



Tent Show

PT Brinkman



Tent Show:

Tent Show Donald W. Whisenhunt, 2000 Tent Show captures both the glamour the shows held for the audiences and the hard work and financial jeopardy those who performed in them faced Donald Whisenhunt whose father was one of Names s partners during part of the period covered draws on family papers letters and other original documents and interviews shedding light on the role this form of entertainment played in the communities it visited the very unglamorous business that underlay the show and the kinds of people who chose this way of life Jacket [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

The Blackface Minstrel Show in Mass Media Tim Brooks, 2019-11-29 The minstrel show occupies a complex and controversial space in the history of American popular culture Today considered a shameful relic of America s racist past it nonetheless offered many black performers of the 19th and early 20th centuries their only opportunity to succeed in a white dominated entertainment world where white performers in blackface had by the 1830s established minstrelsy as an enduringly popular national art form This book traces the often overlooked history of the modern minstrel show through the advent of 20th century mass media when stars like Al Jolson Bing Crosby and Mickey Rooney continued a long tradition of affecting black music dance and theatrical styles for mainly white audiences to its abrupt end in

the 1950s A companion two CD reissue of recordings discussed in the book is available from Archeophone Records at [www archeophone com](http://www.archeophone.com) **In Tune** Ben Wynne,2014-10-06 Born into poverty in Mississippi at the close of the nineteenth century Charley Patton and Jimmie Rodgers established themselves among the most influential musicians of their era In Tune tells the story of the parallel careers of these two pioneering recording artists one white one black who moved beyond their humble origins to change the face of American music At a time when segregation formed impassable lines of demarcation in most areas of southern life music transcended racial boundaries Jimmie Rodgers and Charley Patton drew inspiration from musical traditions on both sides of the racial divide and their songs about hard lives raising hell and the hope of better days ahead spoke to white and black audiences alike Their music reflected the era in which they lived but evoked a range of timeless human emotions As the invention of the phonograph disseminated traditional forms of music to a wider audience Jimmie Rodgers gained fame as the Father of Country Music while Patton s work eventually earned him the title King of the Delta Blues Patton and Rodgers both died young leaving behind a relatively small number of recordings Though neither remains well known to mainstream audiences the impact of their contributions echoes in the songs of today The first book to compare the careers of these two musicians In Tune is a vital addition to the history of American music **Country Music Humorists and Comedians** Loyal Jones,2008-10-08 An exhaustive reference detailing the mirth and music of country music humorists and comedians Theatre in a Tent William L. Slout,2008-08-01 A premier study of the dramatic tent show s development **Billboard** ,1942-03-14 In its 114th year Billboard remains the world s premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends

Swapping Stories Lindahl, Carl,Maida Owens,C. Renée Harvison,2009-10-20 Here are more than two hundred oral tales from some of Louisiana s finest storytellers In this comprehensive volume of great range are transcriptions of narratives in many genres from diverse voices and from all regions of the state Told in settings ranging from the front porch to the festival stage these tales proclaim the great vitality and variety of Louisiana s oral narrative traditions Given special focus are Harold Talbert Lonnie Gray Bel Abbey Ben Guin and Enola Matthews whose wealth of imagination memory and artistry demonstrates the depth as well as the breadth of the storyteller s craft For tales told in Cajun and Creole French Koasati and Spanish the editors have supplied both the original language and English translation To the volume Maida Owens has contributed an overview of Louisiana s folk culture and a survey of folklife studies of various regions of the state Car Lindahl s introduction and notes discuss the various genres and styles of storytelling common in Louisiana and link them with the worldwide are of the folktale **Billboard** ,1942-02-28 In its 114th year Billboard remains the world s premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends

