



**FOOTLIGHTS
ON THE
PRAIRIE**

Footlights On The Prairie

Dorothy Chansky



Footlights On The Prairie:

Footlights Rita Weiman, 1922 **Footlights in the Foothills** Edwina Portelle Romero, 2011 Romero provides an overview of the amateur theatrical companies the players the plays and the venues in addition to stories of the social ties formed by the people who offered their talents and bared their egos to audiences in Las Vegas one of the hottest towns in the country between 1871 and 1899 **The Entertainer** Margaret Talbot, 2013-11-05 Using the life and career of her father an early Hollywood actor New Yorker writer Margaret Talbot tells the thrilling story of the rise of popular culture through a transfixing personal lens The arc of Lyle Talbot's career is in fact the story of American entertainment Born in 1902 Lyle left his home in small town Nebraska in 1918 to join a traveling carnival From there he became a magician's assistant an actor in a traveling theater troupe a romantic lead in early talkies then an actor in major Warner Bros pictures with stars such as Humphrey Bogart and Carole Lombard then an actor in cult B movies and finally a part of the advent of television with regular roles on *The Adventures of Ozzie and Harriet* and *Leave It to Beaver* Ultimately his career spanned the entire trajectory of the industry In her captivating impeccably researched narrative a charmed combination of Hollywood history social history and family memoir Margaret Talbot conjures warmth and nostalgia for those earlier eras of 10s and 20s small town America 30s and 40s Hollywood She transports us to an alluring time simpler but also exciting and illustrates the changing face of her father's America all while telling the story of mass entertainment across the first half of the twentieth century *The Rulers of the Mediterranean* Richard Harding Davis, 2022-08-01 DigiCat Publishing presents to you this special edition of *The Rulers of the Mediterranean* by Richard Harding Davis DigiCat Publishing considers every written word to be a legacy of humankind Every DigiCat book has been carefully reproduced for republishing in a new modern format The books are available in print as well as ebooks DigiCat hopes you will treat this work with the acknowledgment and passion it deserves as a classic of world literature *The History of the Haverstock Tent Show* Robert Lee Wyatt, 1997 Although rural America supported more than seven hundred tent repertoire groups during the first half of the twentieth century little is known about the many players and companies that strolled the land to bring live entertainment to small towns Thus Robert Lee Wyatt's chronicle of a pioneer dramatic tent repertoire company is more than just a fascinating story it is also a particularly significant piece of American theater history Founded in Roosevelt Oklahoma in 1911 by Harvey Haver and Carlotta Lotta Haverstock the Haverstock Tent Show proved to be one of the most enduring of these tent theater companies and of family enterprises Rolland Haverstock the founders son played leading man roles for thirty of the company's forty three years and Rolland's wife Peggy who joined the company in 1933 toured with the group until it dissolved in 1954 As Wyatt reports the life and work of this remarkable family of thespians the schedule sounds grueling at least one new town every week with a different three act play for each night they worked a town but apparently the Haverstocks and the actors who traveled with them loved their work And they thoroughly enjoyed meeting new people in the towns along the route

through rural Oklahoma Texas Missouri Arkansas and Illinois Unlike many such companies the Haverstocks made a point of fitting into the community including going to church with their audiences on Sunday mornings Wyatt was exceptionally fortunate in finding such willing and able subjects as he investigated the tent theater movement Not only did Rolland and Peggy Haverstock spend hours regaling him with tales of the family touring company but they also provided him with their own archival records Through these two veteran players Wyatt had access to family letters Haver s memoirs and diaries copies of scripts route books record books and scrapbooks and photographs some of which are included here Wyatt supplemented this material with interviews with those who had worked with the Haverstocks or who had known the company by reputation

Theatre Symposium, Vol. 17 Jay Malarcher, 2009-09-27 Outdoor drama takes many forms ancient Greek theatre open air performances of Shakespeare at summer festivals and re enactments of landmark historical events The essays gathered in Outdoor Performance Volume 17 of the annual journal Theatre Symposium address outdoor theatre s many manifestations including the historical and non traditional Among other subjects these essays explore the rise of airdomes as performance spaces in the American Midwest in the first half of the 20th century the civic religious pageants staged by certain Mormon congregations Wheels A Rolling and other railroad themed pageants first hand accounts of the innovative Hunter Hills theatre program in Tennessee the role of traditional outdoor historical drama particularly the long running performances of Paul Green s The Lost Colony and the rise of the part dance part sport part performance phenomenon parkour the improvised traversal of obstacles found in both urban and rural landscapes

