COURSE SUPPLEMENT TO:

THEATRE HISTORY 2

Notes organized in accordance with

THE OXFORD ILLUSTRATED
HISTORY OF THE THEATRE

edited by
JOHN RUSSELL BROWN

(CHAPTEERS 8-13)
TABLE OF CONTENTS

CHAPTER 8 - EIGHTEENTH CENTURY THEATRE ............................................. 1  
CHAPTER 9 - NINETEENTH CENTURY THEATRE ......................................... 16  
CHAPTER 10 - MODERN THEATRE .......................................................... 29  
CHAPTER 11 - THEATRE AFTER TWO WORLD WARS ............................ 40  
CHAPTER 12 - ORIENTAL THEATRES ...................................................... 53  
CHAPTER 13 - THEATRE SINCE 1970 ....................................................... 57
CHAPTER 8 - EIGHTEENTH CENTURY THEATRE

(The beginnings of the Industrial Revolution and the Age of Enlightenment)

ENGLAND - 18th CENTURY

THE LICENSING ACTS

The validity of patents issued by Charles II were being called into question

Political parties had developed under the reign of Queen Anne and the power of Parliament grew substantially under the reign of George I (1714-1727) and George II (1727-1760) - Prime Minister Sir William Walpole, first prime minister, ran government - subject of significant political satire in the unlicenced theatres

Licensing Act of 1737
1. prohibited any play not already licensed by the Lord Chamberlain for "gain, hire or reward" - gaining control over content and allowing censorship
2. effectively restricted authorized theatres in England to two - Drury Lane and Covent Garden

Attempts were made to evade the law resulting in eventual closure/failure
Henry Gifford - 1740 - admission charged only for a concert, the theatre offered with it for free
Samuel Foote - gave away theatre but charged for a dish of chocolate or included free theatre with an auction of pictures

William Hallam sent a troupe to America in 1752 following the closing of the New Wells Theatre

Licensing Act of 1752
All places of entertainment within a 20 mile radius of London to be licensed by local magistrate

Theatres outside 20 mile radius of London operated illegally, or quasi-legally in the ways of Gifford and Foote, until cities began to petition parliament

Beginning in 1760's Parliament began authorizing lawful theatres (heretofore operating unlawfully) in Bath, Norwich, York, Hull, Liverpool, and Chester which became known as the Theatres Royal

1766 - Samuel Foote permitted to operate Haymarket Theatre during summer months as compensation for an injury sustained from a prank instigated by the Duke of York

Licensing Act of 1788
Magistrates outside 20 mile radius of London could license theatre for legitimate drama

Results of Licensing Acts - 4 distinct licensing authorities in England
1. Lord Chamberlain - licenses all plays and theatres in the City of Westminster (London)
2. Local Magistrates within 20 miles of London - license all minor entertainments
3. Local Magistrates beyond 20 miles of London - license legitimate theatre
4. Parliament - licenses "Theatres Royal" in specific towns
ENGLISH DRAMA - 1750-1800

The censorship imposed by the licensing act led to the rapid decline of ballad opera and burlesque, the sources of political satire.

Comic opera became popular - sentimental plots, original music - with only a few comic writers standing out - strong witty comedies of manners.

Oliver Goldsmith (1730?-1774) - She Stoops to Conquer (1773)

Richard Brinsley Sheridan (1751-1816) - The Rivals (1775), The School for Scandal (1777) (George Washington’s favorite play)

Joseph Addison (1672-1719) - Cato (1713) - Nathan Hale’s quote from Cato - “I regret that I have only one life to give for my country.”

After them, drama steadily moved toward melodrama.

by 1750 most companies performed about a third pre-commonwealth, a third restoration and a third recent

not a great deal of financial reward for playwrights, usually the result of benefit performances.

Copyright law 1709 allowed 14 years, renewable for 14 years - theatres usually bought first 14 years.

Pantomimes and Ballad Opera also gained in popularity in the 18th century.

John Rich, Christopher Rich’s son, produced pantomimes and John Gay’s Beggar’s Opera in 1728 - alternating spoken dialogue with lyrics set to popular tunes - roots of the modern musical.

George Lillo (1693-1739) The London Merchant (1731) - a didactic tragedy with a middle class protagonist drawn from everyday life about an apprentice, George Barnwell, who goes astray - led by a prostitute he kills his kind uncle and ends up on the gallows, repentant.

FINANCIAL POLICIES

By 1700 financial policies were evolved which would remain for 150 years.

Theatre buildings after Restoration normally built on leased land with money obtained by the sale of shares in the building.

shareholders paid a fixed annual sum and usually had free attendance

playwrights paid through benefit performances.

Companies at first were organized on a sharing basis as in Elizabethan era where actors owned and shared in profit and risk of company but dwindling profits led most actors to prefer a fixed salary.

as power of actors diminished, the power of outside investors (holding mortgage to patents, scenery and costumes) increased and the primary responsibility for the financial success of the company fell on the manager - the man who leased the theatre and ran the company.

led to the actor-manager system which remained dominant in England until 20th century.
by 1800 the average company had grown from 35-40 to about 80 employees including a treasurer, ticket takers, numberers, prompters, dancers, musicians, bill distributors, scene painters, candle snuffers, stagehands, wardrobe keepers, dressers, launderers, and maintenance personnel

in order to meet expenses, managers raised prices some, but generally the size of the audience was increased.

