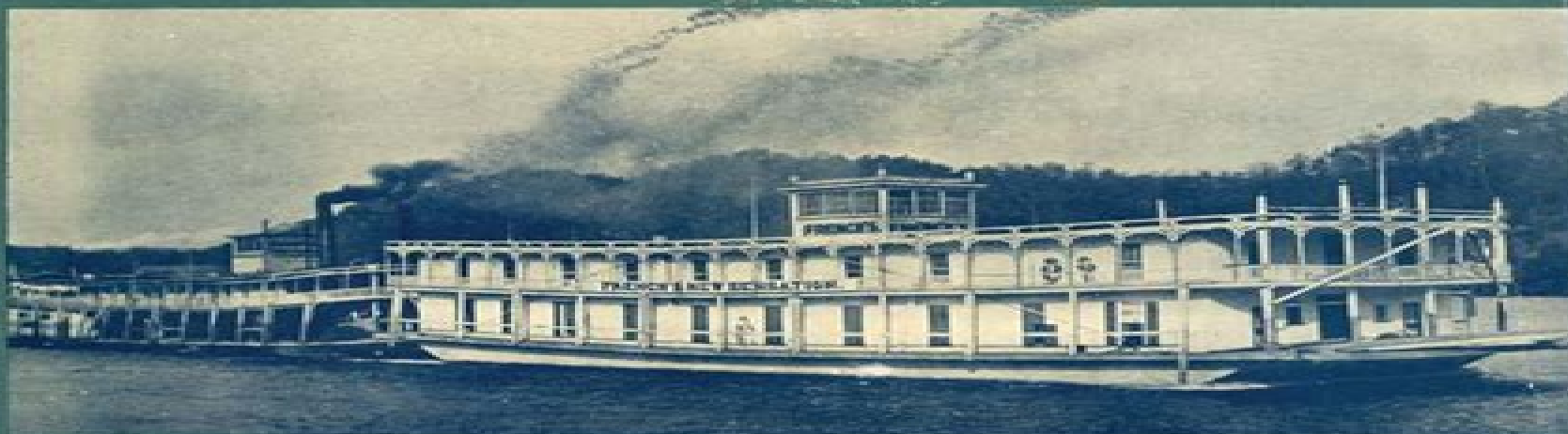


# SHOWBOATS

The History  
of an American Institution



Philip Graham

# Showboats The History Of An American Institution

**Robin O. Warren**



## **Showboats The History Of An American Institution:**

Showboats Philip Graham, 1976      The Cambridge History of American Theatre Don B. Wilmeth, Christopher Bigsby, 1998-02-28 The Cambridge History of American Theatre is an authoritative and wide ranging history of American theatre in all its dimensions from theatre building to play writing directors performers and designers Engaging the theatre as a performance art a cultural institution and a fact of American social and political life the History recognizes changing styles of presentation and performance and addresses the economic context that conditions the drama presented The History approaches its subject with a full awareness of relevant developments in literary criticism cultural analysis and performance theory At the same time it is designed to be an accessible challenging narrative Volume One deals with the colonial inception of American theatre through the post Civil War period the European antecedents the New World influences of the French and Spanish colonists and the development of uniquely American traditions in tandem with the emergence of national identity      Showboats, the History of an American Institution, by Philip Graham Philip Graham, 1951      **The A to Z of**

**American Theater** James Fisher, Felicia Hardison Londré, 2009-09-02 The 50 year period from 1880 to 1929 is the richest era for theater in American history certainly in the great number of plays produced and artists who contributed significantly but also in the centrality of theater in the lives of Americans As the impact of European modernism began to gradually seep into American theater during the 1880s and quite importantly in the 1890s more traditional forms of theater gave way to futurism symbolism surrealism and expressionism American playwrights like Eugene O'Neill George Kelly Elmer Rice Philip Barry and George S Kaufman ushered in the Golden Age of American drama The A to Z of American Theater Modernism focuses on legitimate drama both as influenced by European modernism and as impacted by the popular entertainment that also enlivened the era This is accomplished through a chronology an introductory essay a bibliography and hundreds of cross referenced entries on plays music playwrights great performers like Maude Adams Otis Skinner Julia Marlowe and E H Sothorn producers like David Belasco Daniel Frohman and Florenz Ziegfeld critics architects designers and costumes