Southern Masculinity Craig Thompson Friend, 2009 The follow up to the critically acclaimed collection Southern Manhood Perspectives on Masculinity in the Old South Georgia 2004 Southern Masculinity explores the contours of southern male identity from Reconstruction to the present Twelve case studies document the changing definitions of southern masculine identity as understood in conjunction with identities based on race gender age sexuality and geography After the Civil War southern men crafted notions of manhood in opposition to northern ideals of masculinity and as counterpoint to southern womanhood At the same time manliness in the South as understood by individuals and within communities retained and transformed antebellum conceptions of honor and mastery This collection examines masculinity with respect to Reconstruction the New South racism southern womanhood the Sunbelt gay rights and the rise of the Christian Right Familiar figures such as Arthur Ashe are investigated from fresh angles while other essays plumb new areas such as the womanless wedding and Cherokee masculinity

Henry L. Brunk and Brunk's Comedians Jerry L. Martin, 1984 Tent repertoire theatre as a form of popular entertainment caught on in the late 19th century had its heyday in the 1920s and was finished by the Depression and World War II gasoline rationing The author examines this rise and fall in context of an increasingly urbanized society

The Cultures of Celebrations Ray Broadus Browne, Michael T. Marsden, 1994 Such celebrations are a text which provide the four births necessary for our full development the anthropological concept of being

thrice born first into our culture then into another culture we study then back into our culture with new insights about both cultures and finally a fourth birth into freedom from the grip of the two and other societies *The Rotarian* ,1957-05

Established in 1911 The Rotarian is the official magazine of Rotary International and is circulated worldwide Each issue contains feature articles columns and departments about or of interest to Rotarians Seventeen Nobel Prize winners and 19 Pulitzer Prize winners from Mahatma Ghandi to Kurt Vonnegut Jr have written for the magazine **American Studies** Jack Salzman,American Studies Association,1986-08-29 This is an annotated bibliography of 20th century books through 1983 and is a reworking of American Studies An Annotated Bibliography of Works on the Civilization of the United States published in 1982 Seeking to provide foreign nationals with a comprehensive and authoritative list of sources of information concerning America it focuses on books that have an important cultural framework and does not include those which are primarily theoretical or methodological It is organized in 11 sections anthropology and folklore art and architecture history literature music political science popular culture psychology religion science technology medicine and sociology Each section contains a preface introducing the reader to basic bibliographic resources in that discipline and paragraph length non evaluative annotations Includes author title and subject indexes ISBN 0 521 32555 2 set 150 00 *Harper's Weekly* John Bonner,George William Curtis,Henry Mills Alden,Samuel Stillman Conant,Montgomery Schuyler,John Foord,Richard Harding Davis,Carl Schurz,Henry Loomis Nelson,John Kendrick Bangs,George Brinton McClellan Harvey,Norman Hapgood,1907

Louisiana Hayride Tracey E. W. Laird,2004-12-09 On a Saturday night in 1948 Hank Williams stepped onto the stage of the Louisiana Hayride and sang Lovesick Blues Up to that point Williams s yodeling style had been pigeon holed as hillbilly music cutting him off from the mainstream of popular music Taking a chance on this untried artist the Hayride a radio barn dance or country music variety show like the Grand Ole Opry not only launched Williams s career but went on to launch the careers of well known performers such as Jim Reeves Webb Pierce Kitty Wells Johnny Cash and Slim Whitman Broadcast from Shreveport Louisiana the local station KWKH s 50 000 watt signal reached listeners in over 28 states and lured them to packed performances of the Hayride s road show By tracing the dynamic history of the Hayride and its sponsoring station ethnomusicologist Tracey Laird reveals the critical role that this part of northwestern Louisiana played in the development of both country music and rock and roll Delving into the past of this Red River city she probes the vibrant historical cultural and social backdrop for its dynamic musical scene Sitting between the Old South and the West this one time frontier town provided an ideal setting for the cross fertilization of musical styles The scene was shaped by the region s easy mobility the presence of a legal red light district from 1903 17 and musical interchanges between blacks and whites who lived in close proximity and in nearly equal numbers The region nurtured such varied talents as Huddie Ledbetter the king of the twelve string guitar and Jimmie Davis the two term singing governor of Louisiana who penned You Are My Sunshine Against the backdrop of the colorful history of Shreveport the unique contribution of this radio barn dance is revealed Radio shaped

