

The
Hanlon

Brothers



John A. McKinven

**Their
Amazing Acrobatics**

and

**Pantomimes,
Stage Spectacles**

The Hanlon Brothers Their Amazing Acrobatics Pantomimes And Stage Spectacles

Jennifer A. Kokai



The Hanlon Brothers Their Amazing Acrobatics Pantomimes And Stage Spectacles:

The Hanlon Brothers John Alexander McKiven,1998 The Hanlon Brothers Mark Cosdon,2010-02-16 The Hanlons a family of six brothers from Manchester England were one of the world s premiere performing troupes in the mid nineteenth and early twentieth centuries yet their legacy has been mostly forgotten In The Hanlon Brothers From Daredevil Acrobatics to Spectacle Pantomime 1833 1931 Mark Cosdon carefully documents the careers of this talented family and enumerates their many contributions to modern popular entertainment As young men the Hanlons stunned audiences all over the world with their daring acrobatic feats After a tragic accident severely injured one brother and indirectly led to his suicide in a manner achievable only by someone with considerable acrobatic talents they moved into the safer arena of spectacle pantomime where they became the rage of Parisian popular theatre They achieved fame with their uproariously funny and technically astonishing production of Le Voyage en Suisse After settling permanently in the northeastern United States they developed two more full length pantomimes Fantasma and Superba The three shows toured for more than thirty years a testament to their popularity and to the Hanlons impressive business acumen The book s illustrations including sketches of their performances studio photographs of the Hanlons and posters for all three of their major pantomimes are essential to the understanding of their work The Hanlon Brothers is painstakingly researched yet accessible and engaging Cosdon has managed to provide a thorough and engrossing account of the Hanlons lives and careers which will no doubt help to reestablish their legacy in the world of popular entertainment **Vaudeville old & new** Frank Cullen,Florence

Hackman,Donald McNeilly,2007 **Slapstick Comedy** Tom Paulus,Rob King,2010-06-09 From Chaplin s tramp to the Bathing Beauties slapstick comedy supplied many of the most enduring icons of American cinema in the silent era This collection of fourteen essays by film scholars challenges longstanding critical dogma and offers new conceptual frameworks for thinking about silent comedy s place in film history and American culture **Slapstick: An Interdisciplinary**

Companion Ervin Malakaj,Alena E. Lyons,2021-10-25 Despite its unabated popularity with audiences slapstick has received rather little scholarly attention mostly by scholars concentrating on the US theater and cinema traditions Nonetheless as a form of physical humor slapstick has a long history across various areas of cultural production This volume approaches slapstick both as a genre of situational physical comedy and as a mode of communicating an affective situation captured in various cultural products Contributors to the volume examine cinematic literary dramatic musical and photographic texts and performances From medieval chivalric romance and nineteenth century theater to contemporary photography the contributors study treatments of slapstick across media periods and geographic locations The aim of a study of such wide scope is to demonstrate how slapstick emerged from a variety of complex interactions among different traditions and by extension to illustrate that slapstick can be highly productive for interdisciplinary research **A History of Equestrian Drama in the United States** Kimberly Poppiti,2018-06-26 A History of Equestrian Drama in the United States documents

the history of equestrian drama in the United States and clarifies the multi faceted significance of the form and of the related stage machinery developed to produce hippodramas The development of equestrian drama is traced from its origins and influences in the sixteenth century through the height of the form s popularity at the turn of the twentieth century Analysis of the historical significance of the genre within the larger context of U S theatre the elucidation of the importance of the horse to theatre and an evaluation of the lasting impact on theatre technology are also included **Marie Duval** Simon