THEATRE ARCHITECTURE

The trend was toward larger houses and actors moving upstage behind the proscenium

King's Theatre (1705-1789) primarily used for opera

Haymarket built in 1720, added an orchestra pit in 1730, seated about 1500 by the late 18th century

Covent Garden built in 1732 to replace Lincoln's Inn Fields remained until 1808 - originally seating 1300-1400, by 1780s it had grown to 2,500 and in 1793 to about 3000 when Drury Lane was being renovated to hold 3,600

By 1790 stages had grown to around 50' deep, and to increase seating, the forestage was limited to about 12', one door on each side, and more and more action moved to within the proscenium

theatres were supplemented by adjacent buildings for dressing rooms, green rooms, storage, construction, etc.

SCENIC PRACTICES

Audience on the stage in rows of benches revived in 1690 and remained until 1762 when Garrick banished them

The increasing interest in spectacle toward the end of the 1700's led to the necessity of more specific and detailed settings being constructed

Philippe Jacques DeLoutherbourg - French artist engaged by Garrick in 1771, most important scene designer of 18th century in England - created specific scenery (to place and to play) of reproductions of real places on stage

used asymmetrical scenery of groundrows and set pieces, miniature figures at the rear of the stage (battles, ships, etc.), sound effects, lighting with overhead battens and silk screens to alter color and distribution

achieved a unity of design - all elements by the same person

Lighting in Restoration - chandeliers above the apron and behind the proscenium and footlights

wing candles were placed on "ladders" and could be dimmed through the use of "scene blinds" - Covent Garden in 1744 lists 12 pair of ladders and 24 blinds

1785 - Argand or "patent" lamp with cylindrical wick and glass chimney permitted a brighter, steadier and controllable light source
Beginning actors entered on a probationary basis - Drury Lane 1710-1730 had 3 training sessions a week in singing and dancing but most learned by trial and error

Beginners or "utility" actors played small roles for a few years advancing into a "line of business"

"Line of business" - limited range of characters which the actor would stay with throughout her/his career - likely a carryover from the pre-commonwealth era

By 1800 there were 4 distinct ranks:
1. players of leading roles
2. players of secondary roles
3. players of third-line parts - walking ladies or gentlemen
4. general utility performers

Actors were salaried and derived income from benefit performances

Often an experienced actor was chosen to be "acting manager", when the theatre manager was not qualified, who was responsible for staging the plays (first 3 rehearsals of a new play were the responsibility of the dramatist) - rehearsals averaged 3 hours/day for 2 weeks - 30 to 40 plays/year

Acting was a mixture of tradition and innovation - actors played the front of the stage, as much to the audience as to one another in what might best be described as rhetorical, formal or elocutionary

Colley Cibber (1671-1757) - leading player and playwright, published an autobiography in 1740

David Garrick (1717-1779) - dominated the English stage from 1740s to 1776

extremely wide range as an actor

brought a new sense of realism to the English stage - disguised verse from intoned chant to more natural speech

In 1747 as manager of Drury Lane he banished the audience from the stage

often said to be the greatest English actor of all time - was said to have found the character of Lear by modeling himself on an unfortunate man who accidently killed his two year old child by dropping it from a window

buried in Westminster Abbey

Charles Macklin (1699-1797) - brought a more lifelike style of performance to the English stage

Noted for his success as Shylock in 1741, portraying him as a realistic, tragic character unlike the traditional stereotyped characterization - the performance sparked a riot at Drury Lane
AUDIENCES

Theatre season ran from mid-September/October to June - theatres closed holidays and Wed and Fri in Lent

Haymarket licensed for summer production after 1766

Performances gradually moved from afternoon toward evening - starting at 6:15/6:30 by 1800

Typical 1720 evening:
- half hour of music
- prologue
- full length play, intermissions filled with variety entertainments
- afterpiece
- song and dance - pantomime, farce, comic opera
(total of 3 to 5 hours)

COLONIAL AMERICA

1606 - French Canada - The Theatre of Neptune in New France by Marc Lescarbot performed at Port Royal, NS (Port Royal was burned to the ground by the British in 1613).

1665 - Three men (Cornelius Wilkinson, Philip Howard, and William Darby) arrested (on the complaint of Edward Martin) in Virginia for performing Ye Bear and Ye Cub (by William Darby or Philip Alexander Bruce) at Fowlkes Tavern, Pungoteague, Accomac County, Virginia on August 27, 1665 - the play involved a protest about taxation - the court judged the play harmless and charged the complainant with costs.

Sporadic performances in 1700's in New York, Philadelphia, and Charleston

Lewis Hallam - brother William put together company to tour American colonies when his theatre was closed in 1751

- company consisted of Lewis Hallam, his wife Abigail Hallam and 10 other adults plus the 3 Hallam children, Adam, Lewis Jr., and Helen.

