

Chapter 1 : Big State Circus - Moscow, Russia

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The building, designed by the architect Smaragd Shustov and named Cirque Olympique, was located near the Fontanka canal, practically where St. Petersburg in to be transformed into a theater. Another famous trickAny specific exercise in a circus act. The circus, which was probably a light wooden construction French A temporary circus building, originally made of wood and canvas, and later, of steel elements supporting a canvas top and wooden wall. Also known as a "semi-construction. For the ensuing twenty years, Russian circus history was written exclusively in St. German, Italian and, mostly, French influences were quite noticeable in St. By reaction, Moscow took pride in its being the true heart of eternal Russia, conservative, religious and nationalistic. Even though its wealth attracted traveling entertainers as much as entrepreneurs and merchants, the city was particularly slow in attuning itself to the rest of Europe. Petersburg, which was under the management of the French equestrian Paul Cuzent. She convinced her new husband to build her a circus, but not in St. It was to be in Moscowâ€”a city where, obviously, there was no competition. Like most circuses of that time, it was outfitted with both a ring and a full theater stage. Undeterred, the Colonel would present his wife with another circus, in St. Although no more successful than his Moscow circus, it had a longer life: Novosiltsev eventually cut his losses by renting it for many years to visiting European circus companies. Petersburg the previous year, purchased from the Princes Dolgoruky, who were embroiled into financial problems, a piece of land on Vozdvizhenka Street near the Arbat in Moscow. There, he erected a wooden construction French A temporary circus building, originally made of wood and canvas, and later, of steel elements supporting a canvas top and wooden wall. Petersburg was making a strong impression, mostly owing to the considerable talent of its principal equestrian, his Italian brother in law Gaetano Ciniselli Both Ciniselli and Salamonsky would become major figures of Russian circus history. He left the management of his two Russian circuses to his brother in law, Gaetano Ciniselli. Born in Milan, Italy, Ciniselli was already an experienced manager and a brilliant producer. His elegance and, at times, his extravagant sense of showmanship formed a perfect combination, in symbiosis with the luxurious and sometimes excessive tastes of his aristocratic audiences in St. He would never give the same attention to his Moscow circus, and after his death, his sons mostly rented it to visitingâ€”albeit excellentâ€”circus companies. The circus never truly acquired the Ciniselli stamp: The following year, in , Muscovite newspapers announced that Salamonsky was to build a new circus in Moscow, on Tsvetnoy Boulevard. A wide thoroughfare in central Moscow, with a tree-planted and flowery median strip tsvetnoy means colorful in Russian , Tsvetnoy Boulevard was a popular promenade flanked by many places of amusements. One of its favorite destinations was the Panorama, housed in a circular building adjacent to the piece of land acquired by Salamonsky. The new circus, designed by the architect A. Weber, was completed October 12, and opened its doors eight days later. The imposing building could accommodate 4, spectators, a large part of whom stood in a gallery that was located at the back of the house, above the foyer. It was a circular amphitheater whose seats surrounded the ring: The stables, which had room for some one hundred horses, were open to the public at intermission. Lina Schwartz, would eventually take over the management of the circus. Yet, in spite of his devastating fondness for the bottle, Salamonsky was a great artistic director, and his Moscow circus quickly gained an excellent reputation all over Europe. His liberty "Liberty act", "Horses at liberty": In , as the winds of revolution were beginning to blow over Russia, its performers decided to elect their own director, Yury Radunsky, a circus employee with no prior managerial experience. Then came the Bolshevik Revolution of ; in , all circuses in Russia were nationalized, including Circus Salamonsky. Many artists and directors of foreign originsâ€”who were a vast majority in the Russian circus landscapeâ€”chose to leave the country among them, Scipione Ciniselli , the last director of the Ciniselli circuses, and even the Russian Nikolai Nikitin , who had succeeded his father, Akim Nikitin, after his death in Various intellectual and artistic committees tried to define a politically correct circus, which resulted in a rather confused period, the "high point" of which was an experimental spectacle directed by Konstantin

