

WITH **Amusement** FOR ALL
A HISTORY OF AMERICAN POPULAR CULTURE SINCE 1830



LEROY ASHBY

With Amusement For All A History Of American Popular Culture Since 183

Holly George



With Amusement For All A History Of American Popular Culture Since 183:

With Amusement for All LeRoy Ashby, 2006-05-12 Popular culture is a central part of everyday life to many Americans. Personalities such as Elvis Presley, Oprah Winfrey, and Michael Jordan are more recognizable to many people than are most elected officials. *With Amusement for All* is the first comprehensive history of two centuries of mass entertainment in the United States, covering everything from the penny press to Playboy, the NBA to NASCAR, big band to hip hop, and other topics including film, comics, television, sports, dance, and music. Paying careful attention to matters of race, gender, class, technology, economics, and politics, LeRoy Ashby emphasizes the complex ways in which popular culture simultaneously reflects and transforms American culture, revealing that the world of entertainment constantly evolves as it tries to meet the demands of a diverse audience. Trends in popular entertainment often reveal the tensions between competing ideologies, appetites, and values in American society. For example, in the late nineteenth century, Americans embraced self-made men such as John D. Rockefeller and Andrew Carnegie; the celebrities of the day were circus tycoons P. T. Barnum and James A. Bailey, Wild West star Buffalo Bill Cody, professional baseball organizer Albert Spalding, and prizefighter John L. Sullivan. At the same time, however, several female performers challenged traditional notions of weak, frail Victorian women. Adah Isaacs Menken astonished crowds by wearing tights that made her appear nude while performing dangerous stunts on horseback, and the shows of the voluptuous burlesque group British Blondes often centered on provocative images of female sexual power and dominance. Ashby describes how history and politics frequently influence mainstream entertainment. When Native Americans, blacks, and other non-whites appeared in the nineteenth-century circuses and Wild West shows, it was often to perpetuate demeaning racial stereotypes; crowds jeered Sitting Bull at Cody's shows. By the early twentieth century, however, black minstrel acts revealed racial tensions, reinforcing stereotypes while at the same time satirizing them and mocking racist attitudes before a predominantly white audience. Decades later, Red Foxx and Richard Pryor's profane comedy routines changed American entertainment. The raw ethnic material of Pryor's short-lived television show led to a series of African American sitcoms in the 1980s that presented common American experiences from family life to college life. Mainstream entertainment has often co-opted and sanitized fringe amusements in an ongoing process of redefining the cultural center and its boundaries. Social control and respectability vied with the bold, erotic, sensational, and surprising as entrepreneurs sought to manipulate the vagaries of the market, control shifting public appetites, and capitalize on campaigns to protect public morals. Rock n Roll was one such fringe culture in the 1950s; Elvis blurred gender norms with his androgynous style and challenged conventions of public decency with his sexually charged performances. By the end of the 1960s, Bob Dylan introduced the social consciousness of folk music into the rock scene, and The Beatles embraced hippie counter culture. Don McLean's 1971 anthem "American Pie" served as an epitaph for rock's political core, which had been replaced by the spectacle of hard rock acts such as Kiss and Alice Cooper. While Rock n Roll did not lose its ability to shock in

less than three decades it became part of the established order that it had originally sought to challenge With Amusement for All provides the context to what Americans have done for fun since 1830 showing the reciprocal nature of the relationships between social political economic and cultural forces and the way in which the entertainment world has reflected refracted or reinforced the values those forces represent in America *The American Yawp* Joseph L. Locke, Ben Wright, 2019-01-22 I too am not a bit tamed I too am untranslatable I sound my barbaric yawp over the roofs of the world Walt Whitman Song of Myself Leaves of Grass The American Yawp is a free online collaboratively built American history textbook Over 300 historians joined together to create the book they wanted for their own students an accessible synthetic narrative that reflects the best of recent historical scholarship and provides a jumping off point for discussions in the U S history classroom and beyond Long before Whitman and long after Americans have sung something collectively amid the deafening roar of their many individual voices The Yawp highlights the dynamism and conflict inherent in the history of the United States while also looking for the common threads that help us make sense of the past Without losing sight of politics and power The American Yawp incorporates transnational perspectives integrates diverse voices recovers narratives of resistance and explores the complex process of cultural creation It looks for America in crowded slave cabins bustling markets congested tenements and marbled halls It navigates between maternity wards prisons streets bars and boardrooms The fully peer reviewed edition of The American Yawp will be available in two print volumes designed for the U S history survey Volume II opens in the Gilded Age before moving through the twentieth century as the country reckoned with economic crises world wars and social cultural and political upheaval at home Bringing the narrative up to the present The American Yawp enables students to ask their own questions about how the past informs the problems and opportunities we confront today **The Media and the Models of Masculinity** Mark Moss, 2012-07-10 Mark Moss's The Media and the Models of Masculinity details the impact that the mass media has upon men's sense of identity style and deportment From advertising to television shows mass consumer culture defines and identifies how men select and sort what is fashionable and acceptable Utilizing a large mine of mediated imagery men and boys construct and define how to dress act and comport themselves By engaging critical discussions on everything from fashion to domestic space to sports and beyond readers are privy to a modern and fascinating account of the diverse and dominant perceptions of and on Western masculine culture Historical tropes and models are especially important in this construction and influence and impact contemporary variations *Show Town* Holly George, 2016-10-26 Like many western boomtowns at the turn of the twentieth century Spokane Washington enjoyed a lively theatrical scene ranging from plays concerts and operas to salacious variety and vaudeville shows Yet even as Spokaneites took pride in their city's reputation as a good show town the more genteel among them worried about its Wild West atmosphere In Show Town historian Holly George correlates the clash of tastes and sensibilities among Spokane's theater patrons with a larger shift in values occurring throughout the Inland West and the nation during a period of rapid social

