

STUDIES IN
POPULAR
CULTURE

Scotland and the music hall 1850–1914

PAUL MALONEY



Scotland And The Music Hall 1850 1914

Anthony Cooke



Scotland And The Music Hall 1850 1914:

Scotland and the Music Hall, 1850-1914 Paul Maloney, 2003-09-13 While London dominated the wider British music hall in the 19th century Glasgow the Second City of the Empire was the center of a vigorous Scottish performing culture one developed in a Presbyterian society with a very different experience of industrial urbanization It drew heavily on older fairground and traditional forms in developing its own brand of this new urban entertainment The book explores all aspects of the Scottish music hall industry from the lives and professional culture of performers and impresarios to the place of music hall in Scottish life It also explores issues of national identity both in terms of Scottish audiences responses to the promotion of imperial themes in songs and performing material and in the version of Scottish identity projected by Lauder and other kilted acts at home and abroad in America Canada Australia and throughout the English speaking world

Scotland and the Music Hall, 1850-1914 Paul Maloney (M.Phil.), 2003 Music hall reflected the lifestyles and preoccupations of working people in a way that only television in the modern era has done since While London dominated the wider British music hall Glasgow was the centre of a vigorous Scottish performing culture developed in a Presbyterian society with a very different experience of industrial urbanisation This book explores all aspects of the Scottish music hall industry from the lives and professional culture of performers and impresarios to the place of music hall in Scottish life It explores issues of national identity in terms of Scottish audiences responses to the promotion of imperial themes in songs and performing material and in the version of Scottish identity projected by Lauder and other kilted acts at home and abroad

The Britannia Panopticon Music Hall and Cosmopolitan Entertainment Culture Paul Maloney, 2016-10-13 Focusing on Glasgow s earliest surviving music hall the Britannia later the Panopticon this book explores the role of one of the city s most iconic cultural venues within the cosmopolitan entertainment market that emerged in British cities in the nineteenth century Shedding light on the increasing diversity of commercial entertainment provided by such venues offering everything from music hall early cinema and amateur nights to waxworks menageries and freak shows this study also encompasses the model of community based working class music hall which characterised the Panopticon s later years challenging narratives of the primacy of city centre variety Providing a comprehensive analysis of this dynamic popular theatre of the industrial age Maloney examines the role of the hall s managers marketing and promotional strategies audiences and performing genres from the hall s opening in 1859 until final closure in 1938 The book also explores stage representations of Irish and Jewish immigrant communities present in surrounding city centre areas demonstrating the Britannia s diasporic links to other British cities and centres in North America thus providing a multifaceted and pioneering account of this still extant Victorian music hall

British Music Hall Richard Anthony Baker, 2014-05-31 The music hall had no place for reticence it was downright it shouted it made noise it enjoyed itself and made the people enjoy themselves as well W J MACQUEEN POPE Music Hall lies at the root of all modern popular entertainment With stars such as Marie Lloyd Harry Lauder and Dan Leno it reached its glorious brassy