Historical Dictionary of American Theater James Fisher, Felicia Hardison Londré, 2017-11-22 This book covers the history of theater as well as the literature of America from 1880 1930 The years covered by this volume features the rise of the popular stage in America from the years following the end of the Civil War to the Golden Age of Broadway with an emphasis on its practitioners including such diverse figures as William Gillette Mrs Fiske George M Cohan Maude Adams David Belasco George Abbott Clyde Fitch Eugene O'Neill Texas Guinan Robert Edmond Jones Jeanne Eagels Susan Glaspell The Adlers and the Barrymores Tallulah Bankhead Philip Barry Maxwell Anderson Mae West Elmer Rice Laurette Taylor Eva Le Gallienne and a score of others Entries abound on plays of all kinds from melodrama to the newly embraced realistic style ethnic works Irish Yiddish etc and such diverse forms as vaudeville circus minstrel shows temperance plays etc This second edition of Historical Dictionary of American Theater Modernism covers the history of modernist American Theatre through a

chronology an introductory essay and an extensive bibliography The dictionary section has over 2 000 cross referenced entries on actors and actresses directors playwrights producers genres notable plays and theatres This book is an excellent access point for students researchers and anyone wanting to know more about the American Theater in its greatest era

*Martha Hill and the Making of American Dance* Janet Mansfield Soares, 2009-07-21 A lively and intimate portrait of an unsung heroine in American dance Martha Hill 1900 1995 was one of the most influential figures of twentieth century American dance Her vision and leadership helped to establish dance as a serious area of study at the university level and solidify its position as a legitimate art form Setting Hill s story in the context of American postwar culture and women s changing status this riveting biography shows us how Hill led her colleagues in the development of American contemporary dance from the Kellogg School of Physical Education to Bennington College and the American Dance Festival to the Juilliard School at Lincoln Center She created pivotal opportunities for Martha Graham Doris Humphrey Charles Weidman Hanya Holm Jos Lim n Merce Cunningham and many others The book provides an intimate look at the struggles and achievements of a woman dedicated to taking dance out of the college gymnasium and into the theatre drawing on primary sources that were previously unavailable It is lavishly illustrated with period photographs **America's Longest Run** Andrew

Davis, 2010-01-01 America s Longest Run A History of the Walnut Street Theatre traces the history of America s oldest theater The Philadelphia landmark has been at or near the center of theatrical activity since it opened as a circus on February 2 1809 This book documents the players and productions that appeared at this venerable house and the challenges the Walnut has faced from economic crises changing tastes technological advances and competition from new media The Walnut s history is a classic American success story Built in the early years of the nineteenth century the Walnut responded to the ever changing tastes and desires of the theatergoing public Originally operated as a stock company the Walnut has offered up every conceivable form of entertainment pageantry and spectacle opera melodrama musical theater and Shakespeare It escaped the wrecking ball during the Depression by operating as a burlesque house a combination film and vaudeville house and a Yiddish theater before becoming the Philadelphia headquarters for the Federal Theatre Project Because Philadelphia is located so close to New York City the Walnut has served as a tryout house for many Broadway bound shows including A Streetcar Named Desire The Diary of Anne Frank and A Raisin in the Sun Today the Walnut operates as a nonprofit performing arts center It is one of the most successful producing theaters in the country with more than 350 000 attending performances each year Yankee Doodle Dandy Elizabeth T. Craft, 2024 Playwright composer actor director and

producer George M Cohan looms large in musical theater legend Remembered today for classic tunes like You re a Grand Old Flag he has been called the father of musical comedy In *Yankee Doodle Dandy* author Elizabeth T Craft situates Cohan as a central figure of his day Examining his multifaceted contributions and the various sociocultural identities he came to embody Craft shows how Cohan and his works indelibly shaped the American cultural landscape Informative and engaging this book

offers rich reading for Broadway musical aficionados as well as scholars of musical theater and American cultural history

Shantyboats and Roustabouts Gregg Andrews, 2022-12-07 Winner of the James V Swift Medal for Excellence in Maritime Literature Winner of the Missouri History Book Award Winner of the John Lyman Book Award Winner of the Hamlin Garland Prize in Popular History Shantyboat dwellers and steamboat roustabouts formed an organic part of the cultural landscape of the Mississippi River bottoms during the rise of industrial America and the twilight of steamboat packets from 1875 to 1930 Nevertheless both groups remain understudied by scholars of the era Most of what we know about these laborers on the river comes not from the work of historians but from travel accounts novelists songwriters and early film producers As a result images of these men and women are laden with nostalgia and minstrelsy Gregg Andrews's Shantyboats and Roustabouts uses the waterfront squatter settlements and Black entertainment district near the levee in St Louis as a window into the world of the river poor in the Mississippi Valley exploring their daily struggles and experiences and vividly describing people heretofore obscured by classist and racist caricatures