Stanislavsky and presented at the old Circus Salmonskey, Political Carrousel. They chose Williams Truzzi –one of the few directors of foreign origin albeit born in Russia that had not abandoned ship. Truzzi took over in 1919. There were not enough artists left in Russia to sustain the existence of two permanent circuses of good quality in the new capital of the USSR; Circus Nikitin was eventually closed in 1921, and transformed into a variety theater, leaving the old Circus Salamonsky alone in Moscow. Finally, after the failure of several government-sponsored productions on Tsvetnoy Boulevard, the Soviet circus as a whole was placed in 1923 under the control of a specific and knowledgeable agency, the Circus Central Management the forerunner of SoyuzGosTsirk, the Union of State Circuses. One of its first actions –and perhaps a symbolic one –was to destroy the old Salamonsky building, and to erect a brand new circus on its spot. To Soviet circus artists, playing on Tsvetnoy Boulevard quickly became a badge of artistic achievement. This renewal of interest in the circus arts was epitomized by the creation in 1924 of the first "All-Union Circus Competition", which was held on Tsvetnoy Boulevard. It became an annual event that would have a growing importance in the Soviet circus system: In 1925, a brand new, state-of-the-art circus had opened its doors at Verdnasky Avenue, on Lenin Hill near the University of Moscow. With its 3,000 seats and technical amenities hitherto unknown to the circus world. When Yury Nikulin took the reins of the Circus on Tsvetnoy Boulevard, the Soviet Union was opening to the world and had not sunk yet at least visibly into the economic nadir that would lead to its collapse. Yury Nikulin chose that time to have a brand new circus built on Tsvetnoy Boulevard. The Old Circus gave an emotional last performance on August 13, 1925, and was entirely demolished. A Finnish company a sign of the drastic changes occurring in the USSR was given the task of building a new, state-of-the-art circus in its place on Tsvetnoy Boulevard. Another sign of continuity was the house, which resembled the old one, with its characteristic columns and color scheme –and had retained its warmth –although it had been significantly enlarged to a seating capacity of 2,000, and equipped with a much higher cupola, allowing the presentation of the most elaborate aerial acts. Backstage, the practice ring, the many workshops, modern dressing rooms and animal quarters, offices and rental spaces for businesses made it a superb circus tool. In 1926, Yury Nikulin celebrated his 70th birthday in the ring of his new circus, in presence of the Mayor of Moscow and a huge crowd of personalities of the Russian circus, the arts, and politics. The Soviet Union had just collapsed, and as much as this joyous celebration, the Circus on Tsvetnoy Boulevard became symbolic of a new era. Yury Nikulin passed away in 1937, and a large crowd of Muscovites lined up to pay their last respects to the legendary clown and actor, whose body lay in state in the ring of Tsvetnoy Boulevard. His son, Maxim Nikulin, a former journalist who was already involved in the management of the circus, succeeded him. That same year, the Circus on Tsvetnoy Boulevard was officially renamed Circus Nikulin of Moscow in honor of the beloved clown who had so successfully helped it to pass the threshold of a new Russia. Circus Nikitin, 1926, The Nikitin Brothers The brothers Nikitin, Dmitri, Akim, and Piotr, were the son of Aleksandr Nikitin, a serf bounded to one of the vast lands belonging to the Crown. In 1825, Tsar Nicholas I established the "quit-rent" system, which allowed the serfs to leave the land to which they were attached in exchange for a rent paid to their landowner, thus beginning to ease the condition of the serfs in the Imperial estates. Aleksandr Nikitin took advantage of this opportunity: He hit the road with an old barrel organ and became a traveling entertainer. His sons were quickly put to work in his budding show, enhancing his performance with some tumbling, juggling, and exercises of strength. When serfdom was definitely abolished in 1861, Dmitri, Akim and Piotr went to work in the balagans Russian Fairground booths or theaters. The brothers eventually created their own puppet and variety show and became independent fairground entrepreneurs. Even though they were illiterate, the brothers Nikitin were ambitious and shrewd, and since traveling entertainers have long learned ways to fend for themselves, they mastered the art of cunning in the balagans Russian Fairground booths or theaters.. Three years later, they built in Saratov, a city southwest of Russia on the Volga River, the first of a series of provincial circus buildings. Nikitin Hippodrome at Khodinskoe Pole In the summer of 1864, for the festivities marking the coronation of Tsar Alexander III, the Nikitins were invited to build a temporary "Hippodrome" in Khodynskoe Pole, a vast and popular field in northwest Moscow where military maneuvers usually took place. An airport occupied part of it after WWII; it has been recently replaced by a giant shopping and entertainment mall. Not to be confused with racetracks, these were large open-air or partially covered arenas in which equestrian

