

Extraordinary Actors

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edited by Jane Milling and Martin Banham

Extraordinary Actors Essays On Popular Performers

Frances Bonner



Extraordinary Actors Essays On Popular Performers:

Extraordinary Actors Jane Milling, Martin Banham, 2004 The extraordinary performers collected here have altered the history of popular entertainment in America and Europe Some have rarely had their story told others are familiar figures The essays explore what made these performers extraordinary

Researching Popular Entertainment Kim Baston, Jason Price, 2024-12-27 Researching Popular Entertainment is an essential volume for scholars delving into the vibrant yet complex world of popular entertainment Written by a global network of experts this book addresses the unique challenges researchers face in this field The often dismissed status of popular entertainment coupled with its reliance on physicality and improvisation over scripted performances has meant archival and textual sources tend to be more limited than in related theatre and performance disciplines This scarcity requires historians to find alternative pathways through the available materials to recuperate seemingly insignificant figures and performance forms from our cultural past This book provides a candid look into the research processes of its authors highlighting some of the approaches they have adopted to overcome these challenges It emphasises that reading performance as entertainment is a deliberate methodological choice Regardless of whether a work is deemed high or low art legitimate or illegitimate understanding how it captivates its audience is central to the study of entertainment Readers will benefit from its in depth analysis and practical guidance making it an indispensable resource for anyone studying popular entertainment

The Cambridge Companion to Shakespeare and Popular Culture Robert Shaughnessy, 2007-06-28 This book offers a collection of essays on Shakespeare's life and works in popular forms and media

Richard Burbage and the Shakespearean Stage Siobhan Keenan, 2025-07-24 The first in depth study of the career of Shakespearean star actor and theatrical impresario Richard Burbage This book draws on new archival research to offer the first comprehensive study of Burbage's brilliant theatrical career and his ground breaking contribution to the development of professional theatre as co founder and owner of the Globe Theatre and a co owner and manager of the Second Blackfriars Theatre Richard Burbage is best known for becoming the leading actor in Shakespeare's acting company the Lord Chamberlain's later the King's players and as the man for whom Shakespeare created some of his most memorable leading roles including Hamlet Othello and King Lear He was one of the first star actors whose reputation came to transcend the roles he performed and who played a pivotal part in the success of London's theatre in Shakespeare's day Siobhan Keenan begins by tracing Burbage's early life in Shoreditch and the emergent theatrical community of which he was a part before moving on to explore his growing reputation as a player and theatre manager first as a member of the newly formed Lord Chamberlain's Players 1594 through to his establishment as one of the leading actors of his era as chief player with the King's Men and co owner of the Globe and Blackfriars Theatres Burbage's influence on the era's leading professional playwrights including most notably Shakespeare but also contemporaries such as Ben Jonson and John Webster is examined alongside an assessment of his wider impact on early modern acting traditions and his cultural legacy as a

