativity	3
city	3
radio	3
sounding	2

You can see that in this review, the **Rockettes** are discussed relatively frequently. The language used in this article appears to pertain more towards the women themselves than in the previous article written in 2014. “**Dancing**” and “**Rockettes**” are both terms that are referencing the women and their ability. Discussion about the women’s physical ability was not indicated in the 2010 review’s frequent word list. With prior knowledge of the show, and from performing in it during the year that this review was written, I know that both “**parade**” and “**nativity**” are referencing routines that the Rockettes perform. This language is used to describe the women’s dancing, which was not done in the previous article either.

<u>2018-Adjectives</u>
winning
surreal
old fashioned
quaint
impressive
all-dancing
all-kicking
titular
undiluted

These results show an even further evolution of language being used- the author brings into the conversation the **all-kicking** and **all-dancing** women, talking about how **impressive** they really are. The language being used comments on the women's dancing ability, just as the frequent word list did, but there is not a single adjective on the list describing the women's physical beauty.

There was most definitely no clear pattern of evolution of the language being used to describe the Radio City Rockettes. This exploration presented many difficulties in the research aspect. Most importantly- all of the research does not hold much validity in any one direction because of the fact that both the most frequent words *and* the adjectives found in each review do not necessarily represent the actual tone of the article. The context of each word is what creates the nature of the review, and without that context, the language being used cannot be properly analyzed.

During the actual research portion of this exploration, many roadblocks were reached that compromised the accuracy of my results. The text analyzer that was used to calculate the top ten most frequently used words in each review, was not able to calculate the adjectives in each article. This meant that all of the adjectives had to be found manually. After all of the adjectives were found, they had to be sifted through so that the only ones presented were adjectives that were actually referencing the Rockettes themselves. Because of all of this manual work, a lot of room was left for human error.

Much more research would have to be done in order to find a true evolution of the language used about the Rockettes. The results do not indicate much of anything without the true context the analyzed words being taken into consideration. That being said, the context was not part of the research in this particular exploration.

Conclusion:

Language can be used in many ways. Despite my hypothesis that language regarding the Radio City Rockettes would positively evolve from 1967 to 2018, no pattern of any evolution in language was found through my research. The reviews changed from year to year, but there was no correlation between the positivity of the article and frequently used words or the adjectives. When a correlation was found, it was most likely a coincidence.

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