musical tastes and the Hayride's frontier spirit producers took risks with artists whose reputations may have been shaky or whose styles did not neatly fit musical categories both Hank Williams and Elvis Presley were rejected by the Opry before they came to Shreveport The Hayride also served as a training ground for a generation of studio sidemen and producers who steered popular music for decades after the Hayride's final broadcast While only a few years separated the Hayride appearances of Hank Williams and Elvis Presley who made his national radio debut on the show in 1954 those years encompassed seismic shifts in the tastes perceptions and self consciousness of American youth Though the Hayride is often overshadowed by the Grand Ole Opry in country music scholarship Laird balances the record and reveals how this remarkable show both documented and contributed to a powerful transformation in American popular music

Actors, Audiences, and Historic Theaters of Kentucky Marilyn Casto, 2021-12-14 Kentucky emerged as a prime site for theatrical activity in the early nineteenth century Most towns even quite small ones constructed increasingly elaborate opera houses which stood as objects of local pride and symbols of culture These theaters often hosted amateur performances providing a forum for talent and a focus for community social life As theatrical attendance rose performance halls began offering everything from drama to equestrian shows to burlesque Today many architects believe that the design of a theater should not detract from the stage or screen Marilyn Casto shows that nineteenth century Kentucky audiences however not only expected elaborate decor but considered it a delightful part of the theatergoing experience Embellished arches and painted and gilded walls and ceilings enhanced the theatricality of the performance while adding to the excitement of an evening out In *Actors Audiences and Historic Theaters of Kentucky* Casto investigates the social and architectural history of Kentucky theaters paying special attention to the actors who performed in them and the audiences who saw it all A captivating glimpse into a disappearing slice of American popular culture her work examines what people considered entertaining what they hoped to gain from theatergoing and how they chose and experienced the theaters architectural settings In the social and physical design of these theaters Casto explores nearly two centuries of the state's and nation's cultural history

Local Glories Ann Satterthwaite, 2016-02-23 By 1900 opera houses were everywhere but in the twentieth century radio and movies and later television and changing tastes made these opera houses seem obsolete Some were demolished while others languished for decades until stalwart revivers discovered them again in the 1970s By considering states with distinctly different histories principally New York Maine Nebraska Vermont and Colorado Ann Satterthwaite explores the creative social and communal roles of the thousands of opera houses that flourished in small towns across the country

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.

Composing Ourselves Dorothy Chansky, 2005. When movies replaced theater in the early twentieth century, live drama was wide open to reform. A rebellion against commercialism called the Little Theatre movement promoted the notion that theatre is a valuable form of self-expression. *Composing Ourselves* argues that the movement was a national phenomenon that resulted in lasting ideas for serious theatre that are now ordinary parts of the American cultural landscape.

Jolly Della Pringle Charles E. Lauterbach, 2015-04-30. The story of American repertory theatre actress Jolly Della Pringle (1870-1952) is an odyssey of travel, adventure, drama, romance, and many changes in fortune. Pringle was a major star to the people in the gold fields, cow towns, logging camps, military forts, and rural communities of the West and Midwest during the decades before and after the turn of the 20th century. She knew most of the famous performers of her day, including Buffalo Bill Cody, Charlie Chaplin, Fatty Arbuckle, Douglas Fairbanks, and Gloria Swanson. Before serial marriage was common in show business, the seldom single Della Pringle married and divorced five times. Here for the first time is Pringle's saga, covering her rise from a teenage hotel maid to the magnificently gowned star of her own theatrical company, her amassing of a fortune, her coast-to-coast fame, and her appearances in Mack Sennett's Keystone Kops comedies.

Julius Cahn's Official Theatrical Guide, 1897. **Girl Show** A. W. Stencell, 1999-03. A unique photo book which documents the heyday of the Girls Shows to be found at carnivals and circuses alike. Compiled from the author's collection of photographs, postcards, and illustrations featuring circus and carnival from 1900 onward, and with text describing the origins of girls shows, their European and American developments, the high point after WWII, and their ultimate demise in the face of men's magazines, strip clubs, and X-rated videos, this is a valuable insight into a cultural phenomenon which ended in the 1970s.

The Enigmatic Realm of **Footlights On The Prairie**: 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 lacking extraordinary. Within the captivating pages of **Footlights On The Prairie** 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 impact on the hearts and minds of people who partake in its reading experience.

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