- fitted out a theatre in Williamsburg and opened in Sept. 1752 - toured until 1755 when they sailed to Jamaica where they met David Douglass who had taken a company there in 1751

- Hallam died in 1756, his wife married Douglass in 1758 and they played the colonies until 1764

Douglass built the Southwark Theatre in Philadelphia in 1766, John Street Theatre in New York in 1767

The Prince of Parthia Thomas Godfrey - first American play professionally produced - Philadelphia 1767

With the revolution beginning, Douglass left for Jamaica in 1775 when the Continental Congress called for a cessation of all theatrical activity

During the war there are records of performances being done by soldiers on both sides

- General “Gentleman Johnny” Bourgoyne was both an accomplished playwright as well as a British general.
FRENCH 18TH CENTURY DRAMA

Kept the standards of the 17th century - including the unities (form without content) - involved plots and complex character relationships with increased sentimentalism.

Voltaire (Francois-Marie Arouet, 1694-1778) dominated tragedy in the 18th century - wrote 53 plays, half of them tragedies.

spent a few years in England (1726-29) and later sought to liberalize the overly restrictive French neoclassic standards, particularly those involving the use of spectacle - admired Shakespeare

*Zaire* (1732) - the story of a slave who was loved by her master

abolished spectators on stage in 1759

Denis Diderot (1713-1784) edited the *Encyclopedie* - 28 volumes 1748-1772 - argued against neoclassicism's restriction on genre (comedy and tragedy) in several philosophical essays, and advocated an illusion of reality in drama - prose dialogue, use of 4th wall - in order to properly move an audience but had little real effect on the producing theatre of his time.

the paradox of acting - the more emotion a performer actually feels, the less emotion the audience will feel.

Catherine II of Russia (Catherine the Great) bought his library and hired him as librarian in order to provide him with an income in his later years.

Beaumarchais (Pierre-Augustin Caron - 1732-1799) wrote a number of drames (domestic tragedy which developed into melodrama), remembered for the political satire *Marriage of Figaro* (1783) (later Mozart) and *Barber of Seville* (1775) (later Rossini).

Marivaux (Pierre Carlet de Chamblain de Marivaux) - French comedies - farces - in the commedia tradition.
PARISIAN ACTING TROUPES

In 1700 there were two legitimate troupes in Paris

the Paris Opera (musical plays)

the Comedie Francaise (tragedy and regular comedy [5 act])

Fairs - St. Germain (Feb 3-Easter) - St. Laurent (end of June to end of October) - around 1700 started to add commedia

Entertainment including entertainers, acrobats, dancers, trained animals and freaks

Forbidden to use dialogue, they utilized placards with the necessary words printed on then, set to popular tunes sung by plants in the audience

Boulevard duTemple Theatres - operating on the edge of legality doing popular lesser dramatic forms

Began to operate year round after 1760

Comic Opera - Opera Comique - one of the fair troupes authorized to use music, dance and spectacle by the Opera in 1714, non-neoclassic in nature

Hotel de Bourgogne - 1716 commedia troupe installed by Duc d'Orleans (Louis XIV's brother) - started producing scripted French plays and in 1723 made a state theatre Comediens Ordinaires du Roi (or usually the Comedie Italienne) and restricted to commedia scripts, irregular or sentimental comedies, and parodies

By 1744 the comic opera had become so popular, the Opera suspended its right to use music and spectacle attempting to take control of it leading to the crown enjoining all performance of comic opera until 1751. English pantomime was used to fill the void and became very popular

Restored in 1751, opera comique changed - used ordinary rather than commedia characters and original music began to replace popular tunes

1762 - Comedie Italienne awarded a monopoly on comic opera (paying the Opera for the right) - the fairs keeping the use of songs set to popular tunes in the comedies-en-vaudevilles and leading to the presentation of pantomimes with dialogue - licensed by the Opera after 1784

1791 - National Assembly abolished all monopolies

Comedie Francaise and Comedie Italienne operated as sharing companies - the Opera, usually in financial difficulties, was mostly controlled by the crown with a court official in charge

Fair/boulevard theatres were private ventures run by a manager

Established author's control over their work until death plus 5 years fees paid to the author for each performance
ACTORS AND ACTING

1786 - Royal Dramatic School - forerunner of the Conservatoire - adjunct to Comedie Francaise

Young actor often began as an understudy or double to a major performer according to your line of business - king, tyrant, lover, princess, mother, etc.