Shakespearean star actor and early theatrical entrepreneur Shakespeare and Sexuality in the Comedy of Morecambe & Wise Stephen Hamrick, 2020-02-18 Contextualizing the duo's work within British comedy Shakespeare criticism the history of sexuality and their own historical moment this book offers the first sustained analysis of the 20th Century's most successful double act Over the course of a forty four year career 1940 1984 Eric Morecambe Ernie Wise appropriated snippets of verse scenes and other elements from seventeen of Shakespeare's plays more than one hundred and fifty times Fashioning a kinder more inclusive world they deployed a vast array of elements connected to Shakespeare his life and institutions Rejecting claims that they offer only nostalgic escapism Hamrick analyses their work within contemporary contexts including their engagement with many forms and genres including Variety the heritage industry journalism and more The Boys deploy Shakespeare to work through issues of class sexuality and violence Lesbianism drag gay marriage and a queer aesthetics emerge helping to normalize homosexuality and complicate masculinity in the permissive 1960s **The Oxford Handbook of the British Musical** Robert Gordon, Olaf Jubin, 2016-11-21 The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical's development from 1728 and a range of in depth critical analyses of the unique forms and features of British musicals which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre eminence After a consideration of how John Gay's *The Beggar's Opera* 1728 created a prototype for eighteenth century ballad opera the book focuses on the use of song in early nineteenth century theatre followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan it then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End before analysing the new forms of the postwar British musical from *The Boy Friend* 1953 to *Oliver* 1960 One section of the book examines the contributions of key twentieth century figures including Noel Coward Ivor Novello Tim Rice Andrew Lloyd Webber director Joan Littlewood and producer Cameron Macintosh while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* 1970 and *Les Misérables* 1980 There is a consideration of jukebox musicals such as *Mamma Mia* 1999 while essays on overtly political shows such as *Billy Elliot* 2005 are complemented by those on experimental musicals like *Jerry Springer the Opera* 2003 and *London Road* 2011 and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today **Shakespeare's Women and the Fin de Siècle** Sophie Duncan, 2016 Sophie Duncan illuminates iconoclastic performances of Shakespeare's heroines in late Victorian theatre through the celebrity commentary and careers of the actresses who played them Duncan draws on a wealth of archival material to explore the vital ways in which fin de siècle Shakespeare and Victorian theatre culture conditioned each other Creative Women of the

"Lost Generation" Kimberly Francis, Margot Irvine, 2023-08-11 This book explores the creative women of the Lost Generation including painters sculptors film makers writers singers composers dancers and impresarios who all pursued artistic careers in the years leading up to during and following World War I These women s stories and the art they created commissioned mobilized as propaganda and performed shed light on the shifting nature of gender norms during this period With the combined knowledge and expertise from different contributors chapters in this book consider how modernist practices continued their development in women s hands during the war through networks forged by and for women artists in the absence of their male colleagues These chapters also reflect on how in many cases the dissolution of these structures after the November 1918 armistice had detrimental consequences for their professional trajectories This book challenges the place creative women currently hold in the historical record while also clarifying how these artists and impresarios contributed to wartime and post war culture This collection of essays will be of great value to scholars interested in social and gender history of the twentieth century as well as historians of the arts through offering nuanced understanding of the essential work of female creative professionals highlighting artistic women s experiences of resistance mourning and reinvention in the shadow of the Great War

A Social History of British Performance Cultures 1900-1939 Maggie B. Gale, 2019-11-26 This book provides a new social history of British performance cultures in the early decades of the twentieth century where performance across stage and screen was generated by dynamic and transformational industries Exploring an era book ended by wars and troubled by social unrest and political uncertainty A Social History of British Performance Cultures 1900 1939 makes use of the popular material cultures produced by and for the industries autobiographies fan magazines and trade journals as well as archival holdings popular sketches plays and performances Maggie B Gale looks at how the performance industries operated circulated their products and self regulated their professional activities in a period where enfranchisement democratization technological development and legislation shaped the experience of citizenship Through close examination of material evidence and a theoretical underpinning this book shows how performance industries reflected and challenged this experience and explored the ways in which we construct our performance as participants in the public realm Suited not only to scholars and students of British theatre and theatre history but to general readers as well A Social History of British Performance Cultures 1900 1939 offers an original intervention into the construction of British theatre and performance histories offering new readings of the relationship between the material cultures of performance the social professional and civic contexts from which they arise and on which they reflect

Theatre and Celebrity in Britain 1660-2000 Mary Luckhurst, Jane Moody, 2005-10-18 Theatre has always been a site for selling outrage and sensation a place where public reputations are made and destroyed in spectacular ways This is the first book to investigate the construction and production of celebrity in the British theatre These exciting essays explore aspects of fame notoriety and transgression in a wide range of performers and playwrights including David Garrick Oscar Wilde Ellen Terry Laurence Olivier and Sarah

