

PALGRAVE STUDIES IN THEATRE AND PERFORMANCE HISTORY is a series devoted to the best of theatre/performance scholarship currently available, accessible, and free of jargon. It strives to include a wide range of topics, from the more traditional to those performance forms that in recent years have helped broaden the understanding of what theatre as a category might include (from variety forms as diverse as the circus and burlesque to street buskers, stage magic, and musical theatre, among many others). Although historical, critical, or analytical studies are of special interest, more theoretical projects, if not the dominant thrust of a study, but utilized as important underpinning or as a historiographical or analytical method of exploration, are also of interest. Textual studies of drama or other types of less traditional performance texts are also germane to the series if placed in their cultural, historical, social, or political and economic context. There is no geographical focus for this series and works of excellence of a diverse and international nature, including comparative studies, are sought.

The editor of the series is Don B. Wilmeth (EMERITUS, Brown University), PhD, University of Illinois, who brings to the series over a dozen years as editor of a book series on American theatre and drama, in addition to his own extensive experience as an editor of books and journals. He is the author of several award-winning books and has received numerous career achievement awards, including one for sustained excellence in editing from the Association for Theatre in Higher Education.

Also in the series:

- Undressed for Success* by Brenda Foley  
*Theatre, Performance, and the Historical Avant-garde* by Günter Berghaus  
*Theatre, Politics, and Markets in Fin-de-Siècle Paris* by Sally Charnow  
*Ghosts of Theatre and Cinema in the Brain* by Mark Pizzato  
*Moscow Theatres for Young People: A Cultural History of Ideological Coercion and Artistic Innovation, 1917–2000* by Manon van de Water  
*Absence and Memory in Colonial American Theatre* by Odai Johnson  
*Vaudeville Wars: How the Keith-Albee and Orpheum Circuits Controlled the Big-Time and Its Performers* by Arthur Frank Wertheim  
*Performance and Femininity in Eighteenth-Century German Women's Writing* by Wendy Arons  
*Operatic China: Staging Chinese Identity across the Pacific* by Daphne P. Lei  
*Transatlantic Stage Stars in Vaudeville and Variety: Celebrity Turns* by Leigh Woods  
*Interrogating America through Theatre and Performance* edited by William W. Demastes and Iris Smith Fischer  
*Plays in American Periodicals, 1890–1918* by Susan Harris Smith  
*Representation and Identity from Versailles to the Present: The Performing Subject* by Alan Sikes  
*Directors and the New Musical Drama: British and American Musical Theatre in the 1980s and 90s* by Miranda Lundskaer-Nielsen  
*Beyond the Golden Door: Jewish-American Drama and Jewish-American Experience* by Julius Novick  
*American Puppet Modernism: Essays on the Material World in Performance* by John Bell

- On the Uses of the Fantastic in Modern Theatre: Cocteau, Oedipus, and the Monster*  
by Irene Eynat-Confino
- Staging Stigma: A Critical Examination of the American Freak Show*  
by Michael M. Chemers, foreword by Jim Ferris
- Performing Magic on the Western Stage: From the Eighteenth-Century to the Present*  
edited by Francesca Coppa, Larry Hass, and James Peck, foreword  
by Eugene Burger
- Memory in Play: From Aeschylus to Sam Shepard* by Attilio Favorini
- Danjūō's Girls: Women on the Kabuki Stage* by Loren Edelson
- Mendel's Theatre: Heredity, Eugenics, and Early Twentieth-Century American Drama*  
by Tamsen Wolff
- Theatre and Religion on Krishna's Stage: Performing in Vrindavan* by David V. Mason
- Rogue Performances: Staging the Underclasses in Early American Theatre Culture*  
by Peter P. Reed
- Broadway and Corporate Capitalism: The Rise of the Professional-Managerial Class,  
1900–1920* by Michael Schwartz
- Lady Macbeth in America: From the Stage to the White House* by Gay Smith
- Performing Bodies in Pain: Medieval and Post-Modern Martyrs, Mystics, and Artists*  
by Marla Carlson
- Early-Twentieth-Century Frontier Dramas on Broadway: Situating the Western  
Experience in Performing Arts* by Richard Wattenberg
- Staging the People: Community and Identity in the Federal Theatre Project*  
by Elizabeth A. Osborne
- Russian Culture and Theatrical Performance in America, 1891–1933*  
by Valleri J. Hohman
- Baggy Pants Comedy: Burlesque and the Oral Tradition* by Andrew Davis
- Transposing Broadway: Jews, Assimilation, and the American Musical* by Stuart J. Hecht
- The Drama of Marriage: Gay Playwrights/Straight Unions from Oscar Wilde to the Present*  
by John M. Clum
- Mei Lanfang and the Twentieth-Century International Stage: Chinese Theatre Placed and  
Displaced* by Min Tian
- Hijikata Tatsumi and Butoh: Dancing in a Pool of Gray Grits* by Bruce Baird
- Staging Holocaust Resistance* by Gene A. Plunka
- Acts of Manhood: The Performance of Masculinity on the American Stage, 1828–1865*  
by Karl M. Kippola
- Loss and Cultural Remains in Performance: The Ghosts of the Franklin Expedition*  
by Heather Davis-Fisch
- Uncle Tom's Cabin on the American Stage and Screen* by John W. Frick
- Theatre, Youth, and Culture: A Critical and Historical Exploration*  
by Manon van de Water
- Stage Designers in Early Twentieth-Century America: Artists, Activists, Cultural Critics*  
by Christin Essin
- Audrey Wood and the Playwrights* by Milly S. Barranger
- Performing Hybridity in Colonial-Modern China* by Siyuan Liu
- A Sustainable Theatre: Jasper Deeter at Hedgerow* by Barry B. Witham