Actors of the period brought a greater sense of naturalism and less declamatory acting style to the French stage

Michel Baron - discovered by Moliere as a 10 year old actor - noted for his strong acting abilities, also a playwright

Henri-Louis Lekain (admired David Garrick) - overcame low stature, bow legs and a harsh voice to become a leading actor of his day - used historically accurate costumes - insisted on mobility on the stage doing away with the delivery of speeches down center

When Lekain appeared in 1756 in the play Semiramis with bare arms, disarrayed hair, and bloody hands he outraged audiences - Voltaire referred to it as "too English" (perhaps in reference to Charles Macklin)

Mlle. Clarion (Claire-Josephe-Hippolyte Leris de La Tude) - started as a singer at the Opera before moving to the Comedie Francaise - worked with Lekain introducing historical detail to costumes and a more natural acting style

Mlle. Dumesnil - unlike Clarion was not interested in historical accuracy, more interested in magnificence than correctness

THEATRE ARCHITECTURE

1763 - Palis Royale (Opera) burned, its new theatre opened in 1769 and burned in 1781 - the opera then moved to the new Porte-Saint-Martin Theatre

Comedie Francaise - used its tennis court theatre until 1770 - 140 seat benches added to the stage in 1716, removed in 1759 when audience members were banished from the stage by Voltaire - moved to new theatre in 1782, later the Odeon, with horseshoe shaped auditorium and seated pit - not fully accepted in Paris until early 19th century

Scenery basically used stock designs with few diversions

Costume practice differed little from that used in England - Actors had own wardrobe and chose their own costumes supplemented by company wardrobe which was particularly used for traditional fantasy or exaggerated costumes
ITALIAN SCENIC ART

Italy wasn't exactly a country up until 1870 or so, but more of a group of city-states dominated by the Austrian Hapsburgs but each of these cities had a distinct arts community: Parma, Bologna, Florence Turin, Milan, Rome, Venice and Naples.

The Italian scenic practices of the 17th century became common throughout Europe - proscenium arch, wings, shutters and borders all painted in perspective, with rapid shifts of scenery and spectacular effects using the chariot and pole system.

Baroque - a visual, not particularly a dramatic style - departure from the 16th century emphasis on restraint, order, symmetrical balance and rectangular space.

Bibiena Family - the most influential scenic designers of the 18th century.

First established through the work of Ferdinando who in 1703 introduced scena per angolo - angle perspective or multi-point perspective - creating the appearance of greater scenic spaces - still using flats and drops with painted detail (single point perspective previously developed by Filippo Brunelleschi between 1417 and 1420).

Several other families of designers existed: Mauro, Quaglio, Galliari.

Filippo Juvarra - (1678-1737) adopted "scena per angolo"

Curvilinear scenery - where the eye is led back to center foreground rather than off to the sides as opposed to rectilinear scenery.

Rise of comic opera, as opposed serious or classical opera, which grew out of the intermezzi of the classical opera, led to more domestic and rustic settings in late 18th century.

By the end of the century, with music moving from the baroque to the classical period, opera scenery tended to move back to the more classical forms. (Perhaps more simple or elegant).

Giovanni Battista Piranesi - historical drawings which led scenic design to portray mood and atmosphere through the use of painted light and shadow.

Mood over architecture was the most important innovation of 18th century scenic art.

ITALIAN 18TH CENTURY DRAMA

Most dramatists composed libretti - over 20,000 in 17th and 18th centuries.

Tragedy - Francesco Scipione di Maffei (Merope-1713), Vittorio Alfieri (Saul - 1782).

Comedy - commedia too repetitious, began to decline after 1700.

Carlo Goldoni (1707-1793) began by writing scenarios for commedia del arte troupes - wrote for the Comedie Italiane in Paris - wrote drama which humanized and softened the commedia characters - The Servant of Two Masters most popular - 10 tragedies, 83 musical dramas, 150 comedies.

Carlo Gozzi (1720-1806) wrote comedies more in the commedia tradition, more traditional, without the sentimentality of Goldoni - kept the masks, vulgarity, fantasy and nonrealistic devices of the original commedia.
GERMANY IN THE 18th CENTURY

OPERA AND COURT THEATRE

Professional Theatre lagged in Germany due to the continuing unsettled political and religious conditions. By the conclusion of the Thirty Years War in 1648 it was divided into over 300 independent units.

Austrian emperor imported Ludovico Burnacini (burn-a-CINI) from Venice to stage court entertainments in 1652.

Vienna court theatre opened in 1668
center of opera - 1660-1740, Bibienas mounted some of their greatest productions there

Munich, Dresden, Gotha also became centers of operatic production

Public opera houses in Hamburg (1678-1738), Leipzig (1693-1720)
public performance of spoken drama much less popular than opera

JESUIT THEATRE

Society of Jesus (Ignatius Loyola) founded in 1534 by the pope to conduct counter reformation through education

By 1600 - 200 schools, by 1706 - 769 schools - especially France, Austria, Southern Germany and even Russia

Very early (1551) almost every Jesuit school was performing with student casts, at least one play a year - audiences of civil, church and school authorities, parents and others in both Latin and vernacular

Publication of several written works on 17th and 18th century theatre practice, painting, and acting

Eventually, the Jesuit order fell out of favor and was suppressed due to disputes over diocesan versus papal control in 1773, reducing but not ending its influence and power in religious based education. (Georgetown University 1789)

EARLY PUBLIC GERMAN THEATRE

Dominated by English touring companies in the early 1600's up until the English Restoration

English theatre was regarded as good, high quality theatre
   performed mainly with mime and German phrases and scenes

Performed mainly at fairs since there were as yet no major cities in Germany

George Jolly toured there in the 1650's - Shakespeare’s plays were very popular
Narr - German fool - German clowns performed low comedy, depended little on language, often performing in improvisational sideshows