Grennan,Roger Sabin,Julian Waite,2020-12-01 Marie Duval maverick Victorian cartoonist offers the first critical appraisal of the work of Marie Duval Isabelle milie de Tessier 1847 1890 one of the most unusual pioneering and visionary cartoonists of the later nineteenth century It discusses key themes and practices of Duval s vision and production relative to the wider historic social cultural and economic environments in which her work was made distributed and read identifying Duval as an exemplary radical practitioner The book interrogates the relationships between the practices and the forms of print story telling drawing and stage performance It focuses on the creation of new types of cultural work by women and highlights the style of Duval s drawings relative to both the visual conventions of theatre production and the significance of the visualisation of amateurism and vulgarity Marie Duval maverick Victorian cartoonist establishes Duval as a unique but exemplary figure in a transformational period of the nineteenth century **Swim Pretty** Jennifer A. Kokai,2017-06-28 Drawing on cultural

associations with bodies of water the spectacle of pretty women and the appeal of the concept of family friendly productions performative aquatic spectacles portray water as an exotic fantasy environment exploitable for the purpose of entertainment In Swim Pretty Jennifer A Kokai reveals the influential role of aquatic spectacles in shaping cultural perceptions of aquatic ecosystems in the United States over the past century Examining dramatic works in water and performances at four water parks Kokai shows that the evolution of these works and performances helps us better understand our ever changing relationship with the oceans and their inhabitants Kokai sorts the regard for and harnessing of water in aquatic spectacles into three categories natural tamed and domesticated and discusses the ways in which these modes of water are engaged in the performances throug an aesthetics of descension Ultimately this study links the uncritical love of aquatic spectacles to a disregard for the rights of marine animals and lack of concern for the marine environment Stage for Action Chrystyna

Dail,2016-11-09 Drawing on underexplored and only recently available archives author Chrystyna Dail examines the influence of Stage for Action a theatre group founded in 1943 on social activist theatre in the 1940s early 1950s and beyond The group embraced subjects not taken up by earlier activist theatre companies advocating for the rights of Puerto Ricans calling attention to the lack of child care for working mothers and demanding the cessation of all nuclear warfare Exploring the intersection between performance and politics and the direct impact of the arts on social activism Dail argues Stage for Action is a theatrical reflection of progressivism and the pro working class theatrical aesthetic of the 1940s The theatre group which used performance to encourage direct action and personal responsibility for change eventually would function

as the theatrical voice of the United States Progressive Party in the failed presidential campaign of former vice president Henry A Wallace Calling into question the widely held belief that U S theatre in the early years of the Cold War was indifferent to activism Stage for Action offers historians a new interpretation of social activist performance at midcentury

Systemic Dramaturgy Michael Mark Chemers, Mike Sell, 2022-11-17 Working theatrically with technology *Systemic Dramaturgy* offers an invigorating practical look at the daunting cultural problems of the digital age as they relate to performance Authors Michael Mark Chemers and Mike Sell reject the incompatibility of theatre with robots digital media or video games Instead they argue that technology is the original problem of theatre How can we tell this story and move this audience with these tools And if we have different tools how can that change the stories we tell This volume attunes readers to systemic dramaturgy the recursive elements of signification innovation and history that underlie all performance arguing that theatre must be understood as a system of systems a concatenation of people places things politics feelings and interpretations ideally working together to entertain and edify an audience The authors discuss in depth the application of time tested dramaturgical skills to extra theatrical endeavors including multi platform performance installations and videogames And they identify the unique interventions that dramaturgs can and must make into these art forms More than any other book that has been published in the field *Systemic Dramaturgy* places historical dramaturgy in conversation with technologies as old as the deus ex machina and as new as artificial intelligence Spirited and playful in its approach this volume collates histories transcripts and case studies and applies the concepts of systemic dramaturgy to works both old and avant garde Between chapters Chemers and Sell talk with some of the most forward thinking innovative and creative people working in live media as they share their diverse approaches to the challenges of making performances games and digital media that move both heart and mind This volume is nothing less than a guide for thinking about the future evolution of performance