*The Group Theatre: Passion, Politics, and Performance in the Depression Era*  
by Helen Chinoy and edited by Don B. Wilmeth and Milly S. Barranger  
*Cultivating National Identity through Performance: American Pleasure Gardens and  
Entertainment* by Naomi J. Stubbs  
*Entertaining Children: The Participation of Youth in the Entertainment Industry*  
edited by Gillian Arrighi and Victor Emeljanow

**This page intentionally left blank**

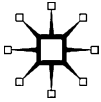
# Entertaining Children

## The Participation of Youth in the Entertainment Industry

*Edited by*

*Gillian Arrighi and Victor Emeljanow*

palgrave  
macmillan



ENTERTAINING CHILDREN

Copyright © Gillian Arrighi and Victor Emeljanow, 2014.

Softcover reprint of the hardcover 1st edition 2014 978-1-137-30545-9

All rights reserved.

First published in 2014 by  
PALGRAVE MACMILLAN®  
in the United States—a division of St. Martin's Press LLC,  
175 Fifth Avenue, New York, NY 10010.

Where this book is distributed in the UK, Europe and the rest of the world,  
this is by Palgrave Macmillan, a division of Macmillan Publishers Limited,  
registered in England, company number 785998, of Houndmills,  
Basingstoke, Hampshire RG21 6XS.

Palgrave Macmillan is the global academic imprint of the above companies  
and has companies and representatives throughout the world.

Palgrave® and Macmillan® are registered trademarks in the United States,  
the United Kingdom, Europe and other countries.

ISBN 978-1-349-45482-2                      ISBN 978-1-137-30546-6 (eBook)  
DOI 10.1057/9781137305466

Library of Congress Cataloging-in-Publication Data

Entertaining children : the participation of youth in the entertainment  
industry / edited by Gillian Arrighi and Victor Emeljanow.  
pages cm.—(Palgrave studies in theatre and performance history)  
Includes bibliographical references and index.

1. Performing arts and children—History. 2. Entertainers—History.  
3. Child labor—History. I. Arrighi, Gillian, editor of compilation.  
II. Emeljanow, Victor, editor of compilation.

PN1590.C45E57 2014  
792.083—dc23

2013044363

A catalogue record of the book is available from the British Library.

Design by Newgen Knowledge Works (P) Ltd., Chennai, India.

First edition: May 2014

10 9 8 7 6 5 4 3 2 1

# Contents

*List of Figures* ix

Setting the Scene: An Introduction 1  
*Gillian Arrighi and Victor Emeljanow*

## **Part I Terms of Engagement**

1. Musical Education and the Job Market: The Employment of  
Children and Young People in the Neapolitan Music Industry  
with Particular Reference to the Period 1650–1806 15  
*Rossella Del Prete*

2. An American Antebellum Child-Actor Contract: Alfred Stewart  
and the Shift from Craft Apprentice to Wage Laborer 33  
*Shauna Vey*

3. Children and Youth of the Empire: Tales of Transgression and  
Accommodation 51  
*Gillian Arrighi and Victor Emeljanow*

4. British Child Performers 1920–40: New Issues, Old Legacies 73  
*Dyan Colclough*

## **Part II By Children/for Children**

5. “How much do you love me?” The Child’s Obligations to  
the Adult in 1930s Hollywood 93  
*Noel Brown*

6. Shifting Screens: The Child Performer and Her Audience  
Revisited in the Digital Age 111  
*Gilli Bush-Bailey*

7. The Business of Children in Disney’s Theater 129  
*Ken Cerniglia and Lisa Mitchell*

8. Young Mammals: The Politics and Aesthetics of Long-Term  
Collaboration with Children in Mammalian Diving Reflex's  
The Torontonians 147  
*Broderick D. V. Chow and Darren O'Donnell*

### **Part III Global Perspectives**

9. The “little legong dancers” of Bali: The Rise of a Child Star  
in Indonesian Dance Theater 167  
*Laura Noszlopy*
10. Child Training and Employment in Taiwanese Opera  
1940s–1960s: An Overview 185  
*Shih-Ching H. Picucci*
11. Higher Wages, Less Pain: The Changing Role of Children  
in Traditional Chinese Theater 201  
*Mark Branner*
12. Defying Death: Children in the Indian Circus 219  
*Jamie Skidmore*
- Notes on Contributors* 235
- Index* 239



# Figures

4.1	Hilda backstage in the 1930s	79
6.1	Cast of <i>Here come the Double Deckers</i>	113
9.1	“Bird of Ill Omen,” [1952], John Coast Collection	168