



Performing — the — American Frontier

1870–1906

ROGER A. HALL

Performing The American Frontier 1870 1906

Jeffrey H. Richards



Performing The American Frontier 1870 1906:

Performing the American Frontier, 1870-1906 Roger A. Hall, 2006 **Puccini's La fanciulla del West and American Musical Identity** Kathryn Fenton, 2019-08-30 On 10 December 1910 Giacomo Puccini's seventh opera *La fanciulla del West* had its premiere before a sold out audience at New York City's Metropolitan Opera House. The performance was the Metropolitan Opera Company's first world premiere by any composer. By all accounts the premiere was an unambiguous success and the event itself recognized as a major moment in New York cultural history. The initial public opinion matched Puccini's own evaluation of his opera. He called it the best he had ever written and expected it to become as popular as *La Bohème*. Yet the music reviews tell a different story. Marked by ambivalence, the reviews expose the New York City critics' struggle to reconcile the opera they expected to see with the one they actually saw, and the opera itself became embroiled in controversy over the essence of musical Americanness and the nativist perception that a uniquely American national opera tradition continued to elude both American and foreign born opera composers. This book seeks to account for the differences between Puccini's own assessments of the opera and those of its first audience. Offering transcriptions of the central reviews and of letters unavailable elsewhere, the book provides a historically informed understanding of *La fanciulla del West* and the reception of this European work as it intersected with both opera production and consumption in the United States and with the process of American musical identity formation during the very period that Americans actively sought to eradicate European cultural influences. As such, it offers a window into the development of nativism and cosmopolitan nationalism in New York City's musical life during the first decade of the twentieth century. *David Mamet and American Macho* Arthur Holmberg, 2012-02-02 What does it mean to be an American man? Holmberg demonstrates how David Mamet's plays explore complex issues of masculinity. **Theatre Symposium, Vol. 20: Gods and Groundlings** Edward Bert Wallace, 2012-09-17 The audience is an integral part of performance and is in fact what separates a rehearsal from a performance. The relationship between performers and the audience has evolved over time, which is one of the subjects addressed along with the changing disposition of the audience itself and a number of other topics in *Gods and Groundlings*, volume 20 of the annual journal *Theatre Symposium*. The essays in this volume discuss spectatorship in historical context, the role of the audience in the digital age, the early modern English transvestite theatre, Annie Oakley, and the disruption of Victorian audiences and historical attempts to create ideal audiences. Edited by E. Bert Wallace, this latest publication from the largest regional theatre organization in the United States collects the most current scholarship on theatre history and theory. Contributors: To Volume 20 Susan Bennett, Jane Barnette, Becky Becker, Lisa Berndt, Evan Bridenstine, Michael Jaros, Robert I. Lublin, Paulette Marty. **Encyclopedia of Women in Today's World** Mary Zeiss Stange, Carol K. Oyster, Jane E. Sloan, 2011-02-23 This work includes 1000 entries covering the spectrum of defining women in the contemporary world. **Expressionism and Modernism in the American Theatre** Julia A. Walker, 2005-06-30

Although often dismissed as a minor offshoot of the better known German movement expressionism on the American stage represents a critical phase in the development of American dramatic modernism. Situating expressionism within the context of early twentieth century American culture Walker demonstrates how playwrights who wrote in this mode were responding both to new communications technologies and to the perceived threat they posed to the embodied act of meaning. At a time when mute bodies gesticulated on the silver screen ghostly voices emanated from tin horns and inked words stamped out the personality of the hand that composed them expressionist playwrights began to represent these new cultural experiences by disarticulating the theatrical languages of bodies voices and words. In doing so they not only innovated a new dramatic form but redefined playwriting from a theatrical craft to a literary art form heralding the birth of American dramatic modernism.

