

Highbrows Hillbillies And Hellfire Public Entertainment In Atlanta 1880 1930

Rand Dotson

Highbrows, Hillbillies & Hellfire Steve Goodson,2002 While the general populace hungered for novelty and diversion, middle-class Atlantans, white and black, saw entertainment as a source of - or threat to - status and respectability. Goodson traces the roots of this tension to the city's rapid and problematic growth, its uncomfortably diverse population, and its multiplying ties to national markets. At the same time he portrays some lively individuals who shaped Atlanta's entertainment scene. Among them are impresario Laurent DeGive, tightrope walker Professor Leon, patent-medicine salesman Yellowstone Kit, country music great Fiddlin' John Carson, and blues legends Bessie Smith and Blind Willie McTell.

Highbrows, Hillbillies, and Hellfire Steve Goodson,2007-05-01 From the end of Reconstruction to the eve of the Great Depression, Atlanta was the New South's Gate City. Steve Goodson's social and cultural history looks at the variety of public amusements available to Atlantans of the day, including theater, vaudeville, dime museums, movies, radio, and classical, blues, and country music. Revealed in the ways its people embraced or condemned everything from burlesque to opera is an Atlanta unsure of its identity and acutely sensitive of its image in the eyes of the nation. While the general populace hungered for novelty and diversion, middle-class Atlantans, white and black, saw entertainment as a source of--or threat to--status and respectability. Goodson traces the roots of this tension to the city's rapid and problematic growth, its uncomfortably diverse population, and its multiplying ties to national markets. At the same time he portrays some lively individuals who shaped Atlanta's entertainment scene. Among them are impresario Laurent DeGive, tightrope walker Professor Leon, patent-medicine salesman Yellowstone Kit, country music great Fiddlin' John Carson, and blues legends Bessie Smith and Blind Willie McTell. Goodson also brings alive the atmosphere of such venues as DeGive's resplendent Grand Opera House, George Johnson's tacky Museum of Living Wonders, the pioneering Trocadero vaudeville house, and the notorious 81 Theater on Decatur Street, an avenue whose decadent promise rivaled that of Beale in Memphis and Bourbon in New Orleans. Milestone trends and events are also showcased: performances of the play Uncle Tom's Cabin and showings of the film Birth of a Nation, visits by the Metropolitan Opera Company, the debate over Sunday entertainment, the beginning of broadcasts by The Voice of the South--radio station WSB--and the rise of Atlanta as the earliest capital of country and blues recording.

Accepted historical views of public entertainment in America suggest that ethnicity and class would be the most pronounced forces shaping this aspect of Atlanta's popular culture. Goodson finds, however, that race and evangelical Christianity also heavily influenced the circumstances in which Atlantans went about their fun. With implications for the entire urban South, this is an engaging look at how and why its major city once grasped at sophistication and progress with one hand while pushing it away with the other.

Music and the Making of a New South Gavin James Campbell, 2004 Examining the period of 1890 to 1925, Campbell focuses on three popular musical institutions: the New York Metropolitan Opera (which visited Atlanta each year), the Colored Music Festival, and the Georgia Old-Time Fiddlers' Convention. He shows how attempts to inscribe music with a single, public, fixed meaning were connected to much larger struggles over the distribution of social, political, cultural, and economic power. Attitudes about music extended beyond the concert hall to simultaneously enrich and impoverish both the region and the nation that these New Southerners struggled to create.

Prohibition in Atlanta: Ron Smith & Mary O. Boyle, 2015 After the Civil War, state and national Prohibition galvanized in Atlanta the issues of classism, racism and anti-immigrant sentiment. While many consider flappers and gangsters the iconic images of the era, in reality, it was marked with temperance zealotry, blind tigers and white lightning. Georgia's protracted and intense battle changed the industrial and social landscapes of its capital city and unleashed a flood of illegal liquor that continually flowed in the wettest city in the South. Moonshine was the toast of the town from mill houses to the state capitol. The state eventually repealed prohibition, but the social, moral and legal repercussions still linger seventy years later. Join authors Ron Smith and Mary O. Boyle as they recount the colorful history of Atlanta's struggle to freely enjoy a drink.