presentations and other circus acts were presented in oversize spectacles. The Nikitin Hippodrome was a light wooden structure, an open-air arena whose arrangement owed more to P. It was outfitted with two rings separated by a center stage and surrounded by a hippodrome track. There, the Nikitins staged an equestrian spectacular based on popular Russian legends. It was quite successful, and the City of Moscow awarded them a medal—one of the many medals Akim Nikitin would later proudly display on his evening coat. Then, the Nikitins left Moscow and resumed their Russian travels. In , they returned to Moscow and bought the old Panorama building on Tsvetnoy Boulevard, just next to Circus Salamonsky, and installed their circus in it. The deal included a written assurance that the Nikitins would refrain in the future from competing with Salamonsky in Moscow. The following season, Salamonsky used the building to present exhibitions of equestrian dressage, and then disposed of it. Then, Dmitri Nikitin left the family circus to create his own enterprise, the Panoptikon—probably a peep show with moving images. The wily Akim and Piotr decided to return to Moscow. Furious, Salamonsky went to see them and brandished to their face the letter of agreement signed the previous year. Akim and Piotr gleefully told him to check the letter: It had been signed by Dmitri alone, who had no participation in the circus anymore—and therefore, Akim and Piotr were not bounded by it. There was not much Salamonsky could do besides swallowing his pride, and, to his chagrin, the Nikitins went on with their season. A true showman and the most ambitious of the brothers, Akim needed now the cherry on his cake: A permanent circus in Moscow. The fact that his Tiflis flagship circus had burned down in probably persuaded him to make the big jump. Akim found a piece of land near Triumfalnaya Square on Bolshaya Sadovaya Street, a large avenue northwest of central Moscow, and he commissioned the architect Bogdan Mikhailovich Nilus, a well-known proponent of the Art Nouveau architectural movement, to build him a state-of-the-art circus. In his wonderful satire of the emerging Communist regime, *Heart Of A Dog* , the famous Russian novelist Mikhail Bulgakov, who had a fondness for circus and variety, describes the dilemma facing his two main protagonists. Wishing to go to the circus, and having to choose between the old Circus Salamonsky and Circus Nikitin, they lament that both circuses are off-putting: They have become equally vulgar. Circus Nikitin This of course was written after the Bolshevik Revolution of —the year, too, when Akim Nikitin passed away. Then, after a long, uncertain period under the management of the Soviet Committee for the Arts, Circus Nikitin was placed under the management of Williams Truzzi in , who was also put in charge of the old Circus Salamonsky. Nikolai Nikitin returned to the Soviet Union in , but only to continue his career as a juggler on horseback. He would not have any further connection with the circuses his father built. As for Truzzi, managing at once in Moscow two competing circuses, and with a severe penury of high-level performers to boot, was certainly a hopeless task—and it might have been this situation that led to the state of affairs lamented by Mikhail Bulgakov in his novel. Petersburg which was now Leningrad.

Chapter 2 : David Lewis Hammarstrom (Author of Fall of the Big Top)

If you are searching for a book Circus Rings Around Russia by David Lewis Hammarstrom in pdf form, in that case you come on to right site. We furnish full edition of this book in ePub, DjVu, PDF, txt, doc.

Not on one double wheel, but two! Exclusive to the Great Moscow Circus. An amazing piece of precision-built circus equipment â€” spinning at a furious pace, with four fearless acrobats truly risking their all to bring an act that will have South Africa talking for years. Over four tonnes of spinning, shining chrome â€” looks difficult and looks dangerous! And it really, truly is. These four boys are circus royalty, admired by audiences and their fellow artists alike. Hilariously funny, an inheritor of the great Russian clowning tradition â€” think of Popov, Nikulin, Diamandi â€” now Shindrov adds his name to the pantheon of clever, traditional, loveable clowns â€” a clown who speaks all languages without saying a word â€” he pops in and out of the programme several times and is always a joy to laugh with. A trick or a sleight of hand? All the way from Havana, Cuba. Duo trampoline and a spectacular glass wall â€” truly off the wall. The Marionette A lyrical ,theatrical delight. Something new for the Circus art. Not one, not two, not three, not four but FIVE speeding motorbikes, trapped in the same steel globe â€” how can they possibly survive? Rolla Bolla â€” Sascha Williams Edge-of-the-seat, nail-biting tension. Lead by Sergei Rubtsov â€” he makes it look easy but in reality its danger personified. Timing, team work, training â€” all in a whirlwind of non-stop acrobatic action. From far-away Dagestan, the most exotic corner of the world. Horizontal Bar â€” The Magolas â€” taking Olympic skills to new levels â€” superb athletics â€” gold medal standards. The Great Moscow Circus is a fabulous mixture of fun, laughter, talent and skill. Although our artist make the seemingly impossible seem effortless and easy, accidents can happen and injuries can be sustained. The Management of the Great Moscow Circus reserves the right when necessary to alter, change or revise the content of the performance programme.

Chapter 3 : Circus lion attacks girl in Krasnodar, Russia

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Nationalization[edit] The Moscow Circuses, like many other institutions, were nationalized in , [3] and then, in , run by the Soyuzgoscirk, the Centralized Circus Administration. In with the creation of the Moscow Circus School, the USSR became the first country in the world to operate a state-run circus training facility. The "Cranes" were named after and themed by a song depicting fallen Soviet World War II soldiers who fly up into the sky as cranes, instead of being buried in the ground. The show, set to classical music, focused on the story being told, rather than on the incredible display of skill. One of the performers threw a "quad" 4 backwards rotations before being caught by the catcher , an impressive and incredibly rare trick, which would have been the focus of the act in any other kind of show; nevertheless, the performer said that the most important part of the act was the way the it was an aesthetic experience. He said it was not the individual skills, "but the simultaneity of our aerial gymnastics and the psychological effectiveness of our acting, all of it working together to move an audience These are playlets that give spectators not only the flavor of our life, but also reveal the soul of Soviet man. This commonality fostered a sense of international community. is an auditorium in Moscow located at the Vernadsky Prospekt. It was opened 30 April It can seat up to 3, people and the height of the amphitheatre is 36 metres. Performances are held each day in the afternoon and evening. In early s its own company was formed. It is headed by Leonid Kostyuk , a former circus artist and equilibrist. Under the Soviet regime, there were over 70 circus buildings in the Soviet states, as well as a specialist training-school system. Thousands of performers worked for the circus organisation. They were all State employees; salaries were not high in comparison to the West, but employment was secure, and equipment, costumes, travel and accommodation were all provided, as well as a pension upon retirement. The present company employs several hundred performers and tours as the "Great Moscow State Circus". In June , an attempt to privatise the building was initiated, strongly opposed by company director Leonid Kostyuk, among many others. The first such tour was in , when the Moscow State Circus amazed audiences in Paris and in London. There is a cast of twenty-seven performers, including clowns , acrobats and jugglers , and the show features a wide variety of acts that involve perch pole , static trapeze , aerial silk , chinese pole , and high wire techniques. The show climaxes with a spectacular chair balancing act involving a tower of chairs approximately 10 metres high.

