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## Cirque du freak movie actors

Stunt work is the process in which daring, sometimes death-defying action sequences are created for television and movies, often utilizing trained stunt performers. In the early days of cinema, filmmakers paid acrobats and daredevils to perform stunts in their movies. Though many silent movie actors like Buster Keaton and Harold Lloyd performed their own thrilling stunts, the role of the stuntman was developed by Hollywood studios so breathtaking sequences could be filmed without putting highly-paid box office draws (actors and actresses) in physical danger. The Taurus World Stunt Awards, which annually recognizes the greatest stunt work of the year, began in 2001. The inaugural "Best Stunt Coordination - Feature Film" was awarded to Mission: Impossible 2. Many early Hollywood stuntmen were recruited from the ranks of experienced cowboys and rodeo professionals who could authentically perform feats in Westerns. In fact, many of these early stuntmen were also experienced horsemen and could likewise teach horses how to perform stunts like falls. During this era, very few stuntmen gained recognition for their work, as they were typically hired by Hollywood studios on a per diem basis. One of the most famous stuntmen of this era was "Yakima" Canutt, a rodeo champion who used his experience to become one of the first stunt coordinators. This role allowed him to develop techniques to make stunts both more thrilling and safer for stuntmen (he was awarded an Academy Honorary Award in 1967 for these innovations). One of his crowning achievements was designing and directing the chariot race sequence in 1959's Ben-Hur. Stunt performers have had a variety of roles in productions depending on the need of a particular stunt sequence. For example, some performers, known as stunt doubles, are specifically chosen for the sequence because of their resemblance to Hollywood stars. In some cases, the stunt double, Tanoai Reed, has acted as his double for nearly 20 years. Clint Eastwood's longtime stunt double, Buddy Van Horn, would go on to become stunt coordinator of most of Eastwood's movies and also directed three films starring Eastwood. A few stunt performers have become so famous that they have transitioned into leading roles. One famous example is Zoë Bell, who worked as a stunt double on the TV show Xena: Warrior Princess and in Kill Bill. Director Quentin Tarantino was so impressed by her performance in Kill Bill that he has since cast her in key roles in his films Grindhouse (2007), Django Unchained (2012), and The Hateful Eight (2015). Since the early days of cinema, standards for stunt work have been adopted to ensure the performers are protected from injury. Many stunt performers are members of SAG-AFTRA (which has its own Standards and Practices for stunt work), while the Stuntmen's Association of Motion Pictures is an honorary society for stunt performers. In recent years, there has even been considerable push for the Academy of Motion Picture Arts and Sciences to create an Academy Award category for stunt work (in contrast, the Emmy Awards have categories awarding stunt coordinators for television). For insurance purposes, many actors are contractually not allowed to do any stunt work in films. After all, if a lead actor gets sidelined because of an on-set iniury, production on the rest of the film could be delayed. However, there are a number of high-profile actors who have become famous for performing many of their own stunts. Steve McQueen (1930-1980), US actor, sitting astride a motorcycle in a publicity still issued for the film, 'The Great Escape', 1963. The prisoner of war drama, directed by John Sturges (1910-1992), starred McQueen as 'Captain Virgil 'The Cooler King' Hilts'. Silver Screen Collection / Getty Images In his prime, racing enthusiast Steve McQueen made it seem like acting was just a hobby he did while racing cars and motorcycles. In his hit films The Great Escape (1963) and Bullitt (1968), McQueen drove in the high-speed chases whenever possible. For the 1973 film Papillon, McQueen performed a dangerous cliff-jumping scene himself. Jackie Chan in Ging chaat goo si (1985). Photo by IMDb Hong Kong martial arts legend Jackie Chan's name is almost synonymous with stunt work, with Chan choreographing and performing his own stunts in the dozens of films he has appeared in with his team, Jackie Chan Stunt Team. Though Chan's acrobatic stunt work has become legendary, his stunts have occasionally resulted in serious injuries. The most serious injury Chan has sustained in filming was fracturing his skull during what was meant to be a simple jumping stunt while filming 1986's Armour of God. Infamously, outtake footage of stunt mistakes and mishaps have been shown in the credits of many of his films. Burt Reynolds holding onto some rocks as he struggles in the water with his boat behind him in a publicity still issued for the film 'Deliverance' (1972). Silver Screen Collection / Getty Images Burt Reynolds had a history of doing his own stunt work dating back to some of his earliest television roles in Westerns. In an effort to bring more visibility to stunt actors, Reynolds starred in Hooper (1978) playing an acclaimed stuntman (appropriately, the film was directed by noted stuntman and Reynolds' penchant of doing his own stunts almost led to a fatal accident when he nearly drowned after breaking his tailbone while filming a scene in Deliverance (1972). PARIS, FRANCE - APRIL 10: Actor Tom Cruise performs a stunt