height between 1890 and the First World War In the first book on this subject for many years Richard Anthony Baker whisks us off on a colourful and nostalgic tour of the rise and fall of British music hall At the beginning of the nineteenth century people sang traditional songs in taverns for entertainment This was so popular that rooms started to be added to inns for shows to be staged and before long songs were being specially composed and purpose built theatres were springing up everywhere Britain s working class had for the first time its own form of public entertainment and its own breed of stars The colour and vitality attracted serious writers and artists as well as the future Edward VII and music hall became simultaneously the haunt of the working classes and the avant garde Including stories of a clergyman who wrote music hall sketches a hall in Glasgow where luckless entertainers were pulled off stage by a long hooked pole and Cockney dictionaries that helped Americans understand touring British performers this book is a hugely engaging slice of social history rich in humour tragedy and bathos As featured on BBC Radio Lincolnshire and in the Sunderland Echo [The Show Must Go On! Popular Song in Britain During the First World War](#) John Mullen,2016-03-03 Using a collection of over one thousand popular songs from the war years as well as around 150 soldiers songs John Mullen provides a fascinating insight into the world of popular entertainment during the First World War Mullen considers the position of songs of this time within the history of popular music and the needs tastes and experiences of working class audiences who loved this music To do this he dispels some of the nostalgic rose tinted myths about music hall At a time when recording companies and record sales were marginal the book shows the centrality of the live show and of the sale of sheet music to the economy of the entertainment industry Mullen assesses the popularity and significance of the different genres of musical entertainment which were common in the war years and the previous decades including music hall revue pantomime musical comedy blackface minstrelsy army entertainment and amateur entertainment in prisoner of war camps He also considers non commercial songs such as hymns folk songs and soldiers songs and weaves them into a subtle and nuanced approach to the nature of popular song the ways in which audiences related to the music and the effects of the competing pressures of commerce propaganda patriotism social attitudes and the progress of the war [Police Courts in Nineteenth-Century Scotland, 2-volume set](#) David G. Barrie,Susan Broomhall,2022-07-30 Taking the form of two companion volumes Police Courts in Nineteenth Century Scotland represents the first major investigation into the administration experience impact and representation of summary justice in Scottish towns c 1800 to 1892 Each volume explores diverse but complementary themes relating to judicial practices relationships experiences and discourses through the lens of the same subject matter the police court Volume 1 subtitled Magistrates Media and the Masses provides an institutional social and cultural history of the establishment development and practice of police courts It explores their rise purpose and internal workings and how justice was administered and experienced by those who attended them in a variety of roles Special attention is given to examining how courtroom discourse was represented in print culture the role of the media in providing a discursive commentary on summary justice and the ways in which

magistrates and the police engaged in a law and order dialogue with the press Throughout consideration is given to uncovering the relationship between magistrates the courts the police and the wider community and to charting the implications of the rise of summary justice and the police man state for the urban masses as evidenced through prosecution conviction and punishment patterns Volume 2 subtitled Boundaries Behaviours and Bodies examines through themed case studies how these civic and judicial institutions shaped conceptual spatial temporal and commercial boundaries by regulating every day activities pastimes and cultures As with Volume 1 Boundaries Behaviours and Bodies is attentive to the relationship between magistrates the police the media and the wider community but here the main focus of analysis is on the role and impact of the police courts through their practice on cultural ideas social behaviours and environments in the nineteenth century city

The Show Must Go On! Popular Song in Britain During the First World War Dr John Mullen, 2015-08-28 Using a collection of over one thousand popular songs from the war years as well as around 150 soldiers songs John Mullen provides a fascinating insight into the world of popular entertainment during the First World War Mullen considers the position of songs of this time within the history of popular music and the needs tastes and experiences of working class audiences who loved this music To do this he dispels some of the nostalgic rose tinted myths about music hall At a time when recording companies and record sales were marginal the book shows the centrality of the live show and of the sale of sheet music to the economy of the entertainment industry Mullen assesses the popularity and significance of the different genres of musical entertainment which were common in the war years and the previous decades including music hall revue pantomime musical comedy blackface minstrelsy army entertainment and amateur entertainment in prisoner of war camps He also considers non commercial songs such as hymns folk songs and soldiers songs and weaves them into a subtle and nuanced approach to the nature of popular song the ways in which audiences related to the music and the effects of the competing pressures of commerce propaganda patriotism social attitudes and the progress of the war

The Oxford Handbook of Scottish Theatre , 2025-01-20 The Oxford Handbook of Scottish Theatre tells the story of drama and performing in Scotland from the earliest traces of folk plays performances and royal ceremonies in the medieval period right up to the challenges of the present post pandemic moment in the professional theatre It brings together distinguished scholars theatre professionals critics and reviewers to share their experiences of studying and in some cases producing the most significant landmarks of Scottish stage history discussing pivotal plays and productions Lyndsay s Ane Satyre of the Thrie Estaitis Ramsay s The Gentle Shepherd Home s Douglas adaptations of Rob Roy and the National Drama Lamont Stewart s Men Should Weep Lochhead s Mary Queen of Scots Got Her Head Cut Off writers including Joanna Baillie J M Barrie James Bridie John McGrath and the writers of the radical post Millenium generation and companies including The Scottish National Players The Glasgow Citizens 7 84 Wildcat Communicado and the National Theatre of Scotland alongside incisive accounts of the cultural contexts from the Reformation to the Thatcher government and beyond that produced and

