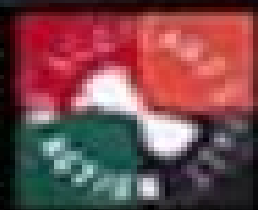




SCOTTISH SHOWBUSINESS

SCOTTISH MEMORIES OF THE STAGE

FRANK BRUCE



Scottish Showbusiness Music Hall Variety And Pantomime

Robert Leach



Scottish Showbusineb Music Hall Variety And Pantomime:

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 *A Social History of Amateur Music-Making and Scottish National Identity: Scotland's Printed Music, 1880-1951* Karen E. McAulay, 2024-10-30 Late Victorian Scotland had a flourishing music publishing trade evidenced by the survival of a plethora of vocal scores and dance tune books and whether informing us what people actually sang and played at home danced to or enjoyed in choirs or reminding us of the impact of emigration from Britain for both emigrants and their families left behind examining this neglected repertoire provides an insight into Scottish musical culture and is a valuable addition to the broader social history of Scotland The decline of the music trade by the mid twentieth century is attributable to various factors some external but others due to the conservative and perhaps somewhat parochial nature of the publishers output What survives bears witness to the importance of domestic and amateur music making in ordinary lives between 1880 and 1950 Much of the music is now little more than a historical artefact Nonetheless Karen E McAulay shows that the nature of the music the song and fiddle tune books contents the paratext around the collections its packaging marketing and dissemination all document the social history of an era whose everyday music has often been dismissed as not significant or indeed properly old enough to merit consideration The book will be valuable for academics as well as folk musicians and those interested in the social and musical history of Scotland and the British Isles ***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

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

[Britpop and the English Music Tradition](#) Jon Stratton, 2016-04-15 Britpop and the English Music Tradition is the first study devoted exclusively to the Britpop phenomenon and its contexts The genre of Britpop with its assertion of Englishness evolved at the same time that devolution was striking deep into the hegemonic claims of English culture to represent Britain It is usually argued that Britpop with its strident declarations of Englishness was a response to the dominance of grunge The contributors in this volume take a different point of view that Britpop celebrated Englishness at a time when British culture with its English hegemonic core was being challenged and dismantled It is now timely to look back on Britpop as a cultural phenomenon of the 1990s that can be set into the political context of its time and into the cultural context of the last fifty years a time of fundamental revision of what it means to be British and English The book examines issues such as the historical antecedents of Britpop the subjectivities governing the performative conventions of Britpop the cultural context within which Britpop unfolded and its influence on the post Britpop music scene in the UK While Britpop is central to the volume discussion of this phenomenon is used as an opportunity to examine the particularities of

English popular music since the turn of the twentieth century *Kailyard and Scottish Literature* Andrew Nash,2007-01-01 For more than a century the word Kailyard has been a focal point of Scottish literary and cultural debate Originally a term of literary criticism it has come to be used often pejoratively across a whole range of academic and popular discourse Historians politicians and critics of Scottish film and media have joined literary scholars in using the term to set out a diagnosis of Scottish culture This is the first comprehensive study of the subject Andrew Nash traces the origins of the Kailyard diagnosis in the nineteenth century and considers the critical concerns that gave rise to it He then provides a full reassessment of the literature most commonly associated with the term the fiction of J M Barrie S R Crockett and Ian Maclaren Placing this work in more appropriate contexts he considers the literary social and religious imperatives that underpinned it and discusses the impact of these writers in the publishing world These chapters are succeeded by detailed analysis of the various ways in which the term has been used in wider discussions of Scottish literature and culture Discussing literary criticism film studies and political and sociological analyses of Scotland Nash shows how Kailyard as a critical term helps expose some of the key issues in Scottish cultural debate in the twentieth century including discussions over national representation popular culture and the parochialism of Scottish culture **Warrior dreams** David Hesse,2014-11-01 Why does a Parisian banker re enact the medieval wars of Wallace and Bruce in his spare time Why do more than 20 000 people attend the Schotse Weekend bagpipe competition in Bilzen Flanders Why does an entire village in the Italian Alps celebrate a lost Scottish regiment And why is there a Highland Games circuit of at least 30 kilted strength competitions in Austria with dedicated athletes tossing hay balls and pulling tractors This is the first study of the self professed Scots of Europe It follows the many thousands of Europeans who are determined to discover their inner Scotsman and argues that by imitating the Scots of popular imagination the self styled European Highlanders hope to reconnect with their own ancestors their lost songs traditions and tribes They approach Scotland as a site of European memory This book explores issues of performance and celebration memory and nostalgia heritage and identity and will be of interest to specialists on Scottish emigration and diaspora Scottish history and myth and to the Scots of Europe themselves *The Musical* William Everett,2011-06-02 The musical whether on stage or screen is undoubtedly one of the most recognizable musical genres yet one of the most perplexing What are its defining features How does it negotiate multiple socio cultural economic spaces Is it a popular tradition Is it a commercial enterprise Is it a sophisticated cultural product and signifier This research guide includes more than 1 400 annotated entries related to the genre as it appears on stage and screen It includes reference works monographs articles anthologies and websites related to the musical Separate sections are devoted to sub genres such as operetta and megamusical non English language musical genres in the U S traditions outside the U S individual shows creators performers and performance The second edition reflects the notable increase in musical theater scholarship since 2000 In addition to printed materials it includes multimedia and electronic resources *Biographical Dictionary of Scottish Women* Elizabeth L. Ewan,Sue