Chapter 4 : Bear attacks circus handler in front of terrified audience - WWAY TV

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Upon his discharge, Astley chose to imitate the trickAny specific exercise in a circus act. Jacob Bates, an English equestrian based in the German States, who performed as far away as Russia and America, was the first of these showmen to make a mark. In 1769, Astley settled in London and opened a riding-school near Westminster Bridge, where he taught in the morning and performed his "feats of horsemanship" in the afternoon. In London at this time, modern commercial theater a word that encompassed all sorts of performing arts was in the process of developing. In addition to allowing audiences to keep sight of the riders during their performances something that was next to impossible if the riders were forced to gallop in a straight line, riding in circles in a ring also made it possible, through the generation of centrifugal force, for riders to keep their balance while standing on the back of galloping horses. Its size was eventually settled at a diameter of forty-two feet, which has since become the international standard for all circus rings. After two seasons in London, he needed to bring some novelty to his performances. Consequently, he hired acrobats, rope-dancers, and jugglers, interspersing their acts between his equestrian displays. Another addition to the show was a character borrowed from the Elizabethan theater, the clownGeneric term for all clowns and augustes. With that, the modern circusâ€”a combination of equestrian displays and feats of strength and agilityâ€”was born. That same year, his first competitor arose: In association with Charles Dibdin, a prolific songwriter and author of pantomimes, Hughes opened a rival amphitheater and riding-school in London, the Royal Circus and Equestrian Philharmonic Academy. The first element of this rather grandiose title was to be adopted as a generic name for the new form of entertainment, the circus. In 1782, Hughes went to perform to the court of Catherine the Great in St. Petersburg, Russia; that same year, one of his pupils, British equestrian John Bill Ricketts, opened the first circus in the United States, in Philadelphia. Circus performances were originally given in circus buildings. Although at first these were often temporary wooden structures, every major European city soon boasted at least one permanent circus, whose architecture could compete with the most flamboyant theaters. Although buildings would remain the choice setting for circus performances in Europe well into the twentieth century, the circus was to adopt a different format in the United States. The American Traveling Circus In the early nineteenth century, the United States was a new, developing country with few cities large enough to sustain long-term resident circuses. Furthermore, settlers were steadily pushing the American frontier westward, establishing new communities in a process of inexorable expansion. To reach their public, showmen had little choice but to travel light and fast. Also known as a "semi-construction. Purdy Brown came from the region of Somers, New York, where a cattle dealer named Hachaliah Bailey had purchased a young African elephant, which he exhibited around the country with great success. Soon the addition of other exotic animals led to the creation of a bona fide traveling menagerie. With that, the unique character of the American circus emerged: It was a traveling tent-show coupled with a menagerie and run by businessmen, a very different model from that of European circuses, which for the most part remained under the control of performing families. In 1825, former museum promoter and impresario Phineas Taylor Barnum, in association with circus entrepreneur William Cameron Coup, launched the P. In 1826, Coup devised a system of daily transportation by rail for their circus. Ever the businessman, Coup resolved to increase the capacity of their tent. The addition of a second ring, then a third and, later, up to seven rings and stages solved the problem physically, if not artistically. It could be argued that it changed the focus of the show to emphasize spectacle over artistry. For better or worse, multiple rings and stages became another unique feature of the American circus. Circus Conquers the World Circus Chiarini in Japan, print by Chikanobu The circus is essentially a visual performing art and therefore unfettered by language barriers. As a result, it is easily exportable to countries with native languages different from the language s of the performers. Early circus companies, realizing this, embarked on extensive international tours. This innovation was to ease the task of a group of European circus pioneers consumed by global ambitions. The most remarkable of these early touring companies was managed by the Italian equestrian Giuseppe Chiarini In 1842, Chiarini left Europe for America,