on set for 'Mission: Impossible 6 Gemini' filming on April 10, 2017 in Paris, France. Pierre Suu / Getty Images Tom Cruise has performed his own stunt work in many films, particularly in his long-running Mission: Impossible series. His stunts have included skydiving, scaling the Burj Khalifa in Dubai, high-speed car chases, rock climbing, and hanging on the side of a plane in flight. Like Chan, Cruise has sustained a variety of injuries during filming, including a leg injury that delayed production of Mission Impossible - Fallout (2018) for several weeks. New York, NY, May 2, 2009. EXCLUSIVE. Actress Angelina Jolie rides a 'Triumph' bike for a chasing scene on the set of the movie 'Salt'. Philip Ramey/Corbis / Getty Images Though Academy Award-winning actress Angelina Jolie has moved into more dramatic and behind-the-camera roles in recent years, in her roles in films like Salt (2010), Jolie performed many of her own stunts. Jolie suffered a non-serious head injury while filming Salt. Every once in a while, HBO decides to resurrect one of its TV shows in case the story feels a little bit unfinished (or there's money to be made). The ending of Entourage set itself up for an inevitable film, and Sex and The City proved (twice) that "too much of a good pair of Manolos" is a definite truth. But a film for Deadwood has been anticipated for years now due to its abrupt ending with little development... until now. HBO's programming president Michael Lombardo confirmed that a Deadwood movie is happening, and people are understandably freaking out. In case Deadwood got lost in the catacombs of old HBO shows (even The Sopranos seems like it was on air centuries ago at this point, the Western focused on the lawless town of Deadwood and was famed for its inordinate amount of profanity. And we're talking "inordinate" by HBO standards, not compared to your average TV show. Regardless, in the series' three seasons Deadwood managed to pick up a total of eight Emmys (mostly for make-up but also for directorial efforts). I mean, it's not television, it's HBO, so the series was mourned deeply when it was unceremoniously cancelled in 2006. In conclusion, Deadwood's revival is nothing short of a Big Deal, but don't take my word for it. The Twitterverse has showcased plenty of fan feels about this upcoming reunion. Naturally, The Skeptics Come Out To PlayBut Most People Are Overcome With EmotionSome Are In The Midst Of A Full Social Media Freak OutSome Can Handle All The Good News The Day Brought InMany Are Praising At The Altar Of The HBO GodsWhile Others Take It As A Reward For Previous HBO CrimesPlenty Take It As A Reward For Previous HBO GodsWhile Others Take It As A Reward For Previous HBO GodsWhile Of The InternetAnd While Some Are Able To Pull A Frozen And Let It GoMost Are Grateful For Deadwood's Second LifeThough it's unclear when exactly the movie will come to fruition, one thing's for damn sure: there's no doubt that people are looking forward to a happy return Deadwood, and all the closure that'll come with it.Images: HBO Itsuko Noto lives in Japan, which means it takes her a minimum of 12 hours to fly to Las Vegas. But at least twice a year she grabs her passport and makes the journey to Sin City for intensive Cirque du Soleil immersion-two shows a night, 14 total per week. Although she sees nearly all of the company's seven different Vegas shows (except Criss Angel's "Mindfreak Live"), as well as many of its other shows around the U.S., Asia, and Europe, "O" is her mainstay. First opened in Vegas in 1998, "O" is Cirque's famous water show, probably its most ambitious, given its clever and beautiful incorporation of a 1.5 million-gallon swimming pool that, at certain points, seems to magically disappear. Every night she's in Vegas, Noto makes her way over to the Bellagio for "O's" late show. All told, she takes in 10 "O" performances a week, and over the course of her career as an all-star Cirque fan, she's seen it well over 100 times. "It touches my deepest emotion," Noto tells me by email. "I feel the tears welling up at the end of the show every single time." For the folks at Cirque du Soleil's Montreal headquarters, there's something powerful and intriguing in Noto's experience, in the way she expresses the emotions "O" raises in her. And more important, there's something in that experience they thought they could—and should—measure and quantify, because emotional experiences can guide their business decisions for years to come. "We have some [fans] who keep coming back, 30 to 40 times, mostly various shows, but the fact that [Noto] would come back and see the very same show [more than] 100 times, always "O," we found that fascinating," says Marie-Hélène Lagacé, Cirque's head of public relations. "What is it that you feel when you come see the show that makes you want to feel it again and again and again and again?" [Photo: Matthew Soltesz]Searching for aweAlthough I can't play in Noto's league, I'm still a self-professed Cirque performances over the years, and 14 years ago, I worked briefly as an usher on "Alegria," one of the company's most beloved traveling shows. But never before had my experience of seeing a Cirque show been like the one I had at "O" in late April as the ground-breaking company was celebrating its 35th anniversary. That night, in a private suite in the Bellagio theater, complete with red privacy curtains and velvet-backed seats, I'd been fitted with an EEG built into special headgear-surface electrode caps, they're called—that looks like a swimming cap that just happen to have about two