

You are looking at 1-10 of 11 items for: **keywords : theatrical production**

The Author as Director: Characters and Actors

Ann Hallamore Caesar

in Characters and Authors in Luigi Pirandello

Published in print: 1998 Published Online: October 2011
Publisher: Oxford University Press
DOI: 10.1093/
ISBN: 9780198151760 eISBN: 9780191672828 acprof:oso/9780198151760.003.0007
Item type: chapter

This chapter discusses the things that Luigi Pirandello did over the fifteen-year making of his 'Uno, nessuno e centomila'. The first parts of the chapter emphasize Pirandello's interest in Sicily's theatrical scene. The chapter also discusses Luigi Pirandello's partnership with the Sicily-born theatre actor Angelo Musco and director Nino Martoglio in order to market Sicily's theatrical productions into the Italian mainstream theatre scene. This chapter also provides overviews on Luigi Pirandello's view-point regarding drama as a medium of entertainment. The chapter discusses the differences between writing a novel and writing scripts for a theatrical production. The further parts of this chapter emphasize the key points that makes an effective character portrayal in theatrics. The chapter finally focuses on the characters in Luigi Pirandello's novels and how they were affectively adapted in theatrical productions during his time.

Space 2: Media Scenographies (1950-)

Chris Salter

in Entangled: Technology and the Transformation of Performance

Published in print: 2010 Published Online: August 2013
Publisher: The MIT Press
DOI: 10.7551/
ISBN: 9780262195881 eISBN: 9780262315104 mitpress/9780262195881.003.0002
Item type: chapter

This chapter demonstrates the analysis of the pre-dominant role of electronic and audio-visual practices in theatrical productions between 1960 and 1990. It begins with a description of the productions of Czech scenographer, Josef Svoboda—a man with the fusion of artist, scientist, and professional crafts person—in the mid-1950s. Svoboda worked in

small Prague theaters and by 1992 had assumed the position of chief scenic designer and technical director. The chapter focuses on Svoboda, the only artist to imagine kinetic performance spaces. It discusses the creative aesthetics of media-generation artists from New York, Europe, Canada, Japan, and the West Coast (of the United States). The chapter concludes with a discussion on the use in stage productions of new tools by architects.

Directors and the Business of Performing

Lauren R. Clay

in *Stagestruck: The Business of Theater in Eighteenth-Century France and Its Colonies*

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Item type: chapter

Publisher: Cornell University Press
DOI: 10.7591/cornell/9780801450389.003.0004

This chapter examines the role played by theater directors in the establishment of resident acting and opera troupes in eighteenth-century France and its colonies. Before discussing the day-to-day business operations of professional directors and their traveling theater troupes, the chapter first provides an overview of chefs de troupe and entrepreneurs de spectacles. It then considers private investment societies and their financing of theater troupes, along with variety and novelty as two essential characteristics of theater repertoires during the period. It also explores municipal subsidies for performances of French theater and opera and concludes by showing how directors developed a new organizational model for theatrical production, and in the process filled the country's new public playhouses with growing numbers of patrons.

The Extent and Limits of State Intervention

Lauren R. Clay

in *Stagestruck: The Business of Theater in Eighteenth-Century France and Its Colonies*

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This chapter examines the role played by the state—defined as the royal government and representatives of the crown, including military commanders—in operating new public theaters in provincial France.

It explores three areas of state intervention that were particularly widespread in the theater industry, first by considering the relationship of patronage that the French army and navy cultivated with acting troupes charged with entertaining their men during war as well as peace. It then looks at the symbolic displays of political authority that took place within public playhouses, along with the conflicts that they sparked. It also discusses the exercise of privilege in the domain of theatrical production, as royal governors used their authority to protect entrepreneurial directors and encourage them to expand their operations. The chapter attributes the French state's involvement in the creation of a theater industry mainly to the fact that royal officials encouraged, protected, and at times even collaborated on theater projects that had important roots in the private domain.

The Production of Theater in the Colonies

Lauren R. Clay

in *Stagestruck: The Business of Theater in Eighteenth-Century France and Its Colonies*

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This chapter focuses on the establishment of public playhouses and professional acting troupes beyond the Hexagon, in the colonies of the French Caribbean. It considers how directors, patrons, and colonial administrators self-consciously portrayed the public theaters established in cities in Saint-Domingue beginning in the 1760s as direct participants in the theater culture and practices of metropolitan France. It also examines the operations of colonial theaters within the specificities of the colonial situation, with particular emphasis on the role played by the public theaters of Saint-Domingue in negotiating colonial identities and racial boundaries. Approaching theaters as cultural businesses subject to the commercial pressures of the market, this chapter highlights the issue of race in theatrical production in the French colonies by discussing the unmatched opportunities that the stage afforded free people of color, who participated not only as spectators but also as directors, patrons, and actors in colonial theaters.