where he created his own circus and went to the unchartered territory as far as circus was concerned of Havana, then went to South America, crossed the Pacific, and landed in Japan in 1846. In 1850, he settled in Mexico and toured Chile and Argentina before returning to Europe in 1855. In 1860, he went to China and then sailed to Brazil. And so it went, until the death of the intrepid Italian in Guatemala in 1865. Another French equestrian, Jacques Tourniaire, went to Russia in 1869, where he established the first Russian circus. Gaetano Ciniselli On account of such extensive traveling, the circus was a global phenomenon long before the concept became commonplace. As a result of their international character, traditional circus dynasties experienced some confusion concerning national identities. Petersburg and Moscow, where he was later succeeded by his Italian brother-in-law, Gaetano Ciniselli The French Gautier family is known as a Scandinavian circus dynasty. The first "French" circus dynasty was founded by an Italian, Antonio Franconi. European circus companies had ventured so far from home because they hoped to increase their profits. Their success in doing so was not lost on the handful of American circus entrepreneurs who would follow their lead. Before entering into a partnership with P. Thus, the tented circus and menagerie developed in Europe at the turn of the twentieth century. When Bailey returned to the U. In Europe, the traveling circus and menagerie reached its peak between the two World Wars, especially in Germany, where the flamboyant traveling enterprises of Krone, Sarrasani and Hagenbeck dominated the market. This, of course, created a demanding audience in large cities, at least who had grown accustomed to a degree of comfort and a fairly high level of production values in their elegant circus buildings. While in the U. Coup would remain practically unchanged for over a century, German and Italian tent-makers and later French constantly developed new systems for circus tents and seating, which eventually made some European traveling circuses nearly as comfortable and production-efficient as any permanent building. The performance had evolved considerably since Astley and, at the turn of the twentieth century, was undergoing fundamental changes. From its inception, the core of the circus performance had been equestrian acts trickAny specific exercise in a circus act. Dibdin and Hughes had added to that original fare the pantomimeA circus play, not necessarily mute, with a dramatic story-line a regular feature in 18th and 19th century circus performances. The last notable circus pantomimeA circus play, not necessarily mute, with a dramatic story-line a regular feature in 18th and 19th century circus performances. Although in the middle of the nineteenth century equestrians, male and female, were still the true stars of the circus, acrobats began getting more and more attention. Not surprisingly, it started with acrobats on horseback, especially Americans such as John H. Glenroy, who accomplished the first somersault on horseback in 1836. The best of them were often clowns. At first, circus clowns were essentially skilled parodists who might talk, sing, ride a horse, juggle, present trained animals, do balancing acts, or tumble. In the first half of the nineteenth century, an English clownGeneric term for all clowns and augustes. They began by swinging on and hanging from a slack rope. Eventually, a bar was added in the middle of the ropes while the half ropes on each side moved toward a vertical position. With that, the trapeze was born. Short-distance Flying Trapeze, for which he became the toast of Europe as much for his act as for the revealing costume he originated and which is still used today by acrobats and dancers, the leotard. By the close of the nineteenth century, railways and automobiles had begun to replace horses. Although major European circuses were still operated by equestrian families, equestrian displays were losing their supremacy to trainers of exotic animals especially big cats, acrobats, aerialists, jugglers, and clowns. Another significant transformation factor was a renewed interest in gymnastics and physical activities which led to the resurrection of the Olympic Games in 1896 at a time when few gymnasts could be seen outside the circus. Short-distance Flying Trapeze, Con Colleano dancing on the tight wireA tight, light metallic cable, placed between two platforms not very far from the ground, on which a wire dancer perform dance steps, and acrobatic exercises such as somersaults. Clowns in Europe had remained true to their theatrical roots and maintained an important role in the circus. In America, however, victims of both the size of the tents and the three-ring format, they became speechless characters confined to oversized visual gags. The most consequential early-twentieth-century innovation in the circus, however, occurred in Russia. In 1919, Lenin nationalized the Russian circuses, and the vast majority of their performers, natives of Western Europe, fled the country. Faced with the task of training a core of uniquely Russian performers, the Soviet government established, in 1921, the State College for Circus and Variety Arts, better known as the Moscow Circus School.

Not only did the school rejuvenate the Russian circus, it also developed training methods modeled after sport-gymnastics, created original presentations with the help of directors and choreographers, and even originated innovative techniques and apparatuses that led to the invention of entirely new kinds of acts. When, in the late 1920s, the Moscow Circus a generic name adopted by all Soviet circus companies touring abroad started showing in the West, those trained by the Soviet school contrasted favorably with those trained by the traditional circus families. Russian performers displayed originality, unparalleled artistry, and amazing technique, whereas the rest just repeated themselves in a desperate attempt to compete with both the Russian innovations and increasing competition from movies, radio, and television, which they did using the only weapons at their disposal: But resistance to change had transformed tradition into routine. Circus Today Bertram Mills Old circus performers may have resisted change, but a few producers, at least, tried to shake up the shows in which they appeared by modernizing staging, lighting, musical accompaniment, and more: John Ringling North in the U. Eventually, the new Russian style prevailed. Both incorporated a performing arm—a circus in which creation was paramount—though both schools retained a more or less traditional approach. There was obviously a strong planetary need for a circus renaissance: That same year, in Adelaide, Australia, a young company of clowns, acrobats and aerialists that called itself "New Circus" began to perform and attract attention. It was followed a year later by the Soapbox Circus; both companies merged in 1937, to become Circus Oz. Perhaps not coincidentally, all these changes came at a time when European intellectuals—mostly French—were fretting over the decline of the circus as a performing art. All were outsiders whose enterprises, each in its own way, were highly creative and gave a much-needed boost to the circus and for Cirque du Soleil, a drastically different image. They also had a profound influence on the development of a "new circus" movement, which redefined the circus as a performing art, and on changes in the artistic and commercial attitude of many of the traditional circuses. In 1979, the French government created the Centre National des Arts du Cirque, a professional circus college on the Russian model. Other schools, often private not-for-profit entities and with varying degrees of professionalism, were established in England, Belgium, Sweden, Italy, Australia, Brazil, and the U. Although China has a year-old acrobatic theater tradition of its own, its many troupes—similarly to their Russian counterparts—developed new training methods after the Communist revolution and found themselves welcome participants in the circus renaissance. At the dawn of the twenty-first century, the circus, which has always been a highly adaptable performing art, is undergoing cosmetic changes and a new expansion. Rough, Step Right Up!

