

**FROM
TRAVELING SHOW
TO
VAUDEVILLE**

**THEATRICAL
➤ SPECTACLE ◀
IN AMERICA,
1830-1910**

**EDITED BY
ROBERT M. LEWIS**

From Traveling Show To Vaudeville Theatrical Spectacle In America 1830 191

Ying-Ying Zheng



From Traveling Show To Vaudeville Theatrical Spectacle In America 1830 191:

From Traveling Show to Vaudeville Robert M. Lewis, 2003 *From Traveling Show to Vaudeville* Robert M. Lewis, 2007-10-01 Before phonographs and moving pictures live performances dominated American popular entertainment Carnivals circuses dioramas magicians mechanical marvels musicians and theatrical troupes all visited rural fairgrounds small town opera houses and big city palaces around the country giving millions of people an escape from their everyday lives for a dime or a quarter In *From Traveling Show to Vaudeville* Robert M Lewis has assembled a remarkable collection of nineteenth and early twentieth century primary sources that document America's age of theatrical spectacle In eight parts Lewis explores in turn dime museums minstrelsy circuses melodramas burlesque shows Wild West shows amusement parks and vaudeville Included in this compendium are biographies programs ephemera produced by theatrical entrepreneurs to lure audiences to their shows photographs scripts and song lyrics as well as newspaper accounts reviews and interviews with such figures as P T Barnum and Buffalo Bill Cody Lewis also gives us reminiscences about and reactions to various shows by members of audiences including such prominent writers as Mark Twain William Dean Howells Nathaniel Hawthorne Carl Sandburg Walt Whitman Louisa May Alcott Charles Dickens O Henry and Maxim Gorky Each section also includes a concise introduction that places the genre of spectacle into its historical and cultural context and suggests major interpretive themes The book closes with a bibliographic essay that identifies relevant scholarly works Many of the pieces collected here have not been published since their first appearance making *From Traveling Show to Vaudeville* an indispensable resource for historians of popular culture theater and nineteenth century American society

Music and the Performing Arts in the Anthropocene François Ribac, Isabelle Moindrot, Nicolas Donin, 2025-08-08 *Music and the Performing Arts in the Anthropocene* offers a series of thought provoking chapters about music and the performing arts viewed from current Anthropocene aware perspectives From the use of gas water and air in 19th century stage practices to the ecology of musical instruments and sound reproduction technologies waste and carbon print in experimental music and theatrical production knowledge of precariousness and empowerment through music in a changing world each chapter aims at highlighting an issue that has always been here but never looked at thoroughly due to the divides and hierarchies of the modern cosmogony Gathering 16 scholars from a variety of disciplinary backgrounds history of literature opera and theatre studies musicology sound studies sociology information science etc this volume reflects on the relationships between the performing arts music and environmental issues It also explores a number of tools for changes and sketches how we will understand the arts their history and their future beyond ecocriticism This book will be of great interest to students and scholars in the humanities and social sciences as well as a broader readership involved in art and environment policies

Victorian Automata Suzy Anger, Thomas Vranken, 2024-03-20 The relationship between lifelike machines and mechanistic human behaviour provoked both fascination and anxiety in Victorian culture This collection is the first to examine the widespread cultural interest in

automata both human and mechanical in the nineteenth century It was in the Victorian period that industrialization first met information technology and that theories of physical and mental human automatism became essential to both scientific and popular understandings of thought and action Bringing together essays by a multidisciplinary group of leading scholars this volume explores what it means to be human in a scientific and industrial age It also considers how Victorian inquiry and practices continue to shape current thought on race creativity mind and agency This title is part of the Flip it Open programme and may also be available Open Access Check our website Cambridge Core for details