Cajun Breakdown Ryan A. Brasseaux, 2009-06-04 In 1946 Harry Choates a Cajun fiddle virtuoso changed the course of American musical history when his recording of the so called Cajun national anthem Jole Blon reached number four on the national Billboard charts Cajun music became part of the American consciousness for the first time thanks to the unprecedented success of this issue as the French tune crossed cultural ethnic racial and socio economic boundaries Country music stars Moon Mullican Roy Acuff Bob Wills and Hank Snow rushed into the studio to record their own interpretations of the waltz followed years later by Waylon Jennings and Bruce Springsteen The cross cultural musical legacy of this plaintive waltz also paved the way for Hank Williams Sr's Cajun influenced hit *Jambalaya* Choates Jole Blon represents the culmination of a centuries old dialogue between the Cajun community and the rest of America Joining into this dialogue is the most thoroughly researched and broadly conceived history of Cajun music yet published Cajun Breakdown Furthermore the book examines the social and cultural roots of Cajun music's development through 1950 by raising broad questions about the ethnic experience in America and nature of indigenous American music Since its inception the Cajun community constantly refashioned influences from the American musical landscape despite the pressures of marginalization denigration and poverty European and North American French songs minstrel tunes blues jazz hillbilly Tin Pan Alley melodies and western swing all became part of the Cajun musical equation The idiom's synthetic nature suggests an extensive and intensive dialogue with popular culture extinguishing the myth that Cajuns were an isolated folk group astray in the American South Ryan Andre Brasseaux's work constitutes a bold and innovative exploration of a forgotten chapter in America's musical odyssey

**Edna Ferber's Hollywood** J. E. Smyth, 2010 Edna Ferber's *Hollywood* reveals one of the most influential artistic relationships of the twentieth century the four decade partnership between historical novelist Edna Ferber and the Hollywood studios Ferber was one of America's most controversial popular historians a writer whose uniquely feminist multiracial view of the national past deliberately

clashed with traditional narratives of white masculine power Hollywood paid premium sums to adapt her novels creating some of the most memorable films of the studio era among them *Show Boat* *Cimarron* and *Giant* Her historical fiction resonated with Hollywood's interest in prestigious historical filmmaking aimed principally but not exclusively at female audiences In *Edna Ferber's Hollywood* J E Smyth explores the research writing marketing reception and production histories of Hollywood's Ferber franchise Smyth tracks Ferber's working relationships with Samuel Goldwyn Leland Hayward George Stevens and James Dean her landmark contract negotiations with Warner Bros and the controversies surrounding *Giant*'s critique of Jim Crow Texas But *Edna Ferber's Hollywood* is also the study of the historical vision of an American outsider a woman a Jew a novelist with few literary pretensions an unashamed middlebrow who challenged the prescribed boundaries among gender race history and fiction In a masterful film and literary history Smyth explores how Ferber's work helped shape Hollywood's attitude toward the American past

**Showboats** Philip Graham, 2014-01-30 This book is a delightful and authoritative record of America's showboats from the first one launched in 1831 to the last ultimately tied up at a St Louis dock It is also a record of the men and women who built and loved these floating theaters of those who performed on their stages and of the thousands who sat in their auditoriums And lastly it is a record of a genuine folk institution as American as catfish which for more than a century did much to relieve the social and cultural starvation of our vast river frontier For these showboats brought their rich cargoes of entertainment genuine laughter a glimpse of other worlds a respite from the grinding hardship of the present emotional relaxation to valley farmers isolated factory workers and miners and backwoodsmen who otherwise would have lacked all such opportunities To the more privileged the showboats brought pleasant reminder of a half forgotten culture They penetrated regions where churches and school had not gone and where land theaters were for generations to be impossible Like circuit preachers they carried their message to the outer fringes of American civilization In spite of many faults it was a good message The frontier had created this institution to fill a genuine need and it lasted only until other and better means of civilizing these regions could reach them good roads automobiles motion pictures schools churches newspapers and theaters But although the showboats have passed into history they have left a rich legacy As long as the Mississippi flows into the Gulf their story will fire the imagination of Americans Showboating has become so legendary that few Americans know what this unique institution was really like In *Showboats* at long last the true story emerges It differs in many important respects from the motion picture and fictional versions to which Americans are accustomed but it is not a whit the less glamorous Philip Graham has told his story with imagination genuine insight and complete devotion to facts No one who is interested in America's past should fail to read it