The Culture of Property LeeAnn Lands, 2011-08-15 This history of the idea of "neighborhood" in a major American city examines the transition of Atlanta, Georgia, from a place little concerned with residential segregation, tasteful surroundings, and property control to one marked by extreme concentrations of poverty and racial and class exclusion. Using Atlanta as a lens to view the wider nation, LeeAnn Lands shows how assumptions about race and class have coalesced with attitudes toward residential landscape aesthetics and home ownership to shape public policies that promote and protect white privilege. Lands studies the diffusion of property ideologies on two separate but related levels: within academic, professional, and bureaucratic circles and within circles comprising civic elites and rank-and-file residents. By the 1920s, following the establishment of park neighborhoods such as Druid Hills and Ansley Park, white home owners approached housing and neighborhoods with a particular collection of desires and sensibilities: architectural and landscape continuity, a narrow range of housing values, orderliness, and separation from undesirable land uses—and undesirable people. By the 1950s, these desires and sensibilities had been codified in federal, state, and local standards, practices, and laws. Today, Lands argues, far more is at stake than issues of access to particular neighborhoods, because housing location is tied to the allocation of a

broad range of resources, including school funding, infrastructure, and law enforcement. Long after racial segregation has been outlawed, white privilege remains embedded in our culture of home ownership.

Veiled Visions David Fort Godshalk, 2006-05-18 In 1906 Atlanta, after a summer of inflammatory headlines and accusations of black-on-white sexual assaults, armed white mobs attacked African Americans, resulting in at least twenty-five black fatalities. Atlanta's black residents fought back and repeatedly defended their neighborhoods from white raids. Placing this four-day riot in a broader narrative of twentieth-century race relations in Atlanta, in the South, and in the United States, David Fort Godshalk examines the riot's origins and how memories of this cataclysmic event shaped black and white social and political life for decades to come. Nationally, the riot radicalized many civil rights leaders, encouraging W. E. B. Du Bois's confrontationist stance and diminishing the accommodationist voice of Booker T. Washington. In Atlanta, fears of continued disorder prompted white civic leaders to seek dialogue with black elites, establishing a rare biracial tradition that convinced mainstream northern whites that racial reconciliation was possible in the South without national intervention. Paired with black fears of renewed violence, however, this interracial cooperation exacerbated black social divisions and repeatedly undermined black social justice movements, leaving the city among the most segregated and socially stratified in the nation. Analyzing the interwoven struggles of men and women, blacks and whites, social outcasts and national powerbrokers, Godshalk illuminates the possibilities and limits of racial understanding and social change in twentieth-century America.

Linthead Stomp Patrick Huber, 2008 An exploration of the origins and development of American country music in the Piedmont's mill villages celebrates the colorful cast of musicians and considers the impact that urban living, industrial music, and mass culture had on their lives and music.

Hope and Danger in the New South City Georgina Hickey, 2010-04-15 For Atlanta, the early decades of the twentieth century brought chaotic economic and demographic growth. Women--black and white--emerged as a visible new component of the city's population. As maids and cooks, secretaries and factory workers, these women served the better classes in their homes and businesses. They were enthusiastic patrons of the city's new commercial amusements and the mothers of Atlanta's burgeoning working classes. In response to women's growing public presence, as Georgina Hickey reveals, Atlanta's boosters, politicians, and reformers created a set of images that attempted to define the lives and contributions of working women. Through these images, city residents expressed ambivalence toward Atlanta's growth, which, although welcome, also threatened the established racial and gender hierarchies of the city. Using period newspapers, municipal documents, government investigations, organizational records, oral histories, and photographic evidence, *Hope and Danger in the New South City* relates the experience of working-class women across lines of race--as sources of labor, community members, activists, pleasure seekers, and consumers of social services--to the process of urban development.

Georgia Odyssey James C. Cobb, 2010-01-25 Georgia Odyssey is a lively survey of the state's history, from its beginnings as a European colony to its current standing as an international business mecca, from the self-imposed isolation of its Jim Crow era to its role as host of the centennial Olympic Games and beyond, from its long reign as the linchpin state of the Democratic Solid South to its current dominance by the Republican Party. This new edition incorporates current trends that have placed Georgia among the country's most dynamic and attractive states, fueled the growth of its Hispanic and Asian American populations, and otherwise dramatically altered its demographic, economic, social, and cultural appearance and persona. "The constantly shifting cultural landscape of contemporary Georgia," writes James C. Cobb, "presents a jumbled panorama of anachronism, contradiction, contrast, and peculiarity." A Georgia native, Cobb delights in debunking familiar myths about his state as he brings its past to life and makes it relevant to today. Not all of that past is pleasant to recall, Cobb notes. Moreover, not all of today's Georgians are as unequivocal as the tobacco farmer who informed a visiting journalist in 1938 that "we Georgians are Georgian as hell." That said, a great many Georgians, both natives and new arrivals, care deeply about the state's identity and consider it integral to their own. Georgia Odyssey is the ideal introduction to our past and a unique and often provocative look at the interaction of that past with our present and future.