Chapter 5 : SHORT HISTORY OF THE CIRCUS - Circopedia

A tigress collapsed in convulsions in a circus ring seconds after jumping through rings of fire in The famous Russian troupe which travels around the ex-USSR denied they had used a stun gun on.

Arriving in the United States shortly after the birth of the American republic, the growth of the circus chronicled the expansion of the new nation, from an agrarian backwater to an industrial and overseas empire. The number of circuses in America peaked at the turn of the twentieth century, but the circus has cast a long shadow on twentieth century American popular culture. The circus served as subject matter for other popular forms like motion pictures and television, and its celebration of American military might and racial hierarchy percolated into these new forms. From its zenith around , to its decline and subsequent rebirth during the late twentieth century, the circus has been inextricably tied to larger social issues in American culture concerning race, physical disability, and animal rights. He brought together a host of familiar European circus elements into a circular arena in Philadelphia: By the turn of the twentieth century, the circus had become a huge, tented amusement that traveled across the country by railroad. The biggest shows employed over 1, people and animals from around the world. These circuses contained a free morning parade, a menagerie and a sideshow. Their canvas big tops could seat 10, spectators and treated audiences to three rings and two stages of constant entertainment. Contemporary critics claimed that the circus was "too big to see all at once. In , "circus day" was a community celebration. Before dawn, hundreds of spectators from throughout a county gathered to watch the circus train rumble into town. The early morning crowd witnessed scores of disciplined muscular men, horses, and elephants transform an empty field into a temporary tented city. In mid-morning, thousands more lined the streets to experience, up close, the circus parade of marching bands, calliopes, gilded wagons, exotic animals, and people winding noisily through the center of town. In the United States, the circus reached its apex during the rise of American expansion overseas. Circus proprietors successfully marketed their exotic performances even those featuring seminude women as "respectable" and "educational," because they showcased people and animals from countries where the United States was consolidating its political and economic authority. With its displays of exotic animals, pageants of racial hierarchy from least to most "evolved" , and dramatizations of American combat overseas, the circus gave its isolated, small-town audiences an immediate look at faraway cultures. This vision of the world celebrated American military might and white racial supremacy. The tightly-knit community of circus employees, however, also provided a safe haven for people ostracized from society on the basis of race, gender, or physical disability. In the early twentieth century, the circus overlapped considerably with other popular amusements. Many circus performers worked in vaudeville or at amusement parks during the winter once the circus finished its show season. Vaudeville companies also incorporated circus acts such as juggling, wire-walking, and animal stunts into their programs. In addition, the Wild West Show was closely tied to the circus. Both also shared the same investors. Circuses occasionally borrowed their subject matter from other contemporary amusements. At the dawning of the American empire, international expositions like the Columbia Exposition in Chicago profitably displayed ethnological villages; thus, circuses were quick to hire "strange and savage tribes" for sprawling new ethnological congresses of their own. The new film industry also used circus subjects. Circuses such as the Ringling Brothers Circus featured early film as part of their novel displays. Several film stars, such as Burt Lancaster , began their show business careers with the circus. The American circus began to scale back its sprawling features in the s, owing to the rise of the automobile and the movies. Most circuses stopped holding a parade because streets became too congested with cars. As motion pictures became increasingly sophisticatedâ€”and thus a more realistic mirror of the world than the circusâ€”circuses also stopped producing enormous spectacles of contemporary foreign relations. Yet, despite its diminishing physical presence, the circus was still popular. On September 13, , 16, people, the largest tented audience in American history, gathered at Concordia, Kansas, for the Ringling Brothers Barnum and Bailey circus. In the milieu of the rising movie star culture of the s, the circus had its share of "stars," from bareback rider May Wirth to aerialist Lillian Leitzel and her dashing trapeze artist husband, Alfredo Codona. Like their movie star