"It was Play Or Starve" John Hanners, 1993 Unearths the personalities and experiences of touring and itinerant popular entertainers in 19th century America Drawing on both primary and secondary sources describes life and work on the showboats among the small towns and in the big cities and the financial difficulties the physical dangers the social prejudices and cultural barriers No index

Paper edition unseen 15 95 Annotation copyright by Book News Inc Portland OR      **Local Glories** Ann Satterthwaite,2016  
 14 Symbols of Pride Part Four Born Again Revived Opera Houses and Their Communities 15 The Phoenix Rises 16 Successes  
 17 Engines for Regeneration 18 Like Family 19 Connecting Again Afterword Appendix A Listing of Extant Opera Houses by  
 State Notes Bibliography Index      **Theaters** Andrew Craig Morrison,2006 The latest title in the Norton Library of Congress  
 Visual Sourcebooks series Theaters offers a richly illustrated history of a revered cultural artifact and a technological  
 challenge following its progression from the eighteenth century opera house to the modern movie multiplex This visual  
 sourcebook traces the development of its colorful and varied forms as they developed in early America on the western  
 frontier and in cities from coast to coast The first comprehensive study of American theaters it illustrates their wide range  
 from raucous music halls to vaudeville from circus to grand opera from World s Fair to Coney island from nickelodeon to  
 glorious picture palace Also featured are theaters for burlesque theaters afloat military theaters Shakespearean theaters  
 summer theaters theaters and African Americans and arenas when a stage just won t do enlivened by a cast of entrepreneurs  
 and showmen who were the movers and shakers of our theatrical heritage CD ROM included screen resolution scans in easy  
 to use TIFF format for Mac and PC      *Women on Southern Stages, 1800-1865* Robin O. Warren,2016-10-24 Women played  
 an integral role in the theater of the Antebellum and Civil War South Yet their contributions have largely been overlooked by  
 history Southern actresses were important public figures who helped mold gender identity through their theatrical  
 performances Although cast in parts written by men they subverted the norms of femininity in their public personas and in  
 their personal lives Educated and often wealthy but never accepted by the landed elite women distinguished themselves by  
 carving out an in between class status and many proved to be sophisticated entrepreneurs Southern actresses also helped  
 shape racial perceptions and regional politics as the South entered the Civil War      *Southern Fiddlers and Fiddle Contests*  
 Chris Goertzen,2009-12-16 Southern Fiddlers and Fiddle Contests explores the phenomenon of American fiddle contests  
 which now have replaced dances as the main public event where American fiddlers get together Chris Goertzen studies this  
 change and what it means for audiences musicians traditions and the future of southern fiddle music Goertzen traces fiddling  
 and fiddle contests from mid eighteenth century Scotland to the modern United States He takes the reader on journeys to the  
 important large contests such as those in Hallettsville Texas Galax Virginia Weiser Idaho and to smaller ones including his  
 favorite in Athens Alabama He reveals what happens on stage and during such off stage activities as camping jamming and  
 socializing which many fiddlers consider much more important than the competition Through multiple interviews Goertzen  
 also reveals the fiddlers lives as told in their own words The reader learns how and in what environments these fiddlers  
 started playing where they perform today how they teach what they think of contests and what values they believe fiddling  
 supports Southern Fiddlers and Fiddle Contests shows how such contests have become living embodiments of American  
 nostalgia      Waiting for Elijah Gari-Anne Patzwald,2002 The church originated in the itinerant ministry of a Civil War

veteran named L T Nichols whose controversial preaching led to his being shot and wounded Originally known as the Christian Brethren Nichols and his followers relocated from Oregon to the Midwest in 1883 and some years later embarked on an evangelistic ministry that entailed traveling up and down the Mississippi River system on a large steamboat In 1904 the group moved to its present home of Rochester New York from which its missionaries traveled throughout the United States and Canada They took the name Megiddo from a strategically located city in ancient Israel which to them signified a place where soldiers of God gathered to renew their strength and courage

**BOOK JACKET**

**America's Music, from the Pilgrims to the Present** Gilbert Chase,1992 A history of American music its diversity and the cultural influences that helped it develop

**Steamboats and the Rise of the Cotton Kingdom** Robert H. Gudmestad,2011-10-24 In Steamboats and the Rise of the Cotton Kingdom Robert Gudmestad offers new insights into the remarkable and significant history of transportation and commerce in the antebellum South He examines the wide ranging influence of steamboats on the Southern economy From carrying cash crops to market to contributing to slave productivity increasing the flexibility of labor and connecting southerners to overlapping orbits of regional national and international markets steamboats not only benefitted slaveholders and northern industries but also affected cotton production



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