Innes, Sian Reynolds, Rose Pipes, 2007-06-27 This single volume dictionary presents the lives of individual Scottish women from earliest times to the present Drawing on news scholarship and a wide network of professional and amateur historians it throws light on the experience of women from every class and category in Scotland and among the worldwide Scottish diaspora The Biographical Dictionary of Scottish Women is written for the general reading public and for students of Scottish history and society It is scholarly in its approach to evidence and engaging in the manner of its presentation Each entry makes sense of its subject in narrative terms telling a story rather than simply offering information The book is as enjoyable to read as it is easy and valuable to consult It is a unique and important contribution to the history of women and Scotland The publisher acknowledges support from the Scottish Arts Council and the Scottish Executive Equalities Unit towards the publication of this title

Whaur Extremes Meet Catriona M.M. MacDonald, 2009-10-30 On the cusp of memory and history the story of Scotland's twentieth century is contested territory international yet parochial prosperous yet ailing and passionate yet temperate This thematic account of Scotland's twentieth century examines the economic social political and cultural aspects that shaped the country during the period Catriona MacDonald underlines the tensions inherent in the life of a nation distinguished by stark changes and surprising continuities a fragmented identity a shifting and at times uneasy accommodation in the UK nation state and an ongoing engagement with globalising tendencies In identifying the choices ambitions possibilities and contradictions that Scotland experienced during a century of profound change she uncovers a country in which one can truly say extremes met

An Illustrated History of British Theatre and Performance Robert Leach, 2018-12-21 An Illustrated History of British Theatre and Performance chronicles the history and development of theatre from the Roman era to the present day As the most public of arts theatre constantly interacted with changing social political and intellectual movements and ideas and Robert Leach's masterful work restores to the foreground of this evolution the contributions of women gay people and ethnic minorities as well as the theatres of the English regions and of Wales and Scotland Highly illustrated chapters trace the development of theatre through major plays from each period evaluations of playwrights contemporary dramatic theory acting and acting companies dance and music the theatre buildings themselves and the audience while also highlighting enduring features of British theatre from comic gags to the use of props Continuing on from the Enlightenment Volume Two of An Illustrated History of British Theatre and Performance leads its readers from the drama and performances of the Industrial Revolution to the latest digital theatre Moving from Punch and Judy castle spectres and penny showmen to Modernism and Postdramatic Theatre Leach's second volume triumphantly completes a collated account of all the British Theatre History knowledge anyone could ever need