Haupt-und Staatsaktionen - bloody deeds in high places - heroic drama

Hans Sachs - (1494-1576) German shoemaker/meistersinger - 198 dramatic works (64 shrovetide plays) - The Wandering Scholar and Exorcist (porters, exorcists, lectors, acolytes/subdeacons, deacons, priests)

Hanswurst - Joseph Anton Stranitzky (1676-1726) - combination of the commedia Harlequin, the medieval fool, and English clowns - a jolly beer drinking peasant with a Bavarian accent

Johann Gottsched - wrote vernacular literature and plays - sought new ideal form of drama, based on French neoclassic models, to reach the illiterate masses in order to raise their moral and artistic taste

Caroline Weissenborn Neuber (1697-1760) married Johann Neuber in 1718 - together they formed a company in 1727 - "Royal Polish and Electoral Saxon Court Comedians" - in Leipzig

Neuber (NOY-ber) is identified with a major turning point in German theatre history: thanks to her, German theatre stopped being a casual recreation and began to become an art -- with discipline, purpose and method. Each actor in the company was given other company responsibilities. Her company traveled in and out of Germany and its influence spread.

As company manager she conducted careful rehearsals, abandonment of improvisation

She "banished" Hanswurst from the stage in 1737 although this was not particularly popular with the audiences

Though not entirely successful, it led to a gradual improvement in the German theatre through its positive influence on other companies

Use of “real” costume - authentic classical dress - not readily accepted by her audience - in Gottsched’s 1741 production of The Dying Cato.

Hamburg National Theatre - April 1767 - permanent, nonprofit, subsidized theatre established in response to the uncultivated popular theatre driven by profit motive

Designed to encourage legitimate dramatists and production and to educate the public to appreciate literary theatre although variety acts were eventually added to keep up attendance

G.E. Lessing became its resident critic/advisor (dramaturg), one of the earliest, also had a salaried manager and an actor training academy

Closed in 1769 due to infighting and lack of artistic dedication to the theatre's goals
Gotthold Ephriam Lessing (1729-1781) - Germany's first significant playwright - wrote comedies in the style of Moliere - performed with Neuber troupe, did translations of English plays - London Merchant by Lillo and French plays of Diderot

Miss Sara Sampson - 1755 - a domestic tragedy - became the most popular play in Germany, widely imitated

After 1760 wrote according to English rather than French models, less neoclassic and unlike Gottsched - much more popular

Minna von Barnhelm - 1767 - Germany's first national comedy

Nathan the Wise - 1779 - blank verse - originally not written to be performed but now popular - still performed in Germany

Sturm und Drang (Storm and Stress) - school of writers 1767-1787

A brief, intense, youthful rebellion against the limits of German neoclassicism. Many Sturm und Drang plays were vast, episodic dramas, paying little or no attention to the Unities. Goethe's Goetz von Berlichingen (1773) (contained 54 scenes with several interwoven plots) and Schiller's The Robbers (1782) are representative titles.

Pre-expressionistic, pre-romantic rebellions against neoclassicism and 18th century rationalism

Broke down neoclassic barriers, promoted Shakespeare's plays then being introduced on German stages using German language and German actors

Many scenes, tangled plots, many challenges to artistic and social values, violence, shocking to audiences

Johann Goethe, Jacob Lenz, Heinrich Wagner, Friedrich Klinger, Friedrich Schiller

ESTABLISHMENT OF NATIONAL THEATRES - 1770-1800

Gotha Court Theatre - 1775-1779 - out of the remnants of the Hamburg National Theatre

Burgtheatre (Imperial and National Theatre) Vienna - 1776 - organization modeled on the Comedie Francaise

Court and National Theatre - Mannheim - 1779

National Theatre in Berlin - 1786 - most influential being located in the capital of Prussia

Following 1780 state theatres established throughout German speaking areas, notably: Cologne, Mainz, Salzburg, Weimar, Passau - by 1790 there were more than 70 companies, about 40 permanently located, touring restricted to minor troupes
EVOLUTION OF STAGING

before 1725 - three sets were deemed sufficient
1. a wood for all exterior scenes
2. a hall for palaces
3. a cottage room for domestic interiors

by 1770's with permanent theatres being built, chariot and pole systems were installed and scenic and costume became more authentic. - use of soldiers as supernumeraries was frequent for war plays popular at the time

by the 1790's playwrights were writing plays that demanded practical bridges, walls and other set pieces, doors and windows set up between the wings, etc.

costumes were also becoming more authentic - knights in armor, Romans in Roman dress, as managers became more aware of the importance of individualized costume although too much realism was still not acceptable

PLAYWRIGHTS

Fredrich Ludwig Schroder (1744-1816)

Onstage at the age of 3, he worked at Hamburg National Theatre and became manager of his step-father's troupe in 1771

While as an actor he was a careless performer who seldom rehearsed, as a manager he became a strict disciplinarian, demanding an integrated ensemble - Lessing, Shakespeare, Strum und Drang