Princeton Alumni Weekly Author, 2001 *The Facts on File Companion to American Drama* Jackson R. Bryer, Mary C. Hartig, 2010 Features a comprehensive guide to American dramatic literature from its origins in the early days of the nation to the groundbreaking works of today's best writers *Drama, Theatre, and Identity in the American New Republic* Jeffrey H. Richards, 2005-10-27 Drama Theatre and Identity in the American New Republic investigates the way in which theatre both reflects and shapes the question of identity in post revolutionary American culture. In this 2005 book Richards examines a variety of phenomena connected to the stage including closet Revolutionary political plays British drama on American boards American authored stage plays and poetry and fiction by early Republican writers. American theatre is viewed by Richards as a transatlantic hybrid in which British theatrical traditions in writing and acting provide material and templates by which Americans see and express themselves and their relationship to others. Through intensive analyses of plays both inside and outside of the early American canon this book confronts matters of political ethnic and cultural identity by moving from play text to theatrical context and from historical event to audience demography *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 *A World of Popular Entertainments* Gillian Arrighi, Victor Emeljanow, 2012-03-15 This groundbreaking volume of critical essays about popular entertainments brings together the work of eighteen established emerging and independent scholars with backgrounds in Archives Theatre and Performance Music and Historical Studies currently working across five continents The first of its kind to examine popular entertainments from a global and multi disciplinary perspective this collection examines a broad cross section of historical and contemporary popular entertainment forms from Australia England Japan North America and South Africa and considers their social cultural and political significance Despite the vibrant complex and ubiquitous nature of popular entertainments the field has suffered from a lack of sustained academic attention Nevertheless popular entertainments have a global reach and a transnational significance at odds with the fact that the meaning and definition of both popular and entertainment remain widely contested Since the late nineteenth century class based prejudices in Western culture have championed the superiority of art and literature over the dubious and fleeting pleasures of entertainment Similarly the term popular has carried pejorative connotations indicating something common and outside the conventional and highbrow productions of the purpose built theatre house or concert hall Irrespective of whether popular is code for a cultural product with a folk origin or a term indicating the mass appeal of a cultural product this volume's re assessment of popular entertainments from a global perspective is timely The performance research embodied in this volume was first discussed at *A World of Popular Entertainments International Conference* University of Newcastle Australia 2009 in response to a multi disciplinary call for scholars to explore a variety of topics relevant to the study of popular entertainments **Early American Theatre from the Revolution to Thomas Jefferson** Heather S. Nathans, 2003-07-17 This 2003 book examines the growth and influence of the theatre in the development of the young American Republic *Made-Up Asians* Esther Kim Lee, 2022-07-11 Why and how Asian characters have been represented by non Asian actors on stage and screen **The Genesis of Mass Culture** J. Springhall, 2008-04-14 A thorough survey of the origins and development of the major distinct American commercial entertainments that emerged between over the course of the 19th century and into the 20th including P T Barnum's American Museum freak show and circus as well as blackface minstrelry Buffalo Bill's Wild West Show and vaudeville *Redrawing the Western* William Grady, 2024 As the Western began to flourish in literature it also began to appear in illustrations and early comic strips of the late 19th and early 20th centuries William Grady charts the history of the genre in comic strips and books from its origins in this period through its mid century heyday to its gradual decline in the 60s and 70s ending with a brief look at the current afterlife of Western comics over the last few decades In doing so he also

argues for the importance of comics in the development of the Western alongside both literature and film television He explains how the mythic historical settings of Western comics allowed the young readers at whom they were aimed to explore different aspects of their contemporary society wrestle with taboo topics and envision different futures for the US Grady begins by exploring the origins of the Western genre in the late 19th century and shows the importance of illustrated narratives and cartoons in helping readers visualize the West thus establishing much of its iconic imagery of frontier life including racist stereotypes of Indigenous Peoples He moves forward in time to show how the West became mythologized and fantastic elements were introduced into the real landscape in comic strips such as Gasoline Alley and Krazy Kat until the Great Depression where strips emphasized the escapist adventures of the West in Red Ryder Lone Ranger and others The postwar Western spread into comic books and was used alternately as positive and negative commentaries on the Cold War and America's place in the world but in the era of Vietnam and Watergate Western comics portrayed darker reflections of American culture and history and eventually more or less died out Despite the genre's apparent demise Grady ends by examining its ongoing influence over the last decades as its tropes are used to interrogate and subvert the idea of the mythic West and explore diverse perspectives on the genre