Birth of an Industry Nicholas Sammond, 2015-08-27 In *Birth of an Industry* Nicholas Sammond describes how popular early American cartoon characters were derived from blackface minstrelsy He charts the industrialization of animation in the early twentieth century its representation in the cartoons themselves and how important blackface minstrels were to that performance standing in for the frustrations of animation workers Cherished cartoon characters such as Mickey Mouse and Felix the Cat were conceived and developed using blackface minstrelsy's visual and performative conventions these characters are not like minstrels they are minstrels They play out the social cultural political and racial anxieties and desires that link race to the laboring body just as live minstrel show performers did Carefully examining how early animation helped to naturalize virulent racial formations Sammond explores how cartoons used laughter and sentimentality to make those stereotypes seem not only less cruel but actually pleasurable Although the visible links between cartoon characters and the minstrel stage faded long ago Sammond shows how important those links are to thinking about animation then and now and about how cartoons continue to help to illuminate the central place of race in American cultural and social life

Geographic Personas Blake Allmendinger, 2021-06 *Geographic Personas* explores how writers dancers actors imposters and con artists were influenced by three transformative factors population growth technology and literary realism that contributed to their personal reinvention during the late nineteenth and twentieth centuries in the American West

From Traveling Show to Vaudeville Robert M. Lewis, 2007-10 Before phonographs and moving pictures live performances dominated American popular entertainment Carnivals circuses dioramas magicians mechanical marvels musicians and theatrical troupes all visited rural fairgrounds small town opera houses and big city palaces around the country giving millions of people an escape from their everyday lives for a dime or a quarter In *From Traveling Show to Vaudeville* Robert M Lewis has assembled a remarkable collection of nineteenth and early twentieth century primary sources that document America's age of theatrical spectacle In eight parts Lewis explores in turn dime museums minstrelsy circuses melodramas burlesque shows Wild West shows amusement parks and vaudeville Included in this compendium are biographies programs ephemera produced by theatrical entrepreneurs to lure audiences to their shows photographs scripts and song lyrics as well as newspaper accounts reviews and interviews with such figures as P T Barnum and Buffalo Bill Cody Lewis also gives us reminiscences about and reactions to various shows by members of audiences including such prominent writers as Mark Twain William Dean Howells Nathaniel

Hawthorne Carl Sandburg Walt Whitman Louisa May Alcott Charles Dickens O Henry and Maxim Gorky Each section also includes a concise introduction that places the genre of spectacle into its historical and cultural context and suggests major interpretive themes The book closes with a bibliographic essay that identifies relevant scholarly works Many of the pieces collected here have not been published since their first appearance making From Traveling Show to Vaudeville an indispensable resource for historians of popular culture theater and nineteenth century American society *Stimme, Kultur, Identität* Martin Pfeleiderer, Tilo Hähnel, Katrin Horn, Christian Bielefeldt, 2015-06-15 Dieses Buch widmet sich den Stimmen und Gesangsweisen in der populären Musik der USA Am Beispiel von Sängern und Sängerinnen aus den Bereichen Vaudeville Gospel Blues American Popular Song Musical Jazz Country Folk Rhythm Blues Rock n Roll und Soul beschreiben die Beiträge detailliert wie vokale Ausdrucksmittel einander über Genre Grenzen hinweg beeinflusst haben und wie sich in ihnen Images kulturelle Stereotypen und kollektive Identitäten spiegeln Die Verknüpfung von musikanalytischen mit kulturwissenschaftlichen Forschungsansätzen gibt neue Impulse für die Auseinandersetzung mit populärer Musik und populärem Gesang *Vaudeville* Caroline Caffin, 2023-07-18 A comprehensive guide to the history and culture of vaudeville including profiles of the most significant performers venues and acts Caffin's extensive research and engaging writing make this book an essential resource for anyone interested in American entertainment history This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant VAUDEVILLE CAROLINE. CAFFIN, 2018 **American Vaudeville, Its Life and Times** Douglas Gilbert, 1940 Fun In A Theatrical Office Maravene Kennedy Thompson, 2015-08-26 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **No Applause--Just Throw Money** Trav