He acted and adapted (Hamlet), translated and wrote plays (28), playing over 700 roles - 39 roles a year besides his managerial duties

Sophie Schroder, his mother, maintained strict fiscal control over the company and over Schroder (same salary from 1771-1780)

By 1780, at the age of 36, he left his mother and the company and toured as a star actor

When he returned in 1786, he assumed full control of the company, was recognized as Germany's greatest actor, primarily doing tragedy, and is considered the greatest German actor ever

Established the "Hamburg school" of acting, a precursor of the romantic/realistic mode as opposed to the classical mode - character, emotion and setting were carefully delineated

August Iffland (1759-1814) - influential actor/dramatist, more neoclassical than Schroder, he wrote his own vehicles

Managed the Manheim State Theatre company
August Freidrich von Kotzebue (KOTS-a-boo) (1761-1819) - most popular playwright in the world at the time, over 200 plays, 36 translated into English were performed through the 19th century - domestic drama, historical spectacle, verse plays, farces

Melodramas, unlike Sturm und Drang, understood how to titillate audiences without shocking them, understood audience tastes and how far to take them

Melodrama originally referred to an element of a play or opera in which music, rather than dialogue or lyrics, expressed the emotions of the situation. Kotzebue's new genre spread like wildfire -- a terribly melodramatic cliche -- through late 18th century theatre.

Johann Wolfgang von Goethe (1749-1832) - (sounds like GERTA) Germany's greatest literary figure - evaluation of art - wrote novels, sturm und drang - settled in Weimar in 1775 helping to establish it as a European cultural center

visited Italy 1786-8 and returned a classicist and transformed the second rate Weimar Court Theatre into and international class ensemble

At Weimar - 6-10 rehearsals with Goethe working with actors, correcting line readings and interpretation, blocking their movement on the stage, correcting dialects and accents - the beginnings of the concept of direction in the modern sense

Freidrich Schiller (1759-1805) - had an army background, wrote plays, and became a published historian and professor of history at the University of Jena - met up with Goethe in 1794 and helped in the establishment of the new Weimar theatre.

Ranks below only Goethe in importance among German dramatists of this period. Like Chekhov a century later, Schiller was trained as a surgeon; but drawn to theatre and philosophy, he produced a body of work distinguished for its humanitarian ideals and lyricism. His most highly regarded drama: The Wallenstein Trilogy (1799). Wilhelm Tell (1804)

Weimar Classicism - Together they argued that theatre should transform ordinary experience rather than create the illusion of real life as did melodrama

It should create an ideal beauty just like a Greek tragedy distances an audience from the play's events, giving the audience a better reality

adopted verse, conventionalized structural patterns, simple harmonious settings and costumes, precise rhythmic speech

Weimar theatre - 27 foot prosenium, 30 feet deep, auditorium of 500

Theatre in other countries of Northern Europe mainly consisted of touring troupes from England, France and Germany - what native theatre there was pretty much imitated foreign models

Drottningholm Theatre - built by Gustav III (1771-1792) of Sweden in 1766 as a royal academy at one of his palaces - closed in 1792, rediscovered in 1921

Gripsholm Theatre built in 1782

Cesky Krumlov in the Czech Republic built in 1766
RUSSIA UP TO 1800

Medieval folk drama, wandering entertainers

Jesuit schools in the Ukraine toured plays into Russia as far east as Siberia

Peter the Great imported a German company from Danzig (Gdansk) to Moscow in 1702

Russian theatre owes its popular origins to the plays of Alexei Sumarokov (su-MAR-o-kov) (1718-77) and the visit (1740) of Caroline Neuber. A native professional company was formed in Russia in 1757. Alexander Sumarokov began writing on Russian subjects in neoclassic forms - worked with cadets at the Academy of the Nobility and performed professionally for the public

In late 1700's under Catherine II, theatre spread throughout western Russia although most plays performed were translations of French and German works

Companies followed the "line of business" makeup of the French boulevard theatres

The continuation of the serf system in Russia, serfs were bound to the land/estate, saw the creation of serf theatres where nobles literally owned the theatre, selecting serfs and training them as actors.

Prince Yusopov (cousin of the czar) owned 21,000 serfs and had separate ballet, opera, and dramatic companies along with a training school. (serfs freed in 1861)
CHAPTER 9 - NINETEENTH CENTURY THEATRE

ROMANTICISM - idealistic views, yearning for natural man and equality - an idealization of the natural state when mankind was not encumbered with despotic rulers, complex lives

began in Germany around 1800 as a clarification of the Sturm und Drang movement - Goethe, Schiller, Kant

1 - Focus on mysterious powers of nature and creation instead of rules

2 - The closer to the natural state, the closer one is to the truth (instead of logic = truth)

3 - We live in a temporal world although our spirits, through the arts, constantly seek to transcend it

4 - Perception of truth requires exceptional imagination - the artist/genius/philosopher

TRENDS IN ENGLISH THEATRE 1800-1843

1800 - London world's largest city - 1 million, 2 million by 1843 - working classes began to attend the theatre

Patent theatres - Covent Garden (music), Drury Lane (regular drama) and Haymarket were supplemented by many other theatres in London which were permitted to do lesser forms and incidental entertainments.