dozen wires, each of which has a colored LED at the base, connecting me to a nearby computer. Barely able to move for fear of disturbing the wires, and having been instructed specifically not to clap during the performance (because although "it's the worst thing to ask people at a show like this," doing so might mess things up), I was about to be observed and measured for science. [Photo: Matthew Soltesz] To be precise, I was one of 60 "O" audience members that week who were taking part (voluntarily, of course) in a major study the Cirque was conducting in partnership with the New York-based "neuro-design" studio Lab of Misfits, to see if it was possible to identify, and quantify, the emotion of awe. The research at "O"—which was done side-by-side with a control study on a small theater show in New York that is known to generate joy and positivity, but not really awe—was a reflection of Cirque's awareness that, although the entertainment company has worked hard over the last three decades to measure fan satisfaction, there was something it wasn't capturing in the way fans reported their experience of watching a Cirque du Soleil show. With no one else in the theater, save for a few acrobats rehearsing on the stage below, I talked with Lagacé and Kristina Heney, Cirque's chief marketing and experiment. "We were seeing an emotion on the faces of fans in theaters, arenas, and big tops around the world, and they weren't able to convey it to us in a way that we felt we were getting the full scope of the picture," Heney tells me. "We'd do the typical marketing word clouds, and we'd see 'awesome' and 'oh my god,' and then we'd see the ingredients of the theatricality—'acrobatics,' 'music,' [and] 'costumes.'"But the disconnect was the emotion, Heney says, and so when the team felt like it had reached the end of its means in terms of typical marketing work, it reached out to Lab of Misfits to see if science could help explain the emotions that Cirque performances elicit. Cirque du Soleil is one of the best-known and best-loved entertainment brands in the world, but it nevertheless thought it had a broader branding problem. Although a Young & Rubicam study had shown that it was the most differentiated brand "brings to the table," explains Heney-the Y&R study revealed that its relevancy factor was was low, particularly among millennials. For Cirque, performances that make an impact are vital, particularly in connecting with the audience emotionally, not only immediately after the show, but into the future. You can't just take in a Cirque show anywhere or anytime—they're not on TV, or generally available online, and at any given time, they're only in 15 or so cities around the world. So the company needs to develop lasting relationships with both existing and new fans that will inspire them to keep buying tickets, either in destination cities like Las Vegas or when the traveling shows come to town. "We felt like we needed to better understand this emotional bridge," Heney says, "in order to maintain that relevance, and really, truly hear what our fans wanted from us." Neuroscientists believe there are 20 different human emotions, with a hierarchy that, for example, goes from surprise to wonder. Think of magic: How did they do that? And then there's awe, which she says has only recently been discovered as an actual emotion. If they could figure out how to guarantee that fans feel genuine awe during shows, maybe they could inspire them to come back again and again. As a student of emotions, Beau Lotto, a world-renowned neuroscientist and the "head misfit" at the Lab of Misfits, was himself thinking about the challenge of re-creating awe in order to study it. "And here we were, trying to describe an emotion that we didn't have the language to describe, and neither did our audience," says Heney of Lotto. "We immediately got along . . . and when I found out his company is called The Lab of Misfits, it was kindred spirits." It would be tempting to roll your eyes when you hear that a giant entertainment company like Cirgue du Soleil—which is planning its own theme park, recently bought The Blue Man Group, and is always designing new shows—is conducting an experiment to study awe. But for Heney, it's actually essential to understand something like the emotions its audiences feel as it plans for the future. "There's a lot of potential around our greater organization to be able to explain how we connect to our fans," Heney says. "For the last 34 years, we've focused on circus arts to create that emotional connection, and we're evolving." [Photo: Matthew Soltesz] Self-reporting to Vegas for Cirque's neuroscience experiment, I—and many Cirque ticket buyers—took an online Lab of Misfits questionnaire that aimed to figure out who might be a good fit for the study. The questionnaire presented statements, such as, "I have experiences that stir my soul," and asked how true they felt. Though Lab of Misfits didn't reveal the exact purpose of its work with Cirque, the introduction to the questionnaire noted that it wanted to understand how immersive theatrical experiences affect the brain. Because I was working on an article about Cirque's experiment, I knew I'd be taking part, and what it was. But for everyone else who was chosen, its exact nature was a surprise until arriving in Las Vegas. In exchange for free tickets to "O" and an upgrade to one of the VIP suites, they agreed to be poked and prodded, and have their brain activity observed during a performance. [Photo: Matthew Soltesz] Twice each night for five nights, Lab of Misfits