Frontiers of Boyhood Martin Woodside, 2020-02-27 When Horace Greeley published his famous imperative Go West young man and grow up with the country the frontier was already synonymous with a distinctive type of idealized American masculinity But Greeley's exhortation also captured popular sentiment surrounding changing ideas of American boyhood for many educators politicians and parents raising boys right seemed a pivotal step in securing the growing nation's future This book revisits these narratives of American boyhood and frontier mythology to show how they worked against and through one another and how this interaction shaped ideas about national character identity and progress The intersection of ideas about boyhood and the frontier while complex and multifaceted was dominated by one arresting notion in the space of the West boys would grow into men and the fledgling nation would expand to fulfill its promise Frontiers of Boyhood explores this myth and its implications and ramifications through western history childhood studies and a rich cultural archive Detailing surprising intersections between American frontier mythology and historical notions of child development the book offers a new perspective on William Buffalo Bill Cody's influence on children and childhood on the phenomenon of American Boy Books the agency of child performers differentiated by race and gender in Wild West exhibitions and the cultural work of boys play as witnessed in scouting organizations and the deployment of mass produced toys These mutually reinforcing and complicating strands traced through a wide range of cultural modes from social and scientific theorizing to mass entertainment lead to a new understanding of how changing American ideas about boyhood and the western frontier have worked together to produce compelling stories about the nation's past and its imagined future

Performing American Identity in Anti-Mormon Melodrama, *American Western* Stephen McVeigh, 2007-02-14 This wide ranging book illuminates the importance of the

Western in American history It explores the interconnections between the Western in both literature and film and the United States in the 20th century Structured chronologically the book traces the evolution of the Western as a uniquely American form The author argues that America's frontier past was quickly transformed into a set of symbols and myths an American meta narrative that came to underpin much of the American century He details how and why this process occurred the form and function of Western myths and symbols the evolution of this mythology and its subversions and reconstructions throughout 20th century American history The book engages with the full range of historical literary and cinematic perspectives and texts from the founding Western histories of Theodore Roosevelt and Frederick Jackson Turner to the New Western history of Patricia Nelson Limerick and Richard White

Buffalo Bill on Stage Sandra K. Sagala, 2010-06-04

Between 1872 and 1886 before he achieved acclaim for his Wild West show Buffalo Bill led a troupe of traveling actors known as a Combination across the country performing in frontier melodramas Biographies of William Frederick Cody rarely address these fourteen rather obscure years when Cody honed the skills that would make him the world renowned entertainer as he is now remembered In this revision of her earlier book Buffalo Bill Actor Sandra Sagala chronicles the decade and a half of Cody's life as he crisscrossed the country entertaining millions She analyzes how the lessons he learned during those theatrical years helped shape his Wild West program as well as Cody the performer

Theatre, Society and the Nation S. E. Wilmer, 2002-09-23

Theatre has often served as a touchstone for moments of political change or national definition and as a way of exploring cultural and ethnic identity In this book Steve Wilmer selects key historical moments in American history and examines how the theatre in formal and informal settings responded to these events The book moves from the Colonial fight for independence through Native American struggles the Socialist Worker play the Civil Rights Movement and up to works of the last decade including Tony Kushner's Angels in America In addition to examining theatrical events and play texts Wilmer also considers audience reception and critical response

The Enigmatic Realm of **Performing The American Frontier 1870 1906**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Performing The American Frontier 1870 1906** a literary masterpiece penned by way of a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of people who partake in its reading experience.

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