In reaction, the patent theatres extended the evening's bill until it lasted 5-6 hours, sometimes 3 plays were presented but more often 2 full length plays, an afterpiece, and numerous variety acts were common

Melodramas could be performed in the non-patent theatres (3 acts accompanied by music) and producers would rewrite regular plays to fit the loophole in the patent laws, encouraging further “melodramatizing” of Shakespeare and the classics. (Othello was performed with chords struck on the piano every 5 minutes)

Theatre Regulation Act - 1843 - permitted any licensed theatre to perform works of any type - removing the patent house's monopoly

Plays still had to be licensed in advance by the Lord Chamberlain's office, continuing until 1968

Most of the romantic poets wrote drama (tragedy) - primarily in attempts to recreate the greatness of Shakespeare's plays: Samuel Coleridge, William Wordsworth, John Keats, Percy Shelley, George Gordon (who as Lord Byron was probably the most successful), Sir Walter Scott, Robert Browning

Melodramas fared much better popularity - 36 of Kotzebue's plays were translated, Douglas Jerrold (Black-Eyed Susan - 1829) was very popular, Edward Fitzball (melodramas based on real crimes), Edward George Bulwer-Lytton (a more refined "gentlemanly" melodrama - less spectacle)
ENGLISH THEATRE

John Philip Kemble (1757-1823) - became manager of Covent Garden in 1802 and managed it before retiring in 1817 - the leading English language theatre - advocate of historical accuracy although not at the cost of theatrical effectiveness

Covent Garden destroyed by fire in 1808, Drury Lane in 1809

William Capon (1757-1827) - designed at Drury Lane and Covent Garden - His scenery remained in use as late as 1840 - He was a early 1800s advocate of historical accuracy for scenery

James Robinson Planche - (1796-1880) - used historically accurate costumes for every actor in CG production of Henry IV pt. 1 - 1826 - wrote History of British Costume (1834)

Kemble Family dominated the theatre as actors - 12 children of Roger Kemble (1721-1802) - major fame in John Phillip and Sarah Kemble Siddons - greatest tragic actress of her day - "classical" style - Stephan could play Falstaff without padding and Charles played comedy

Edmund Kean (1787-1833) - child actor appeared in London at 27, toured US in 1820 - After Kemble's retirement was the foremost actor of his day - (father of Charles Kean who Edmund sent to Eton to keep him out of the theatre - but was unsuccessful)

Later in life was not associated with a company but worked as a romantic star actor commanding high salary, setting a precedent for actors to come

Coleridge said watching Kean act was like "reading Shakespeare by flashes of lightning"

Kean, who had syphilis as well as a significant alcohol problem, did not value grace and dignity being quite erratic between his "great moments"

Numerous comic actors also achieved popularity as did child actors

Actors worked according to conventional groupings and movement - working into "the rose" and moving three steps to the right or left to make way for the next actor

William Charles Macready (1793-1873) - moved to London, rivaled then replaced Kean as foremost actor

Did not allow actors to choose their own stage positions - insisted on acting during rehearsals as opposed to saving oneself

Consistently sought detailed historical accuracy in scenery and costume

Lucia Elizabetta Bartolozzi Vestris (1797-1856) - coordinated production elements - introduced box set to England (Olympic in 1832) equipped as in real life - simplified evening bill to end at 11 rather than 1or 2 leading to the one play bill - married to Armand Vestris, a ballet dancer who deserted her in 1820, then married Charles Mathews in 1838.
ENGLISH DRAMA 1850-1900

Not much of significance - a continuation of burlesque, light comedy, melodramas and musical dramas - even pantomime

Growth of the music hall entertainments - (basically vaudeville) it developed out of music halls attached to taverns - besides musical entertainments it featured short plays, sketches, etc.

William Gilbert (1836-1911) and Arthur Sullivan (1842-1900) in alliance with Richard D'Oyly Carte (1844-1901) who built the Savoy Theatre in 1881 to house their many collaborations

Tom Taylor - Our American Cousin (1858) - successfully produced in America by actor/manager Laura Keene (no relation to Edmund) she was performing in the production the night Lincoln was shot at 10:15 PM in the Ford’s Theatre, Washington DC

After 1843 Covent Garden became a home to opera and Drury Lane to spectacle and musicals

Sadler’s Wells, a low rent theatre, from 1844 to 1862 became a center for poetic drama, notably Shakespeare - managed by Samuel Phelps who used careful staging and dedicated the theatre to artistic goals as opposed to commercial success - staged nearly all of Shakespeare’s plays including Pericles which was staged for the first time since the Restoration

Charles Kean - Edmund Kean’s son, married Ellen Tree

Toured Shakespeare to America three times

Appointed as the newly reinstated Master of Revels by Queen Victoria in 1848 who restored fashionable audiences to the theatre by the command performances she held at Windsor and London

Leased Princess Theatre in 1850 - went much further toward authentic "realistic" staging through use of historical accuracy