Kane This pioneering volume examines the ingenious ways in which these stars have negotiated their own fame The essays also analyze the complex relationships between discourses of celebrity and questions of gender spectatorship and the operation of cultural markets

Women on the Stage in Early Modern France Virginia Scott, 2010-07-08 Focusing on actresses in France during the early modern period Virginia Scott examines how the stereotype of the actress has been constructed The study then moves beyond that stereotype to detail the reality of the personal and artistic lives of women on the French stage from the almost unknown Marie Ferr who signed a contract for 12 livres a year in 1545 to perform the antiquailles de Rome or other histories moralities farces and acrobatics in the provinces to the queens of the eighteenth century Paris stage whose adventures have overshadowed their artistic triumphs The book also investigates the ways in which actresses made invaluable contributions to the development of the French theatre in the seventeenth and eighteenth centuries and looks at the afterlives of such women as Armande B jart Marquise Du Parc Charlotte Desmares Adrienne Lecouvreur and Hippolyte Clairon in biographies plays and films

Lives of Shakespearian Actors, Part II, Volume 2 Gail Marshall, Tetsuo Kishi, Jim Davis, Lisa Freeman, Peter Raby, 2024-05-17 During the eighteenth century theatrical writing developed as a genre The publishing market responded to a seemingly insatiable appetite for accounts of the personalities social lives and performances of celebrated entertainers This series features actors who were significant in their development of new ways of performing Shakespeare

Thomas Betterton David Roberts, 2010-06-17 The first biography for more than 100 years of the greatest English actor between Burbage and Garrick Thomas Betterton

Romantic Actors and Bardolatry Celestine Woo, 2008 Especially those who have sensed that the denial of the mother's voice has played a critical role in their own self alienation and its melancholy moods will discover that this book has much to offer them as well Donald Capps Princeton Theological Seminary Book Jacket

Dead Famous Greg Jenner, 2020-03-19 Fizzes with clever vignettes and juicy tidbits a joyous romp of a book Guardian A fascinating rollicking book in search of why where and how fame strikes Sit back and enjoy the ride Peter Frankopan author of *The Silk Roads* An engaging and well researched book Jenner brings his material to vivid life Observer Celebrity with its neon glow and selfie pout strikes us as hypermodern But the famous and infamous have been thrilling titillating and outraging us for much longer than we might realise Whether it was the scandalous Lord Byron whose poetry sent female fans into an erotic frenzy or the cheetah owning coffin sleeping one legged French actress Sarah Bernhardt who launched a violent feud with her former best friend or Edmund Kean the dazzling Shakespearean actor whose monstrous ego and terrible alcoholism saw him nearly murdered by his own audience the list of stars whose careers burned bright before the Age of Television is extensive and thrillingly varied In this ambitious history that spans the Bronze Age to the coming of Hollywood's Golden Age Greg Jenner assembles a vibrant cast of over 125 actors singers dancers sportspeople freaks demigods ruffians and more in search of celebrity's historical roots He reveals why celebrity burst into life in the early eighteenth century how it differs to ancient ideas of fame the techniques through which it