counterparts in the burgeoning consumer culture, circus stars began to advertise a wealth of products in the "from soap to sheet music. Leitzel became so famous that newspapers around the world mourned her death in , after she fell when a piece of faulty equipment snapped during a performance in Copenhagen, Denmark. During the Great Depression , the colorful traveling circus provided a respite from bleak times. When nearly a quarter of the United States workforce was periodically unemployed, clown Emmett Kelly became a national star as "Willie," a tramp character dressed in rags, a disheveled wig, hat, and smudged face, who pined for lost love and better circumstances. The circus continued to profit during World War II , when railroad shows traveled under the auspices of the Office of the Defense Transportation. Circuses exhorted Americans to support the war effort. By the early s, circus audience numbers were in decline, in part because the circus no longer had a monopoly on novelty or current events. Television, like movies and radio, provided audiences with compelling and immediate images that displaced the circus as an important source of information about the world. Ultimately, however, television offered Americans complete entertainment in the privacy of the home—which dovetailed nicely with the sheltered, domestic ethos of suburban America during the early Cold War. In this milieu, public amusements like movies and the circus attracted fewer customers. In , just 13 circuses existed in America. As audiences shrank, showmen scaled back even further on their labor-intensive operations. Moreover, the rise of a unionized workforce during the industrial union movement during the s meant that circus owners could no longer depend on a vast, cheap labor pool. Thus, John Ringling North cut his workforce drastically in when he abandoned the canvas tent for indoor arenas and stadiums. Circus employees and fans alike mourned the "death" of the familiar tented circus—a fixture of the circus business since American social movements also transformed the circus. Circus performances of racial difference became increasingly controversial during the s. Civil rights leaders had long objected to racist performances in American popular entertainment, but in the context of the Cold War between the United States and the Soviet Union , officials in the United States also protested because they feared that racist performances would legitimize Soviet claims that American racism was a product of American capitalism. In addition, disabled rights activists effectively shut down the circus sideshow and its spectacles of human abnormality by the early s. Lastly, the spread of the animal rights movement in the s transformed the circus. Fearful of picketers and ensuing bad publicity, several circuses in the s arrive silently at each destination and stop at night to avoid protesters. Cirque du Soleil , an extraordinarily successful French Canadian circus from Montreal with a permanent show in Las Vegas , uses no animals in its performances. Instead, troupe members wear tight lycra body suits, wigs, and face paint to imitate animals as they perform incredible aerial acrobatics to the beat of a slick, synthesized pop musical score and pulsating laser lights. Yet, arguably, Cirque du Soleil among others is actually not a circus because of its absence of animals: Despite the transformation of its content, the American circus endures at the turn of the twenty first century. Certainly, towns no longer shut down on "circus day," yet a growing number of small one-ring circuses have proliferated across America. Ultimately, in the s, a decade of increasingly distant, fragmented, mass-mediated, "virtual" entertainment, the circus thrives because it represents one of the few intimate, live and hence unpredictable community experiences left in American popular culture. The New American Circus. Gainesville, University Press of Florida, Presenting Human Oddities for Amusement and Profit. Chicago, University of Chicago Press, John Ringling North and the Circus. Urbana and Chicago, University of Illinois Press, A History of the Circus. London, Tantivy Press, The People of the Circus. Cite this article Pick a style below, and copy the text for your bibliography.

Chapter 6 : Moscow State Circus - Wikipedia

A bear forced to ride a skateboard in a Russian circus attacked its handler in front of a terrified audience. The bear follows a handler around the small circus ring and then jumps on top of.

Click to play Tap to play The video will start in 8 Cancel Play now Get daily news updates directly to your inbox Subscribe Thank you for subscribing We have more newsletters Show me See our privacy notice Could not subscribe, try again later Invalid Email A tigress collapsed in convulsions in a circus ring seconds after jumping through rings of fire in front of horrified families. The brother and sister who handle the six-year-old big cat called Zena have denied claims of animal cruelty and defended their actions, saying they feared a bloodbath. Artur Bagdasarov said he and his sister Karina were worried the six other tigers would attack the fallen animal at the circus in Magnitogorsk, Russia. He dragged the tigress by her tail to move her away from the edge of the ring as buckets of water were emptied on the Siberian big cats, and denied using a stun gun. The tigress collapsed after leaping through rings of fire Image: The famous Russian troupe which travels around the ex-USSR denied they had used a stun gun on the tigress - as some online comments claimed - insisting the animal had suddenly collapsed in convulsions for unknown reasons, and in doing so sparked an emergency. Artur Bagdasarov has denied using a stun gun on the tigress Image: For them a weak animal is a target, it is an order to kill. And nobody knows who would have been alive after that. Buckets of water were poured on the convulsing tigress Image: I dragged her to a safe place where there were no other tigers around. Karina was controlling six animals so they did not do any harm to the tigress. What else could I drag her by? She is not a soft cat. I could not lift the whole tiger. What if I had taken her away from the stage? It was a shock. Artur has defended his actions after the tigress collapsed Image: We usually work with a water cannon. The main thing that everything was done to help her recover. Spectators clapped as the tiger stood up and soon walked from the ring. But watchers also said there had been cruel laughter from onlookers. Artur and his sister have been called "sadists" by critics Image:

Chapter 7 : The Circuses Of Moscow - Circopedia

This is the moment a tigress collapsed in convulsions in a circus ring seconds after jumping through rings of fire in Russia.. Distressing footage shows the six-year-old big cat, Zena, keeling.