The History of Live Music in Britain, Volume I: 1950-1967 Simon Frith, Matt Brennan, Emma Webster, 2016-03-09 The social history of music in Britain since 1950 has long been the subject of nostalgic articles in newspapers and magazines nostalgic programmes on radio and television and collective memories on music websites but to date there has been no proper scholarly study The three volumes

of *The History of Live Music in Britain* address this gap and do so from the unique perspective of the music promoter the key theme is the changing nature of the live music industry The books are focused upon popular music but cover all musical genres and the authors offer new insights into a variety of issues including changes in musical fashions and tastes the impact of developing technologies the balance of power between live and recorded music businesses the role of the state as regulator and promoter the effects of demographic and other social changes on music culture and the continuing importance of do it yourself enthusiasts Drawing on archival research a wide range of academic and non academic secondary sources participant observation and industry interviews the books are likely to become landmark works within Popular Music Studies and broader cultural history

The Oxford Handbook of Cinematic Listening Carlo Cenciarelli, 2021-03-29 The Oxford Handbook of Cinematic Listening explores the place of cinema in the history of listening It looks at the ways in which listening to film is situated in textual spatial and social practices and also studies how cinematic modes of listening have extended into other media and everyday experiences Chapters are structured around six themes Part I Genealogies and Beginnings considers film sound in light of pre existing practices such as opera and shadow theatre and also explores changes in listening taking place at critical junctures in the early history of cinema Part II Locations and Relocations focuses on specific venues and presentational practices from roadshow movies to contemporary live score screenings Part III Representations and Re Presentations zooms into the formal properties of specific films analyzing representations of listening on screen as well as the role of sound as a representational surplus Part IV The Listening Body focuses on the power of cinematic sound to engage the full body sensorium Part V Listening Again discusses a range of ways in which film sound is encountered and reinterpreted outside the cinema whether through ancillary materials such as songs and soundtrack albums or in experimental conditions and pedagogical contexts Part VI Across Media compares cinema with the listening protocols of TV series and music video promenade theatre and personal stereos video games and Virtual Reality

Performing in Comedy Ian Wilkie, 2016-04-20 Ian Wilkie contends that comic acting is a distinct art form and as such demands a unique skillset By exploring the ways in which performance choices and improvised moments can work in conjunction with texts themselves *Performing in Comedy* offers an indispensable practical tool for enhancing comic performance This volume is a must read for any actors directors or students who work with comic texts Wilkie synthesises theories and principles of comedy with practical tips and re evaluates the ways in which these ideas can be used by the performer Most importantly these skills timing focus awareness are teachable rather than being innate talents Exercises interviews and guides to further resources enhance this comprehensive exploration of comic acting

British Socialist and Workers Theatre Robert Leach, 2023-07-07 This book provides an overview of the inception development and achievements of British socialist and workers theatre a feat which has not been attempted before It explores the connections between politics and culture specifically theatre and between political theory and cultural theatrical expression The book is organized chronologically and

uncovers much in labour and theatre history which is in danger of being lost It can also be seen as a way into different moments in its subject's story e.g. post-Ibsen naturalism agitprop theatre fringe theatre of the 1970s and the relationship of such forms to specific political events and ideas at specific points in history **Wish You Were Still Here** Eric Simpson, 2013-06-15 A nostalgic look back at the rise and decline of the Scottish seaside holiday **Scottish Life and Society: Oral literature and performance culture**, 2007 **Scottish Life and Society**, 2000 Freedom's Pioneer David Bradby, Susanna Capon, 2005 Discusses the importance of John McGrath's role in theatre film and television in the last four decades of the 20th century **Das Revival der traditionellen gälischen Musik Schottlands** Martin Schröder, 2024-06-04 Die traditionelle gälische Musik Schottlands feiert ein Revival Martin Schröder betrachtet mit Runrig und Capercaillie zwei der bedeutendsten Folkgruppen des Landes Dabei analysiert er erstmals deren Werk und das ihrer musikalischen Wegbereiter und untersucht es im Kontext musikalischer Revivalbewegungen Mithilfe zeitgenössischer Zeitungs- und Zeitschriftenartikel Rezensionen zahlreicher Transkriptionen von Ausschnitten der Werke beider Bands sowie einer Vielzahl von Interviews u.a. mit dem Runrig-Gründer Calum Macdonald und dem ehemaligen Leadsänger Donnie Munro zeichnet er so ein vielgestaltiges Meinungsbild zur Entwicklung der traditionellen gälischen Musik in Geschichte und Gegenwart

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