I'd Fight the World Peter La Chapelle, 2019-09-09 Long before the United States had presidents from the world of movies and reality TV, we had scores of politicians with connections to country music. In *I'd Fight the World*, Peter La Chapelle traces the deep bonds between country music and politics, from the nineteenth-century rise of fiddler-politicians to more recent figures like Pappy O'Daniel, Roy Acuff, and Rob Quist. These performers and politicians both rode and resisted cultural waves: some advocated for the poor and dispossessed, and others voiced religious and racial anger, but they all walked the line between exploiting their celebrity and righteously taking on the world. La Chapelle vividly shows how country music campaigners have profoundly influenced the American political landscape.

The A to Z of the Progressive Era Peter C. Holloran, Catherine Cocks, Alan Lessoff, 2009-09-24 The Progressive Era, the period in the United States between 1898 and 1917, was a time of great social, political, and industrial change. Following the Spanish-American War of 1898, an event that signaled the emergence of the United States as a great power, the country soon was involved in its first overseas guerrilla war, in the Philippines. Vast changes in communications and transportation, immigration and migration patterns, social mores, gender roles, family structure, class structure, work patterns, business methods, education, intellectual life, religion, the professions, technology, science, medicine, and much else were transforming the scope and feel of people's lives and relationships. In many ways what happened in this era set the agenda for the rest of the 20th century. *The A to Z of the Progressive Era* is the most comprehensive and coherent reference work on the Progressive Era. Through its chronology, introductory essay, bibliography, appendixes, and hundreds of cross-referenced dictionary entries on the key events, people, organizations, and ideas of the period, this resource is a lively, complete, and

accessible overview of this significant era.

Georgia Women Betty Wood, Kathleen Ann Clark, Ann Short Chirhart, 2009 The essays in the second volume of *Georgia Women* portray a wide array of Georgia women who played an important role in the state's history, from little-known Progressive Era activists to famous present-day figures such as Pulitzer Prize-winning author Alice Walker and former First Lady Rosalynn Carter.

The Pussycat of Prizefighting Andrew M. Kaye, 2007-04-01 In 1926, Atlanta's Theodore "Tiger" Flowers became the first African-American boxer to win the world middleweight title. The next year, he was dead. More than an account of Flowers's remarkable achievements, the book is a penetrating analysis of the cultural and historical currents that defined the terms of Flowers's success. Through the prism of prizefighting, the author reveals the personal cost African-Americans faced as they attempted to earn black respect while escaping white hostility.

Good Music for a Free People Nancy Newman, 2010 A transatlantic perspective that illuminates the Germania Musical Society's crucial role in introducing a classical, predominantly German, repertory of instrumental works into American musical life. In *Good Music for a Free People*, author Nancy Newman examines the activities and reception of the Germania Musical Society, an orchestra whose members emigrated from Berlin during the Revolutions of 1848. These two dozen Forty-Eighters gave nearly a thousand concerts in North America during the ensuing six-year period, possibly reaching a million listeners. Drawing on a memoir by member Henry Albrecht, Newman provides insights into the musicians' desire to bring their music to the audiences of a democratic republic at this turbulent time. Eager to avoid the egotism and self-promotion of the European patronage system, they pledged to work for their mutual interests both musically and socially. One for all, and all for one became their motto. Originally published in German, Albrecht's memoir is presented here in for the first time in translation. Nancy Newman is Associate Professor in the Music Department at the University at Albany, SUNY.

Roanoke, Virginia, 1882-1912 Rand Dotson, 2008 Tells the story of a city that for a brief period was widely hailed as a regional model for industrialization as well as the ultimate success symbol for the rehabilitation of the former Confederacy. In a region where modernization seemed to move at a glacial pace, those looking for signs of what they were triumphantly calling the New South pointed to Roanoke. No southern city grew faster than Roanoke did during the 1880s. A hardscrabble Appalachian tobacco depot originally known by the uninspiring name of Big Lick, it became a veritable boomtown by the end of the decade as a steady stream of investment and skilled manpower flowed in from north of the Mason-Dixon line. The first scholarly treatment of Roanoke's early history, the book explains how native businessmen convinced a northern investment company to make their small town a major railroad hub. It then describes how that venture initially paid off, as the influx of thousands of people from the North and the surrounding Virginia countryside helped make Roanoke - presumptuously christened the Magic City by New South proponents - the state's third-largest city by the turn of the century. Rand Dotson

recounts what life was like for Roanoke's wealthy elites, working poor, and African American inhabitants. He also explores the social conflicts that ultimately erupted as a result of well-intended reforms initiated by city leaders. Dotson illustrates how residents mediated the catastrophic Depression of 1893 and that year's infamous Roanoke Riot, which exposed the façade masking the city's racial tensions, inadequate physical infrastructure, and provincial mentality of the local populace. Dotson then details the subsequent attempts of business boosters and progressive reformers to attract the additional investments needed to put their city back on track. Ultimately, Dotson explains, Roanoke's early struggles stemmed from its business leaders' unwavering belief that economic development would serve as the panacea for all of the town's problems.