techs wired six of us up with the headgear, and once we'd posed for photos and gotten used to being strapped in, they gave us iPads that prompted us throughout the show to answer questions about just how much awe and wonder we were feeling at that exact moment. In the row of seats immediately below the suites, another few dozen folks also had iPads and were answering the same questions, albeit without any wires, and with full freedom to applaud. The idea was to collect as much self-reported data as possible and correlate it all with the brainwaves of those of us in the suites. Everyone was told they'd receive a report reflecting their emotional experience during the show, but not until Lab of Misfits had fully analyzed the results, a process that is expected to take until this fall.Back in Vegas, sitting with Lotto, I asked him why awe has traditionally gotten the short shrift when it comes to attempts to understand emotions. "Maybe it's like consciousness itself," Lotto tells me philosophically. "It's difficult to study something that is difficult to define. And maybe as we are starting to understand these other emotions, we are starting to better define it. And in some sense, that's what it is to be a bit of an adventurer—that you are stepping into territory that is, itself, not so easily definable."But while Lotto looks and talks like a philosopher, he's actually a scientist, and there's no doubt that his, and Cirque's, goal with the experiment is to be able to point to emotions that people watching the "O" performances were feeling and say, without a doubt, which moments in the show generated awe. "Maybe if they experienced awe, and we knew where, we could say, 'This is you on awe," Lotto says. "This is your brain on awe, or your brain on Cirque."The Cirque WayIn her previous life, Heney worked for the NBA, and she's intimately familiar with the emotional swings on the hardwood. "In a basketball game," she says, "it's King [Lebron] James doing a buzzer beater in a playoff game. You get it. [But] here, it's been a little more obscure for us."Heney and other executives in Montreal are well aware that there's no way to predict what Lotto's research will show, or even if the findings will be in any way meaningful. But Cirgue du Soleil is an organization that champions audacity, looking at things upside down on the theory that doing so can make you better appreciate things that are right-side up. That approach is known as the Cirque Way. And it's why we feel empowered to try a scientific test that we have no idea what's going to come out of it," Heney says. "We have a deep feeling of responsibility to figure something out, but it's this idea that if you're moving forward, and trying new things, you're not failing." Takes you out of the moment? As a self-professed Cirque nerd, the one thing I didn't expect when I set out to take part in the neurological experiment is how I'd actually feel during the performance. I first saw "O" in 1998, and I saw it again a number of years later. In both cases, I was well and truly, yes, awed. How could you not be by some of the incredible acrobatics, divers jumping balletically dozens of feet into the water, Russian swings, and more?Yet here in Vegas in April, an EEG strapped to my head, and told not to clap, wondering when the next prompt from the iPad would be, I found myself distracted and constrained, and left to over-analyze my own feelings of awe.I wasn't the only one. After the performance, I pulled aside Hailey Dean and Jeffrey Dimas, a couple who'd come to town for their anniversary and who had been recruited for the experiment. Although Dean says she is excited to find out how her own brain reacted during the show, she agreed that actually participating impacted her experience. "I think it was a little harder to have actual expressive feelings when you're hooked up to something," she told me. "I was a little bit worried that if I'm moving a little bit worried that I'm mo that would pop up every few minutes, asking, among other things, about the level of awe we were feeling, would often come at very low-emotion moments in the show. It turns out, that was exactly by design. "We went through the show and selected times that are more likely to elicit awe than others, and also times that are less likely to exhibit awe," says Lotto. "We are looking for a correlation between the magnitude of their expression and their response in their brain." Back in Japan, Noto writes to me that during an "O" performance, she experiences joy, excitement, thrills, nervousness, sadness, humor, hilarity. And afterwards, she says, "My heart is full of happiness and gratitude to this mind-blowing show." Cirque du Soleil knows it offers something different. The theory is that the shows generate awe in a unique way. Now, the guestion—which we won't know the answer to for several months vet—is whether science can prove it. "If there's actually a powerful emotion that they can't explain to me." Hency says. "it's my obligation to try to label it so that we can communicate it to our 4,000 employees, so artists can feel it, so our finance community can feel, and so that everyone within our organization can feel it." asked Noto if she experiences awe when she watches "O." "Definitely yes," she responded in all capitals. "I am always overwhelmingly awed at the beginning of the show, the moment . . . the red curtain is blown away and the pool looks like a quiet lake, [and] then the music starts. It gives me goosebumps and chills every time."

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