Female lion tamer and leopard. Elephants from Cole Brothers Circus parade through downtown Los Angeles, gorillas horse act A variety of animals have historically been used in acts. While the types of animals used vary from circus to circus, big cats , camels , llamas , elephants , zebras , horses , birds , sea lions , bears , and domestic animals such as cats and dogs are the most common. The earliest involvement of animals in circus was just the display of exotic creatures in a menagerie. Going as far back as the early eighteenth century, exotic animals were transported to North America for display, and menageries were a popular form of entertainment. Soon elephants and big cats were displayed as well. Van Amburgh entered a cage with several big cats in , and is generally considered to be the first wild animal trainer in American circus history. Controversy[edit] Circus baby elephant training Elephant act at a circus in Pachuca , Hidalgo , Mexico. In December , as a response to reports of animal mistreatment, the Mexican Congress passed a law banning the use of animals in any circus in the country. Animals acts controversy and laws in the United States[edit] According to PETA, although the US Animal Welfare Act does not permit any sort of punishment that puts the animals in discomfort, [46] trainers will still go against this law and use such things as electric rods and bull hooks. In , the Dutch government announced a ban on the use of wild circus animals. District Court in , Ringling Bros. Feld stated that these practices are necessary to protect circus workers. Feld also acknowledged that an elephant trainer was reprimanded for using an electric shock device, known as a hot shot or electric prod, on an elephant, which Feld also stated was appropriate practice. Feld denied that any of these practices harm elephants. The elephant then stampeded through the circus grounds outside before being shot to death by police. Tyke then bolted from the arena and ran through the streets of Kakaako for more than thirty minutes. Police fired 86 shots at Tyke, who eventually collapsed from the wounds and died. PETA called the countries politicians to outlaw the keeping of animals for circuses. All members of this group agreed that a change in the law was needed to protect circus animals. He explained that the circus bill was "at the bottom of the list" for discussion. The law states that circuses "constitute an act of cruelty. This causes a huge amount of distress to animals and leads to excessive amounts of drooling. The reason being the high chance of the animals to harm someone in the audience. This is due to their instincts which they cannot control. The best known are:

Chapter 8 : Circus | www.nxgvision.com

Top Selling Tours & Activities in and around Moscow from the stage above the ring. This was a one-ring circus, and the performance included live.

Petersburg State Circus Bolshoy Saint-Petersburg State Circus Introduction Since the 18th century, the circus has played a key role in Russian cultural traditions and it is considered an art form, just like opera or ballet, performed by creative and talented artists. It is said that it was not a Russian who started the tradition, but it was an Englishman, Charles Hughes, responsible for the great popularity that the circus reached in Russia, still to these days. He returned to England, but some of his companions remained in Russia, popularizing the circus among the Russian population during the nineteenth century. After the Russian Revolution, the Soviet Union leaders strongly supported the circus. Thus, in , all the circuses of all Russia became property of the State, establishing circus schools in Moscow in and later in other great cities. In the s, Russian companies began touring Europe and America, becoming one of the most exported art forms in Russia. Today, the most important circuses in Russia are located in Moscow and St. Location of the most important circuses of Moscow: Among the actors that have worked there as clowns are Karandash, Oleg Popov and Yuri Nikulin, the latter being the owner of the company for fifteen years until his death in In the same year they erected a statue in front of the circus and renamed the circus with his name as homage. The nearest metro stop is Tsvetnoy Boulevard Metro line 9, the gray line. Buying Tickets for the Nikulin Circus Tickets can be purchased in advance on the two online retail platforms authorized by the circus. The problem is that to register on this ticket sales website it is necessary to have a valid Russian phone number. The other option is to make the purchase through Ticketland platform. Select the date and time of the performance. Each color corresponds to a different price. In the following example, I am selecting seats 44 and 45 marked in red. Once the seats have been selected, click on the red button: Indicate your name and last name and the e-mail address to which you want the tickets sent: It was inaugurated on April 30, It has a capacity for 3, people and the height of the amphitheater is 36 meters. You can watch daily performances with acrobats, trapeze artists, balancers, animals, etc. It has 5 venues: The company is led by Leonid Kostyuk, a former circus artist and acrobat. He currently employs several hundred artists, and tours around the world. It stands out for their great variety, which constantly change and innovate. You can access the circus programming through the official website: Select the day of the performance and the time. Prices range from to 4, rubles. The localities in color are the ones that are free. Indicate your personal information: In the next screen, you can choose to pay the tickets to be able to print them and go directly to the show green button , reserve them and collect them at the ticket offices a few days in advance yellow button or request that they be sent to any address in Moscow blue button. Petersburg State Circus , which opened on December 26, Tickets cost between rubles for the cheapest, and 3, for the most expensive one. Tickets can be purchased at the circus box office or through the official circus website in Russian: Have you attended any of the circus performances? What has been your experience?

Chapter 9 : How to buy tickets for the Russian circus in Moscow and St. Petersburg

Social-media users were furious at the videos taken in Russia showing a rhino being forced to parade or carry a man on its back in a circus ring, while the trainer holds whips at the ready.