Epilogue

Lauren R. Clay

in *Stagestruck: The Business of Theater in Eighteenth-Century France and Its Colonies*

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This book has explored the state's role in theatrical production in eighteenth-century France. It has reframed the history of the French theater industry by taking into account the experiences of the vast majority of public playhouses, actors, and spectators—namely, those in provincial cities located throughout the Hexagon as well as in French colonies. It has shown that patronage, privilege, and direct royal oversight came to define theatrical production in Paris, even as the emergent theater industry as a whole developed very different strategies, operating according to models that were based on commercialism. This nineteenth-century agenda of state intervention in the performing arts would have significant implications for the theater industry.

Introduction

Lauren R. Clay

in *Stagestruck: The Business of Theater in Eighteenth-Century France and Its Colonies*

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Publisher: Cornell University Press
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This book examines the business of theater in France and its colonies during the eighteenth century. It shows how French theaters emerged as the most prominent and prestigious new cultural institutions of the century, a period that witnessed the inauguration of the first public playhouses in more than eighty provincial and colonial cities. It considers how theatrical production was transformed into big business as the public playhouse became a monument to the performing arts. In tracing the history of the making of the French theater industry in the late Old Regime, this book explores why and how professional public theaters became a regular fixture of cultural and social life for city dwellers throughout France and its colonies. It also discusses the

important implications of the theater industry for our understanding of Enlightenment society, consumerism in France, and the absolutist state.

Stagestruck

Lauren R. Clay

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This book traces the making of a vibrant French theater industry between the reign of Louis XIV and the French Revolution. During this era more than eighty provincial and colonial cities celebrated the inauguration of their first public playhouses. These theaters emerged as the most prominent urban cultural institutions in pre-revolutionary France, becoming key sites for the articulation and contestation of social, political, and racial relationships. This book discusses the wide-ranging consequences of theater's spectacular growth for performers, spectators, and authorities in cities throughout France as well as in the empire's most important Atlantic colony, Saint-Domingue. The book argues that outside of Paris the expansion of theater came about through local initiative, civic engagement, and entrepreneurial investment, rather than through actions or policies undertaken by the royal government and its agents. Reconstructing the business of theatrical production, it brings to light the efforts of a wide array of investors, entrepreneurs, directors, and actors who seized the opportunities offered by commercial theater to become important agents of cultural change. The book overturns the long-held notion that cultural change flowed from Paris and the royal court to the provinces and colonies.

The Work of Acting

Lauren R. Clay

in *Stagestruck: The Business of Theater in Eighteenth-Century France and Its Colonies*

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This chapter examines the role played by actors in providing theatrical entertainment to burgeoning provincial audiences. More specifically, it considers how actors mediated between the entrepreneurial aims of their directors and the desires of the theater-going public. It also explores changes in theatrical production during an era of rapid growth and

commercialization within the context of labor history—viewed through negotiations between actors and directors over acting contracts, wages, and working conditions. Finally, it discusses the evolving and at times contested relationships between directors and their actors, along with the rights enjoyed by actors and actresses. The chapter shows that actors and actresses were given the responsibility of advising on issues and disputes raised by provincial performers and directors, citing as an example the labor arbitration involving the Comédie-Française.

Chronicle of a Camera

Norris Pope

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This book provides a history of the most consequential 35mm motion picture camera introduced in North America in the quarter century following the Second World War: the Arriflex 35. It traces the North American history of this camera from 1945 through 1972—when the first lightweight, self-blinded 35mm cameras became available. The book emphasizes theatrical film production, documenting the Arriflex’s increasingly important role in expanding the range of production choices, styles, and even content of American motion pictures in this period. Its exploration culminates most strikingly in examples found in feature films dating from the 1960s and early 1970s, including a number of films associated with what came to be known as the “Hollywood New Wave.” The author shows that the Arriflex prompted important innovation in three key areas: it greatly facilitated and encouraged location shooting; it gave cinematographers new options for intensifying visual style and content; and it stimulated low-budget and independent production. Films in which the Arriflex played an absolutely central role include Bullitt, The French Connection, and, most significantly, Easy Rider. Using an Arriflex for car-mounted shots, hand-held shots, and zoom-lens shots led to greater cinematic realism and personal expression.