challenged them Separate chapters explore Scots language and Gaelic drama the popular theatrical forms of the travelling geggies music hall variety and pantomime theatre for young audiences radio and television drama the significant roles of the director and the theatre critic and reviewer in shaping Scottish theatre and the Scottish stage s long history of dialogue with performance traditions in England Ireland and Continental Europe Contributors describe the often fierce struggles that led to the opening up of the Scottish stage to working class voices and audiences women writers and performers writers of colour LGBTQ voices innovators in dramatic form and the long process leading towards the foundation of the NTS and its early work alongside other key developments in the twenty first century *Edinburgh Companion to the First World War and the Arts* Ann-Marie Einhaus, 2017-05-24 A new exploration of literary and artistic responses to WW1 from 1914 to the present This authoritative reference work examines literary and artistic responses to the wars upheavals across a wide range of media and genres from poetry to pamphlets sculpture to television documentary and requiems to war reporting Rather than looking at particular forms of artistic expression in isolation and focusing only on the war and inter war period the 26 essays collected in this volume approach artistic responses to the war from a wide variety of angles and where appropriate pursue their inquiry into the present day In 6 sections covering Literature the Visual Arts Music Periodicals and Journalism Film and Broadcasting and Publishing and Material Culture a wide range of original chapters from experts across literature and the arts examine what means and approaches were employed to respond to the shock of war as well as asking such key questions as how and why literary and artistic responses to the war have changed over time and how far later works of art are responses not only to the war itself but to earlier cultural production Key Features Offers new insights into the breadth and depth of artistic responses to WWI Establishes links and parallels across a wide range of different media and genres Emphasises the development of responses in different fields from 1914 to the present *Soldiers of Song* Jason Wilson, 2012-11-06 The seeds of irreverent humour that inspired the likes of Wayne and Shuster and Monty Python were sown in the trenches of the First World War and The Dumbells concert parties made up of fighting soldiers were central to this process Soldiers of Song tells their story Lucky soldiers who could sing a song perform a skit or pass as a lady were taken from the line and put onstage for the benefit of their soldier audiences The intent was to bolster morale and thereby help soldiers survive the war The Dumbells popularity was not limited to troop shows along the trenches The group also managed a run in London s West End and became the first ever Canadian production to score a hit on Broadway Touring Canada for some twelve years after the war the Dumbells became a household name and made more than twenty five audio recordings If nationhood was won on the crest of Vimy Ridge it was the Dumbells who provided the country with its earliest soundtrack Pioneers of sketch comedy the Dumbells are as important to the history of Canadian theatre as they are to the cultural history of early twentieth century Canada *World History Encyclopedia [21 volumes]* Alfred J. Andrea Ph.D., 2011-03-23 An unprecedented undertaking by academics reflecting an extraordinary vision of world history this

landmark multivolume encyclopedia focuses on specific themes of human development across cultures era by era providing the most in depth expansive presentation available of the development of humanity from a global perspective Well known and widely respected historians worked together to create and guide the project in order to offer the most up to date visions available A monumental undertaking A stunning academic achievement ABC CLIO s World History Encyclopedia is the first comprehensive work to take a large scale thematic look at the human species worldwide Comprised of 21 volumes covering 9 eras an introductory volume and an index it charts the extraordinary journey of humankind revealing crucial connections among civilizations in different regions through the ages Within each era the encyclopedia highlights pivotal interactions and exchanges among cultures within eight broad thematic categories population and environment society and culture migration and travel politics and statecraft economics and trade conflict and cooperation thought and religion science and technology Aligned to national history standards and packed with images primary resources current citations and extensive teaching and learning support the World History Encyclopedia gives students educators researchers and interested general readers a means of navigating the broad sweep of history unlike any ever published