American Scenic Design and Freelance Professionalism David Bisaha, 2022-11-29 An inclusive history of the professionalization of American scenic design The figure of the American theatrical scenic designer first emerged in the early twentieth century As productions moved away from standardized painted scenery and toward individualized scenic design the demand for talented new designers grew Within decades scenic designers reinvented themselves as professional artists They ran their own studios proudly displayed their names on Broadway playbills and even appeared in magazine and television profiles *American Scenic Design and Freelance Professionalism* tells the history of the field through the figures institutions and movements that helped create and shape the profession Taking a unique sociological approach theatre scholar David Bisaha examines the work that designers performed outside of theatrical productions He shows how figures such as Lee Simonson Norman Bel Geddes Jo Mielziner and Donald Oenslager constructed a freelance professional identity for scenic designers by working within their labor union United Scenic Artists Local 829 generating self promotional press building university curricula and volunteering in wartime service However while new

institutions provided autonomy and intellectual property rights for many women queer and Black designers were not always welcome to join the organizations that protected freelance designers interests Among others Aline Bernstein Emeline Roche Perry Watkins Peggy Clark and James Reynolds were excluded from professional groups because of their identities They nonetheless established themselves among the most successful designers of their time Their stories expand the history of American scenic design by showing how professionalism won designers substantial benefits yet also created legacies of exclusion with which American theatre is still reckoning Theatre and Cartographies of Power Jimmy A. Noriega, Analola Santana, 2018-02-09 Contributors Index Series Page Other Titles in the Series Back Cover **Ghost Light** Michael Mark Chemers, 2023-02-23 A new edition of the celebrated introduction to dramaturgy training and practice Since its release in 2010 *Ghost Light* An Introductory Handbook for Dramaturgy has become the international standard for dramaturgy training and practice The first textbook introduced students to the ghost light model of dramaturgy a creatively engaged artistically vibrant approach that draws on extensive knowledge of theatre history practice and theory and this second edition brings the conversation up to the present Over three parts author and theory creator Michael Mark Chemers helps students explore the world of the dramaturg Part 1 describes what dramaturgs do presents a detailed history of dramaturgy and summarizes many of the critical theories needed to analyze and understand dramatic texts Part 2 teaches students to read write and analyze scripts through a twelve step program with suggestions about how to approach various genres and play structures The final part delves into the relationships dramaturgs forge and offers useful advice about collaborating with other artists It also includes ideas for audience outreach initiatives such as marketing and publicity plans educational programs program notes and lobby displays and more Perfectly suited for the undergraduate theatre classroom this holistic guide includes chapter exercises for students to practice the skills as they learn The new edition also incorporates recent theory and new resources on multimedia performance and dramaturgy in the digital age As the field of dramaturgy continues to shift and change this new edition of *Ghost Light* An Introductory Handbook for Dramaturgy prepares theatre students and practitioners to create powerful relevant performances of all types *From Red-Baiting to Blacklisting* Barry B Witham, 2020-05-01 Author Barry B Witham reclaims the work of Manny Fried an essential American playwright so thoroughly blacklisted after he defied the House Committee on Un American Activities in 1954 and again in 1964 that his work all but completely disappeared from the canon Witham details Manny Fried s work inside and outside the theatre and examines his three major labor plays and the political climate that both nurtured and disparaged their productions Drawing on never before published interview materials Witham reveals the details of how the United States government worked to ruin Fried s career *From Red Baiting to Blacklisting* includes the complete text of Fried s major labor plays all long out of print In *Elegy for Stanley Gorski* Fried depicts one of the many red baiting campaigns that threatened countless unions in the wake of the Taft Hartley Act and the collusion of the Catholic Church with these activities In *Drop Hammer* Fried tackles the