change George begins this multifaceted story in 1890 when two Spokane developers built the lavish Auditorium Theater as a kind of advertisement for the young city. The new venue catered to a class of people made wealthy by speculation railroads and mining. Yet the refined entertainment the Auditorium offered conflicted with the rollicking shows that played in the town's variety theaters designed to draw in the migratory workers primarily single men who provided labor for the same industries that made the fortunes of Spokane's elite. As well to do Spokaneites attempted to clamp down on the variety theaters' performances at even the city's more respectable legitimate playhouses began to reflect a movement away from Victorian sensibilities to a more modern desire for self fulfillment particularly among women. Theaters joined the debate over modern femininity by presenting plays on issues ranging from woman's suffrage to shifting marital expectations. At the same time national theater monopolies transmitted to the people of Spokane new styles and tastes that mirrored larger cultural trends. Lucidly written and meticulously researched *Show Town* is a groundbreaking work of cultural history. By examining one city's theatrical scene in all its complex dimensions this book expands our understanding of the forces that shaped the urban American West.

The Routledge Handbook of Reenactment Studies Vanessa Agnew, Jonathan Lamb, Julianne Tomann, 2019-10-22 The Routledge Handbook of Reenactment Studies provides the first overview of significant concepts within reenactment studies. The volume includes a co-authored critical introduction and a comprehensive compilation of key term entries contributed by leading reenactment scholars from Europe, North America, and Australia. Well into the future this wide-ranging reference work will inform and shape the thinking of researchers, teachers, and students of history and heritage and memory studies as well as cultural studies, film, theater, and performance studies, dance, art, history, museum studies, literary criticism, musicology, and anthropology.

Vic and Sade on the Radio John T. Hetherington, 2014-04-30 Vic and Sade, an often absurd situation comedy written by the prolific Paul Rhymer, aired on America's radios from 1932 to 1944 with short-lived revivals afterward. The title characters, known as radio's home folks, were a married couple exploring the comedic side of ordinary life along with their adopted son and an eccentric uncle. This book examines the program's depiction of many aspects of American culture, leisure activities, community groups, education, films, in light of the critiques put forward by the era's critics such as William Orton. Vic and Sade offered its own subtle cultural critique that reflected how ordinary people experienced mass culture of the time.

The Wonders John Woolf, 2019 The untold story of the Victorian freak show and circus and the remarkable cast of characters who performed in them.

Cultures of Militarism Roger Possner, 2008

The Register of the Kentucky Historical Society Kentucky Historical Society, 2007

Bibliographic Index, 2010

Whispering the Secrets of Language: An Emotional Journey through **With Amusement For All A History Of American Popular Culture Since 183**

In a digitally-driven earth wherever displays reign supreme and immediate communication drowns out the subtleties of language, the profound techniques and mental subtleties hidden within phrases often get unheard. Yet, situated within the pages of **With Amusement For All A History Of American Popular Culture Since 183** a charming literary treasure pulsating with raw emotions, lies an exceptional quest waiting to be undertaken. Composed by a skilled wordsmith, this marvelous opus attracts readers on an introspective journey, lightly unraveling the veiled truths and profound influence resonating within the very material of each and every word. Within the psychological depths of the poignant review, we shall embark upon a sincere exploration of the book's core themes, dissect its interesting publishing style, and fail to the powerful resonance it evokes deep within the recesses of readers' hearts.

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