Literature and Union Gerard Carruthers, Colin Kidd, 2018-01-06 Literature and Union opens up a new front in interdisciplinary literary studies There has been a great deal of academic work both in the Scottish context and more broadly on the relationship between literature and nationhood yet almost none on the relationship between literature and unions This volume introduces the insights of the new British history into mainstream Scottish literary scholarship The contributors who are from all shades of the political spectrum will interrogate from various angles the assumption of a binary opposition between organic Scottish values and those supposedly imposed by an overbearing imperial England Viewing Scottish literature as a clash between Scottish and English identities loses sight of the internal Scottish political and religious divisions which far more than issues of nationhood and union were the primary sources of conflict in Scottish culture for most of the period of Union until at least the early twentieth century The aim of the volume is to reconstruct the story of Scottish literature along lines which are more historically persuasive than those of the prevailing grand narratives in the field The chapters fall into three groups 1 those which highlight canonical moments in Scottish literary Unionism John Bull Rule Britannia Humphry Clinker Ivanhoe and England their England 2 those which investigate key themes and problems including the Unions of 1603 and 1707 Scottish Augustanism the Burns Cult Whig Presbyterian and sentimental Jacobite literatures and 3 comparative pieces on European and Anglo Irish phenomena

From Tartan to Tartanry Ian Brown, 2010-11-26 An historically and critically sound and contemporary evaluation of tartan and tartanry based on proper contextualisation and coherent analysis This critical re evaluation of one of the more controversial aspects of recent debates on Scottish culture draws together contributions from leading researchers in a wide variety of disciplines resulting in a highly accessible yet authoritative volume This book like tartan weaves together two strands The first like a warp considers the significance of tartan in Scottish history and culture during the last four centuries

including tartan's role in the development of diaspora identities in North America. The second like a weft considers the place of tartan and rise of tartanry in the national and international representations of Scottishness including heritage, historical myth making, popular culture, music, hall, literature, film, comedy, rock and pop music, sport and high culture. From Tartan to Tartanry offers fresh insight into and new perspectives on key cultural phenomena from the iconic role of the Scottish regiments to the role of tartan in rock music. It argues that tartan may be fun but it also plays a wide range of fascinating important and valuable roles in Scottish and international culture. Twentieth-Century Music and Politics Pauline Fairclough, 2016-02-17. When considering the role music played in the major totalitarian regimes of the century it is music's usefulness as propaganda that leaps first to mind. But as a number of the chapters in this volume demonstrate there is a complex relationship both between art music and politicised mass culture and between entertainment and propaganda. Nationality, self, other, power and ideology are the dominant themes of this book whilst key topics include music in totalitarian regimes, music as propaganda, music and national identity, migr communities and composers, music's role in shaping identities of self and other and music as both resistance to and instrument of oppression. Taking the contributions together it becomes clear that shared experiences such as war, dictatorship, colonialism, exile and emigration produced different yet clearly inter related musical consequences. History of Drinking Anthony Cooke, 2015-07-19. What did Samuel Johnson, James Boswell, Dorothy Wordsworth, James Hogg and Robert Southey have in common? They all toured Scotland and left accounts of their experiences in Scottish inns, ale houses, taverns and hotels. Similarly poets and writers from Robert Burns and Walter Scott to Ian Rankin and Irvine Welsh have left vivid descriptions of the pleasures and pains of Scottish drinking places. Pubs also provided public spaces for occupational groups to meet for commercial transactions for literary and cultural activities and for everyday life and work rituals such as births, marriages and deaths and events linked with the agricultural year. These and other historical issues such as temperance together with contemporary issues like the liberalization of licensing laws and the changing nature of Scottish pubs are discussed in this fascinating book. The book is bought up to the present day by a case study of present day licensees based on interviews with a range of licensees across Scotland looking at their experience of the trade and how it has changed in their working lives. Stage rights! Naomi Paxton, 2018-04-11. Stage rights explores the work and legacy of the first feminist political theatre group of the twentieth century the Actresses Franchise League. Formed in 1908 to support the suffrage movement through theatre the League and its membership opened up new roles for women on stage and off, challenged stereotypes of suffragists and actresses, created new work inspired by the movement and was an integral part of the performative propaganda of the campaign. Introducing new archival material to both suffrage and theatre histories this book is the first to focus in detail on the Actresses Franchise League, its membership and its work. The volume is formulated as a historiographically innovative critical biography of the organisation over the fifty years of its activities and invites a total reassessment of the League within the accepted narratives of the development of political theatre in the UK.