Now Playing Paul S. Moore, 2008-04-17 Locates the origins of the mass audience and the emergence of everyday moviegoing in the culture of cities.

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.

Lynching and Spectacle Amy Louise Wood, 2011-02-01 Lynch mobs in late nineteenth- and early twentieth-century America exacted horrifying public torture and mutilation on their victims. In *Lynching and Spectacle*, Amy Wood explains what it meant for white Americans to perform and witness these sadistic spectacles and how lynching played a role in establishing and affirming white supremacy. Lynching, Wood argues, overlapped with a variety of cultural practices and performances, both traditional and modern, including public executions, religious rituals, photography, and cinema, all which encouraged the horrific violence and gave it social acceptability. However, she also shows how the national dissemination of lynching images ultimately fueled the momentum of the antilynching movement and the decline of the practice. Using a wide range of sources, including photos, newspaper reports, pro- and antilynching pamphlets, early films, and local city and church records, Wood reconfigures our understanding of lynching's relationship to modern life. Wood expounds on the critical role lynching spectacles played in establishing and affirming white supremacy at the turn of the century, particularly in towns and cities experiencing great social instability and change. She also shows how the national dissemination of lynching images fueled the momentum of the antilynching movement and ultimately led to the decline of lynching. By examining lynching spectacles alongside both traditional and modern practices and within both local and national contexts, Wood reconfigures our understanding of lynching's relationship to modern life.

The Big Tent Gregory J. Renoff, 2012-11-01 For many people, the circus, with its clowns, exotic beasts, and other colorful iconography, is lighthearted entertainment. Yet for Greg Renoff and other scholars, the circus and its social context also provide a richly suggestive repository of changing attitudes about race, class, religion, and consumerism. In the South during the nineteenth and early twentieth centuries, traveling circuses fostered social spaces where people of all classes and colors could grapple with the region's upheavals. *The Big Tent* relates the circus experience from the perspectives of its diverse audiences, telling what locals might have seen and done while the show was in town. Renoff digs deeper, too. He points out, for instance, that the performances of these itinerant outfits in Jim Crow-era Georgia allowed boisterous, unrestrained interaction between blacks and whites on show lots and on city streets on Circus Day. Renoff also looks at encounters between southerners and the largely northern population of circus owners, promoters, and performers, who were frequently accused of inciting public disorder and purveying lowbrow prurience, in part due to residual anger over the Civil War. By recasting itself as a showcase of athleticism, equestrian skill, and God's wondrous animal creations, the circus appeased community leaders, many of whose businesses prospered during circus visits. Ranging across a changing social, cultural, and economic landscape, *The Big Tent* tells a new history of what happened when the circus came to town, from the time it traveled by wagon and river barge through its heyday during the railroad era and into its initial decline in the age of the automobile and mass consumerism.

Statebuilding from the Margins Carol Nackenoff, Julie Novkov, 2014-02-11 The period between the Civil War and the New Deal was particularly rich and formative for political development. Beyond the sweeping changes and national reforms for which the era is known, *Statebuilding from the Margins* examines often-overlooked cases of political engagement that expanded the capacities and agendas of the developing American state. With particular attention to gendered, classed, and racialized dimensions of civic action, the chapters explore points in history where the boundaries between public and private spheres shifted, including the legal formulation of black citizenship and monogamy in the postbellum years; the racial politics of Georgia's adoption of prohibition; the rise of public waste management; the incorporation of domestic animal and wildlife management into the welfare state; the creation of public juvenile courts; and the involvement of women's groups in the creation of U.S. housing policy. In many of these cases, private citizens or organizations initiated political action by framing their concerns as problems in which the state should take direct interest to benefit and improve society. *Statebuilding from the Margins* depicts a republic in progress, accruing policy agendas and the institutional ability to carry them out in a nonlinear fashion, often prompted and powered by the creative techniques of policy entrepreneurs and organizations that worked alongside and outside formal boundaries to get results. These Progressive Era initiatives established models for the way states could create, intervene in, and regulate new policy areas—innovations that remain relevant for growth and change in contemporary American governance. Contributors: James Greer, Carol Nackenoff, Julie Novkov, Susan Pearson, Kimberly

Smith, Marek D. Steedman, Patricia Strach, Kathleen Sullivan, Ann-Marie Szymanski.

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