was acquired how it was maintained the effect it had on public tastes and the psychological burden stardom could place on those in the glaring limelight **DEAD FAMOUS** is a surprising funny and fascinating exploration of both a bygone age and how we came to inhabit our modern fame obsessed society **Locating the Queen's Men, 1583-1603** Holger Schott Syme, Andrew Griffin, 2016-05-06 *Locating the Queen's Men* presents new and groundbreaking essays on early modern England's most prominent acting company from their establishment in 1583 into the 1590s Offering a far more detailed critical engagement with the plays than is available elsewhere this volume situates the company in the theatrical and economic context of their time The essays gathered here focus on four different aspects playing spaces repertory play types and performance style beginning with essays devoted to touring conditions performances in university towns London inns and theatres and the patronage system under Queen Elizabeth Repertory studies unique to this volume consider the elements of the company's distinctive style and how this style may have influenced for example Shakespeare's *Henry V* Contributors explore two distinct genres the morality and the history play especially focussing on the use of stock characters and on male female relationships Revising standard accounts of late Elizabeth theatre history this collection shows that the Queen's Men often understood as the last rear guard of the old theatre were a vital force that enjoyed continued success in the provinces and in London representative of the abiding appeal of an older more ostentatiously theatrical form of drama *Personality Presenters* Frances Bonner, 2016-05-06 Television presenters are key to the sociability of the medium speaking directly to viewers as intermediaries between audiences and those who are interviewed perform or compete on screen As targets of both great affection and derision from viewers and the subjects of radio internet magazine and newspaper coverage many have careers that have lasted almost as long as post war television itself Nevertheless as a profession television presenting has received little scholarly attention *Personality Presenters* explores the role of the television presenter analysing the distinct skills possessed by different categories of host and the expectations and difficulties that exist with regard to the promotion of the various films books consumer and cultural products with which they are associated The close involvement of presenters with the content that they present is examined while the impact of the presenters own celebrity on the tasks that they perform is scrutinised With a focus on non fiction entertainment shows such as game shows lifestyle and reality shows chat daytime and talk shows this book explores issues of consumer culture advertising and celebrity as well as the connection of presenters with ethical issues Offering detailed case studies of internationally recognised presenters as well comparisons between national presenters from the UK and Australia *Personality Presenters* provides a rich discussion of television presenters as significant conduits in the movement of ideas As such it will appeal to sociologists as well as those working in the fields of popular culture cultural and media studies and cultural theory Peter Lorre, Face Maker Sarah Thomas, 2012 Thomas film studies Aberystwyth U Wales analyzes the career of Hungarian born actor Lorre 1904-64 in Europe and in Hollywood during the 1930s after he fled Germany She discusses him on the European stage 1922-31 in M Fritz Lang and

Hans Beckert 1931 his leading roles in the United States 1935 41 his roles as a supporting actor 1941 46 in Der Verlorene 1951 his final screen roles 1954 64 and in alternative Hollywood media contexts Annotation 2012 Book News Inc Portland OR booknews com The Dream Factory Daniel Swift, 2025-04-22 The remarkable untold story of Shakespeare's first theatre the playhouse before the Globe In 1576 in a muddy field in Shoreditch James Burbage erected London's first purpose built commercial playhouse A place of high culture and quick profit run by cunning dreamers the Theatre for the first time offered London's players the chance to control what they staged At a time when playgoing was held to be close to a sin this entertainment factory was a flashpoint for controversy but would also become Shakespeare's first theatre where he learned to ply his trade before his company moved to the Globe Through the life of this little known playhouse Daniel Swift tells the story of how Shakespeare became Shakespeare and the Elizabethan stage began to flourish Introducing us to the businessmen who dreamed up the Theatre the carpenters who built it the preachers who hated it and the actors who performed upon its small stage The Dream Factory recreates the world that produced Romeo and Juliet and A Midsummer Night's Dream and the audiences who first saw them **Female Performance Practice on the Fin-de-Siecle Popular Stage of London and Paris** Catherine Hindson, 2007 This study focuses on seven women who used the fin de siècle's popular stage as a space to develop their experimental performance practices acts that won them international fame and critical acclaim The diverse entertainment careers of Maud Allan 1873 1956 Jane Avril 1868 1943 Loie Fuller 1868 1926 Sylvia Grey 1866 1958 Yvette Guilbert 1867 1944 Letty Lind 1862 1923 and Cissie Cecilia Loftus 1876 1943 encompassed song dance impersonation and acting In accounts reviews autobiographical writings interviews and other cultural products associated with them it is clear that individual female celebrities understood their work as creative professional and original performance practice The absence of their creative work from studies of performance history reveals much about hierarchical approaches to cultural environments gender and physical non scripted performances that demands to be interrogated

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