Performing New Media, 1890-1915 Kaveh Askari, Scott Curtis, Frank Gray, Louis Pelletier, 2014-05-29 Essays

examining the effects of media innovations in cinema at the turn of the twentieth century affected performances on screen as well as beside it In the years before the First World War showmen entrepreneurs educators and scientists used magic lanterns and cinematographs in many contexts and many venues To employ these silent screen technologies to deliver diverse and complex programs usually demanded audio accompaniment creating a performance of both sound and image These shows might include live music song lectures narration and synchronized sound effects provided by any available party projectionist local talent accompanist or backstage crew and would often borrow techniques from shadow plays and tableaux vivants The performances were not immune to the influence of social and cultural forces such as censorship or reform movements This collection of essays considers the ways in which different visual practices carried out at the turn of the twentieth century shaped performances on and beside the screen [The Sounds of the Silents in Britain](#) Julie

Brown, Annette Davison, 2013 Early cinemas were noisy places with pianos organs ensembles of all varieties and sometimes full orchestras accompanied films Britain a key cultural player in the entertainment world both at the time and now has a different history than the US of musical cultures and film production [Auld Lang Syne](#) M. J. Grant, 2021-12-03 In [Auld Lang Syne A Song and its Culture](#) M J Grant explores the history of this iconic song demonstrating how its association with ideas of fellowship friendship and sociality has enabled it to become so significant for such a wide range of individuals and communities around the world This engaging study traces different stages in the journey of Auld Lang Syne from the precursors to the song made famous by Robert Burns to the traditions and rituals that emerged around the song in the nineteenth and early twentieth centuries including its use as a song of parting and as a song of New Year Grant's painstaking study investigates the origins of these varied traditions and their impact on the transmission of the song right up to the present day Grant uses Auld Lang Syne to explore the importance of songs and singing for group identity arguing that it is the active practice of singing the song in group contexts that has made it so significant for so many The book offers fascinating insights into the ways that Auld Lang Syne has been received reused and remixed around the world concluding with a chapter on more recent versions of the song back in Scotland This highly original and accessible work will be of great interest to non expert readers as well as scholars and students of musicology cultural and social history social anthropology and Scottish studies The book contains a wealth of illustrations and includes links to many more including manuscript sources Audio examples are included for many of the musical examples Grant's extensive bibliography will moreover ease future referencing of the many sources consulted [Electric Edwardians](#) Vanessa Toulmin, 2019-07-25 [Electric Edwardians](#) presents a stunning visual record of the films of Sagar Mitchell and James Kenyon combined with an illuminating discussion of the films and the social context of their production by Vanessa Toulmin a leading authority on the collection Advertised as local films for local people the films of Mitchell and Kenyon were commissioned by travelling exhibitors in the early twentieth

century for screening in town halls village fetes and local fairs Audiences paid to see their neighbours families and themselves on the screen glimpsed at work and at play This attractive volume includes over 200 illustrations drawn from the Mitchell and Kenyon collection as well as contemporary posters and handbills from the National Fairground Archive Vanessa Toulmin s lucid accompanying text provides an introduction to the work of the M K company the showmen who commissioned their films and their place in early British cinema Focusing on major themes such as Leisure and Recreation Sport Industry the Boer War and the City Toulmin explores how the M K collection deepens our understanding of these key aspects of Edwardian life

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