S.D.,2006-10-31 From 1881 to 1932 vaudeville was at the heart of show business in the United States This volume explores the many ways in which vaudeville's story is the story of show business in America **America: From vaudeville to television. book 1**,1972 **Fun in a Theatrical Office** Maravene Kennedy Thompson,2015-07-04 Excerpt from Fun in a Theatrical Office A Vaudeville Entertainment Luke Loud is a theatrical agent who has advertised for both professional and amateur vaudeville artists The applicants perform before him in his office one applicant coming on as fast as another is dismissed The curtain does not drop till the end of the performance The original performance was given very successfully on a lecture platform without any curtain at all Besides Loud the office force consists of Bat office boy and Clara Vere De Vere the stenographer These three are on the stage from their first entrance till end of final sketch The pianist is also part of the force and should remain on from his entrance till close going on with first musical selection It is more realistic to have piano on the stage as part of the office furnishings Further the performers should address Loud and act to him He is seated well front making this possible During the times when Loud is seated he should interestedly look at or listen to the performers He may occasionally scribble in a note book swing about in swivel chair toy with paper weight etc but he must never draw the attention of the audience from the performers to himself Nor must Bat Though either may and should act funny the funnier the better in the few moments elapsing between performances The original Bat caused much mirth by his walk and by occasionally chucking the stenographer under the chin or doing some other fresh trick Even the way he called out the numbers raised a big laugh and raised it every time The stenographer may prink before a hand mirror or do other like stunts between sketches All these parts have great possibilities in capable hands There should be no waits between applicants The play should go from start to finish If a make up man is employed five numbers should be made up before rise of curtain the others to be made up in the order of their numbers A good make up adds greatly and should be provided if possible Other specialties than here given may be introduced and dismissed by a few appropriate lines as are the specialties herein All the performances should be given in the middle of the stage and well front About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works **My Lady Vaudeville and Her White Rats** George Fuller Golden,2013-09 This historic book may have numerous typos and missing text Purchasers can usually download a free scanned copy of the original book without typos from the publisher Not indexed Not illustrated 1909 edition Excerpt girlyes laughed over their lobsters and wine and the sporting theatrical world of Broadway at first generally treated it as a joke This was all as it should be and naturally to be expected as its appeal was

made directly and solely to the Artists of Vaudeville to those who deliver the goods so to speak to those that the public pays its money to see to enjoy and whose services are therefore indispensable in the amusement world These people are not manufactured by press agents in a night Their lives are spent in learning how to entertain the public They are known as the Standard Acts of Vaudeville and are not to be classed or confused with Salome dancers coucheewigglers and other lures that middlemen discover to gull the public They are what might be called the staple goods of the amusement world They have learned their business and have become successful Oftentimes after many years of obscurity wherein they continued to grind out the laugh essence and heart interest for the amusement of audiences who accepted them as a matter of course They are the people who belong on the stage and who came there because they had something to give Usually they are versatile They can sing dance mimic and act Yes they can act Whenever they appear in so-called legitimate productions they immediately become famous and carry all before them and in a short time their Vaudeville origin is almost forgotten So the first members of the White Rats were these standard acts of Vaudeville the class that gives the legitimate stage its greatest and most versatile stars Still they were Vaudevillains then and the possibility of any organization among them tending towards their uplift and protection was considered foolish Continuous Vaudeville Will M (Will Martin) Cressy, Hal Meritt, 2025-03-28

Step back in time to the golden age of American theater with Will M Cressy's Continuous Vaudeville a delightful collection of anecdotes and observations from the early 20th century vaudeville circuit This book offers a fascinating glimpse into a bygone era of entertainment showcasing the unique humor and vibrant personalities that defined the vaudeville stage Cressy a seasoned performer himself shares a treasure trove of stories jokes and behind the scenes glimpses into the world of continuous vaudeville capturing the spirit of this uniquely American art form From the performers to the audiences this book paints a vivid portrait of a time when vaudeville was king offering readers a taste of the wit and charm that captivated the nation Experience the laughter and energy of the theater in its heyday Continuous Vaudeville is a timeless celebration of American humor and a valuable historical document for anyone interested in the performing arts This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **Vaudeville in America** Bonnie Bray, 1981 America: From vaudeville to television. book 2 , 1972

American Vaudeville As Ritual Albert F. McLean Jr. , 1965

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