Billboard ,1942-01-17 In its 114th year Billboard remains the world s premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends *Billboard* ,1942-03-28 In its 114th year Billboard remains the world s premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends Edo Kabuki in Transition Satoko Shimazaki,2016-04-26 Satoko Shimazaki revisits three centuries of kabuki theater reframing it as a key player in the formation of an early modern urban identity in Edo Japan and exploring the process that resulted in its re creation in Tokyo as a national theatrical tradition Challenging the prevailing understanding of early modern kabuki as a subversive entertainment and a threat to shogunal authority Shimazaki argues that kabuki instilled a sense of shared history in the inhabitants of Edo present day Tokyo by invoking worlds or sekai derived from earlier military tales and overlaying them onto the present She then analyzes the profound changes that took place in Edo kabuki toward the end of the early modern period which witnessed the rise of a new type of character the vengeful female ghost Shimazaki s bold reinterpretation of the history of kabuki centers on the popular ghost play Tokaido Yotsuya kaidan The Eastern Seaboard Highway Ghost Stories at Yotsuya 1825 by Tsuruya Nanboku IV Drawing not only on kabuki scripts but also on a wide range of other sources from theatrical ephemera and popular fiction to medical and religious texts she sheds light on the development of the ubiquitous trope of the vengeful female ghost and its illumination of new themes at a time when the samurai world was losing its relevance She explores in detail the process by which nineteenth century playwrights began dismantling the Edo tradition of presenting the past by abandoning their long standing reliance on the sekai She then reveals how in the 1920s a new generation of kabuki playwrights critics and scholars reinvented the form again textualizing kabuki so that it could be pressed into service as a guarantor of national identity **Journal of Venereal Disease Information** ,1950 Bluegrass Neil V. Rosenberg,2005 The twentieth anniversary paperback edition updated with a new preface Winner of the International Bluegrass Music Association Distinguished Achievement Award and of the Country Music People Critics Choice Award for Favorite Country Book of the Year Beginning with the musical cultures of the American South in the 1920s and 1930s Bluegrass A History traces the genre through its pivotal developments during the era of Bill Monroe and his Blue Grass Boys in the forties It describes early bluegrass s role in postwar country music its trials following the appearance of rock and roll its embracing by the folk music revival and the invention of bluegrass festivals in the mid sixties Neil V Rosenberg details the transformation of this genre into a self sustaining musical industry in the seventies and eighties is detailed and in a supplementary preface written especially for this new edition he surveys developments in the bluegrass world during the last twenty years Featuring an amazingly extensive bibliography discography notes and index this book is one of the most

complete and thoroughly researched books on bluegrass ever written Billboard ,1943-05-22 In its 114th year Billboard remains the world s premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends **Dictionary of Occupational Titles** ,1939 Supplement to 3d ed called Selected characteristics of occupations physical demands working conditions training time issued by Bureau of Employment Security *Jimmie Rodgers* Nolan Porterfield,2007 **Howdy!** Mary Ellen Pethel,Don Cusic,2025-10-03 Minnie Pearl became my friend in 1964 I was 18 new in town and Minnie Pearl took me under her wing She gave me good advice the how to s the how not to s the when to s and the when not to s I learned a lot from her as a woman and as a professional entertainer but above all that as a good solid human being Minnie was more than a big laugh She was a big heart and I will always love her Dolly Parton Take the backroads not the highways Minnie Pearl often said a sentiment that captures her life s winding unpredictable journey Born Sarah Ophelia Colley in 1912 she grew up in Centerville Tennessee This small town upbringing inspired her imagined hometown of Grinder s Switch During the Great Depression Sarah moved to Nashville to study theater at the Ward Belmont School After graduating she joined a touring theater company and performed throughout the Southeast It was on the road in 1936 that she met and stayed with Mattie Burden Mattie became the inspiration for Minnie Pearl s iconic persona a witty country girl known for her signature greeting and straw hat with a dangling price tag Minnie Pearl s big break came in 1940 when a friend of a WSM radio executive saw her perform and recommended her for the Grand Ole Opry Her debut marked the beginning of a career that spanned more than fifty years Garth Brooks later remarked When she walked out everybody waited for the How dee It s just two syllables one word but every time she said it it felt like it was just for you At the Opry the Queen of Country Comedy shared the spotlight with legends like Patsy Cline and Hank Williams After World War II she became a mentor and matriarch befriending a young June Carter and warming up the crowd for Johnny Cash s Opry debut in 1955 Throughout her career Cannon skillfully balanced her dual roles as Minnie and Sarah Whether at the Opry on the road or on Hee Haw Minnie remained a trusted friend to female performers like Dolly Parton Tanya Tucker and Reba McEntire As k d lang noted Minnie understood where country music needed to go and who it needed to embrace She was a visionary Rich with 155 historic photographs this definitive biography covers the many chapters of Sarah Cannon s life Drawing from archives and interviews with those who knew her Howdy The Minnie Pearl Story captures not only Cannon s enduring humor and impact but also the woman behind the laughter Dictionary of Occupational Titles United States Employment Service,1939 **Michigan Reports** Michigan. Supreme Court,1918

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