issues of union dues misappropriation and potential criminal activities In the third play *The Dodo Bird* perhaps his most popular Fried achieves a remarkable character study of a man outsourced from his job by technology and plant closures Manny Fried's plays portray the hard edges of capitalism and government power and illuminate present day struggles with hostility to labor unions and the passage in several states of right to work laws Fried had no illusions about the government's determination to destroy communism and unionism causes to which he was deeply committed *Californios, Anglos, and the Performance of Oligarchy in the U.S. West* Andrew Gibb, 2018-05-15 In *Californios Anglos and the Performance of Oligarchy in the U S West* author Andrew Gibb argues that the mid nineteenth century encounter between Anglos and Californios the Spanish speaking elites who ruled Mexican California between 1821 and 1848 resulted not only in the Americanization of California but also the Mexicanization of Americans Employing performance studies methodologies in his analysis of everyday and historical events Gibb traces how oligarchy evolved and developed in the region This interdisciplinary study draws on performance studies theatre historiography and New Western History to identify how the unique power relations of historical California were constituted and perpetuated through public performances not only traditional theatrical productions but also social events such as elite weddings and community dances and historical events like the U S seizure of the city of Monterey the feting of Commodore Stockton in San Francisco and the Bear Flag Revolt

Off Sites Bertie Ferdman, 2018-07-30 Honorable Mention ATHE's 2018 Outstanding Book Award Contextualizing the techniques and methods of the incredibly rich and vital genre of site specific performance author Bertie Ferdman traces the evolution of that term Originally used for experimental staging practices and then later also for engaged situational events site specific is no longer sufficient for the genre's many contemporary variations Using the term off site Ferdman illustrates five distinct ways artists have challenged the disciplinary framework of site specific theatre blurring the traditional boundaries between the fictional and the real changing how the audience and actor interact with each other and whether they are physically together or apart fabricating sites from physically bound conceptually constructed or virtual spaces staging live situations in real nonreal and often mediated encounters and challenging our preconceived notions of time and space Tracing the genealogy of site based work through the twentieth and twenty first centuries Ferdman outlines the theoretical groundwork for her study in the introduction Individual chapters focus on distinct types of off sites the interdisciplinary discourse of disciplinary sites the spaces of audience engagement with spectator sites the dislocation of time for temporal sites and the historiographical spaces of mapping for urban sites Ferdman examines site based work being done in the Americas by contemporary companies and artists experimenting with new forms and practices for site driven theatre Key productions discussed include *Private Moment* by David Levine *Geyser Land* by Mary Ellen Strom and Ann Carlson Jim Findlay's *Dream of the Red Chamber* and Lola Arias' *Mi Vida Despu s* **Memory, Transitional Justice, and Theatre in Postdictatorship Argentina** Noe Montez, 2018 In this work examining Argentine theatre over the past four decades and

drawing on contemporary research Noe Montez considers how theatre can serve as activism and alter public reception to a government addressing human rights violations by its predecessor **Corazón de payaso** Jesús “Chucho” Díaz,2019-12-16

Corazón de payaso sin olvidar mente y cuerpo analiza el fenómeno del payaso en escena Más allá de indagar sobre lo que es se pregunta cómo lo hace Díaz considera al clown como un artista que se desempeña como dramaturgo director e intérprete a la vez un creador que en escena improvisa y reelabora su material porque no actúa para el público sino con él Así en el libro se tocan temas como el entrenamiento el ensayo la dramaturgia la gestualidad la relación con el espectador la risa y otros como elementos de un arte cuya manifestación en escena busca la comunión festiva con el espectador Al considerar al del payaso un arte propone la posibilidad de una formación el estudio el entrenamiento y la reflexión como vehículos hacia una expresión personal En el texto se tienden puentes entre humoristas escénicos de diversas latitudes y tiempos para encontrar las coincidencias que permiten sacar conclusiones sobre las características fundamentales del payaso como un arte que aunque se volvió arquetipo en su período circense tiene una larga historia previa Sin pretender componer un manual Chucho Díaz comparte aquí herramientas y recursos teóricos prácticos que a lo largo de su trayectoria como artista y docente han sido útiles para payasos en ciernes actores que buscan ampliar su rango creativo y para sí mismo como artista inquieto nunca conforme

Theatre History Studies ,2002 Childhood and Nineteenth-Century American Theatre Shauna Vey,2015-10-08 This study of the daily work lives of five members of the Marsh Troupe a nineteenth century professional acting company composed primarily of children sheds light on the construction of idealized childhood inside and outside the American theatre

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