

THE GR

Museum, May 1st & 2nd

345 & 347 GRAND STREET

ENTRANCE AT THE CORNER OF 2ND ST.

The Diminutive Trio!



WEIRD WONDERFUL



MRS. GEN'L TOM THUMB

THE COUNT PRIMO

THE BARON ERNEST

THE TWO LARGEST PEOPLE IN AMERICA

THE DUDE SKELTON

WILSON, the "CYLINDER"

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THE DIME MUSEUM IN AMERICA



ANDREA
STULMAN
DENNETT

Weird And Wonderful The Dime Museum In America

Andrea Stulman Dennett



Weird And Wonderful The Dime Museum In America:

Weird and Wonderful Andrea Stulman Dennett,1997-10 A wondrous assortment of curiosities attracted the nineteenth century spectator at the dime museum **Weird And Wonderful** Andrea Stulman Dennett,1996 With Amusement for All LeRoy Ashby,2006-05-12 With Amusement for All is a sweeping interpretative history of American popular culture Providing deep insights into various individuals events and movements LeRoy Ashby explores the development and influence of popular culture from minstrel shows to hip hop from the penny press to pulp magazines from the NBA to NASCAR and much in between By placing the evolution of popular amusement in historical context Ashby illuminates the complex ways in which popular culture both reflects and transforms American society He demonstrates a recurring pattern in democratic culture by showing how groups and individuals on the cultural and social periphery have profoundly altered the nature of mainstream entertainment The mainstream has repeatedly co opted and sanitized marginal trends in a process that continues to shift the limits of acceptability Ashby describes how social control and notions of public morality often vie with the bold erotic and sensational as entrepreneurs finesse the vagaries of the market and shape public appetites Ashby argues that popular culture is indeed a democratic art as it entertains the masses provides opportunities for powerless and disadvantaged individuals to succeed and responds to changing public hopes fears and desires However it has also served to reinforce prejudices leading to discrimination and violence Accordingly the study of popular culture reveals the often dubious contours of the American dream With Amusement for All never loses sight of pop culture s primary goal the buying and selling of fun Ironically although popular culture has drawn an enormous variety of amusements from grassroots origins the biggest winners are most often sprawling corporations with little connection to a movement s original innovators **Blood Runs Green** Gillian O'Brien,2015-03-09 On May 26 1889 four thousand mourners proceeded down Chicago s Michigan Avenue followed by a crowd forty thousand strong in a howl of protest at what commentators called one of the ghastliest and most curious crimes in civilized history The dead man Dr P H Cronin was a respected Irish physician but his brutal murder uncovered a web of intrigue secrecy and corruption that stretched across the United States and far beyond O'Brien tells the story of Cronin s murder from the police investigation to the trial and the story of a booming immigrant population clamoring for power at a time of unprecedented change **Punch and Judy in 19th Century America** Ryan Howard,2014-01-02 The hand puppet play starring the characters Punch and Judy was introduced from England and became extremely popular in the United States in the 1800s This book details information on nearly 350 American Punch players It explores the significance of the 19th century American show as a reflection of the attitudes and conditions of its time and place The century was a time of changing feelings about what it means to be human There was an intensified awareness of the racial cultural social and economical diversity of the human species and a corresponding concern for the experience of human oneness The American Punch and Judy show was one of the manifestations of these conditions *The Thrill Makers* Jacob Smith,2012-05 Starring

human flies daredevil aviators bridge jumpers and lion tamers *The Thrill Makers* is a great read as evocative as it is theoretically savvy and convincingly argued. Culling telling details from a host of long overlooked sources, Jacob Smith's account of sensational high risk public performance from the Victorian age to the 1930s unearths and illuminates the interwoven histories of public spectacle, masculinity, the motion picture industry, new forms of celebrity, and the expanding American metropolis. Greg Waller, Department of Communication and Culture, Indiana University. *The Thrill Makers* is an historical tour de force that illuminates the origins of risk taking performance in American entertainment and shows how its practitioners were gradually marginalized as invisible stunt doubles during the rise of the motion picture industry. Smith's analysis of the lion tamer, the human fly, and the airplane wing walker, as well as the many others who thrilled audiences before and during the advent of cinema, inspires us to reconsider the nature of media spectacle, masculinity, performance, celebrity, and labor at the turn of the last century. Impeccably researched, this book is a captivating read that re-frames the emergence of cinema in the context of its relationship to other forms of modern entertainment. Barbara Klinger, author of *Beyond the Multiplex: Cinema, New Technologies, and the Home*. **Making San Francisco American** Barbara Berglund, 2007. Focuses on the 19th century transformation in San Francisco from Gold Rush to earthquake to show how the city's diverse residents created a modern American city through everyday cultural frontiers such as restaurants, hotels, and annual fairs and expositions among others. *Left History*, 1999. [The Soul of Pleasure](#) David Monod, 2016-04-22. Show business is today so essential to American culture it's hard to imagine a time when it was marginal. But as David Monod demonstrates, the appetite for amusements outside the home was not natural; it developed slowly over the course of the nineteenth century. *The Soul of Pleasure* offers a new interpretation of how the taste for entertainment was cultivated. Monod focuses on the shifting connection between the people who built successful popular entertainments and the public who consumed them. Show people discovered that they had to adapt entertainment to the moral outlook of Americans, which they did by appealing to sentiment. *The Soul of Pleasure* explores several controversial forms of popular culture: minstrel acts, burlesques, and saloon variety shows, and places them in the context of changing values and perceptions. Far from challenging respectability, Monod argues that entertainments reflected and transformed the audience's ideals. In the mid-nineteenth century, sentimentality not only infused performance styles and the content of shows but also altered the expectations of the theatergoing public. Sentimental entertainment depended on sensational effects that produced surprise, horror, and even gales of laughter. After the Civil War, the sensational charge became more important than the sentimental bond, and new forms of entertainment gained in popularity and provided the foundations for vaudeville. America's first mass entertainment. Ultimately, it was American entertainment's variety that would provide the true soul of pleasure. **The Nation**, 1997-07. *The Historian*, 2007. **Current Contents**, 1999. **The Journal of American History** Organization of American historians, 1997. [Pamela Joseph Presents the Sideshow of the Absurd](#) Pamela Joseph, 2001. **Cumulative Book Index**

,1998 A world list of books in the English language America, History and Life ,2000 Provides historical coverage of the United States and Canada from prehistory to the present Includes information abstracted from over 2 000 journals published worldwide **Annals of Wyoming** ,2004 **Choice** ,1998 *Cryptozoology* Mark Bessire,2006 Edited by Marc Bessire Raechell Smith Text by Loren Coleman Loring Danforth Dave Filipi Sean Foley Chris Thompson Nato Thompson **Journal of American Culture** ,1998

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