Charles Fetcher (1824-1879) - trained in France (was in the original Camille) and Germany and unfamiliar with English tradition, he brought new interpretations to Shakespeare beginning when he performed Hamlet in 1861 and helped mainstream the classics into the popular theatre

Dion Boucicault (1822-1890) (boo’-see-koh) worked in France and the United States

Wrote London Assurance in 1841 (originally produced by Madame Vestris and revived on Broadway in 1997 for 72 performances), The Corsican Brothers (1852), The Octoroon (1859) - the first American play to treat black people seriously

Returned to England in 1860 and became one of the first to employ actors for the run of a play rather than on a season contract

Was popular enough to be able to demand a percentage of the gross as a playwright (as opposed to single payments followed by occasional benefit performances) allowing him a steady income from his work after which the payment of royalty became established for playwrights in England

Married twice, his first wife was Agnes Robertson, the adopted daughter of Charles Kean. He met his second wife after a secret affair and then an elopement. About his relationships with women he is quoted as saying, “I wish Adam had died with all ribs in his body.”
International Copyright Agreement (1886) was accepted in most countries by 1900 - reciprocity of copyright laws among nations

Marie Wilton Bancroft (1839-1921) began as a child actor and established a company at the Prince of Wales Theatre in 1865

Married Squire Bancroft (her leading man in 1867)

Created a new form of domestic realism with Thomas William Robertson (playwright and Madame Vestris' stage manager - 1829-1871)

Stressed ensemble work with actors - no stars, even the Bancrofts generally played minor roles

Employed run-of-play contracts and improved actor salary - up to 10 times the going rate

Established full touring companies so that by 1880, provincial companies were disappearing in England

Established the single bill (dropping curtain raisers and afterpieces) and popularized matinees, standard by 1900

Established the box set, fully dressed interior behind the proscenium, establishing the 4th wall and ending apron acting

Established the orchestra level as preferred seating - replacing backless benches with chairs and reserved seating - reinforcing the long run by allowing booking advance sales

19th Century Stage Technology utilized several devices:

Grooves - narrow cuts in the floor parallel to the proscenium through which flat scenery or even drops could be passed (climbing a cliff)

Vampire Trap - The Vampire (1820) - two spring leaves which parted under pressure and then immediately closed, allowing an actor to sink into the earth - star trap

Corsican Trap or ghost glide - The Corsican Brothers - a full width slot (bridge) was replaced with a treadmill top (built like a rolltop desk), the hole of which was disguised with a bristle trap and which would line up with a wagon on an incline beneath the stage allowing the acto to appear/disappear while moving across the stage

Treadmills (electric) were installed for the chariot race in Ben Hur around 1890, the horses and chariots running in front a moving panorama of the stadium

Electric Lighting - Savoy was the first theatre in London in 1881, universal by 1900 - like Paris Opera was equipped with six salt water dimmers

Sir Humphrey Davy - carbon arc light in 1808, became widely used as electricity became available after 1880
THEATRE IN NORTH AMERICA 1782-1815

Performance resumed soon after the Revolutionary War

Thomas A. Cooper (1776-1849) - young English actor became leading American actor

Four cities tended to dominate theatre for in the new nation's 4 million people with domestic drama along with a considerable number of touring stars from England and Europe

- Chestnut Street Theatre - Philadelphia - 1791 - seated 1200, remodeled in 1805 to 2,000 - first to use gas lighting in 1816 - burned and rebuilt 1820
- Walnut Street Theatre - Philadelphia - 1809 - oldest theatre in America and still in operation
- Park Theatre opened in New York in 1798 replacing the John Street Theatre as leading house - taken over by Cooper from William Dunlap in 1807 who with Stephen Price (lawyer/businessman) popularized tours by starring actors, diminishing the resident companies - enlarged in 1807 to 2,372 - burned and rebuilt 1820
- Federal Street Theatre - Boston 1793 - overcoming Puritan laws
- Charleston's City Theatre became heavily influenced by French refugees, France and Santo Domingo - many plays were performed in French

1804 theatre built in Montreal, 1809 in Toronto

Royal Tyler (1757-1826) - The Contrast (1787) - first American comedy to be professionally produced, introduction of the Yankee character

Plays in the early 19th century - 2 popular native types: the Indian (represented as the "noble savage" romantic type) and the Yankee (symbol of the American common man - simple and naive on the surface but upholding democratic principles and despising pretense and sham reaching a height between 1830-50)

William Dunlap - Andre (the story of Major John Andre - a Revolutionary War spy in 1798) and wrote the first history The History of the American Theatre (1832)

EXPANDING AMERICAN THEATRE 1815-1850

- Samuel Drake (1769-1854) toured west into Kentucky, Ohio and Missouri in 1815 - used simple wings and drops, flexible to the performance space's requirements
- Noah Ludlow (1795-1886) and Solomon Smith (1801-1869) became the most influential in the West (Mississippi River basin) in the 1840s - kept diaries and wrote accounts of their experiences
- William Chapman (1764-1839) British actor outfitted a flatboat into a theatre, showboat, in 1831 - towboats in use by 1836 - most lavish 1875-1900 ending about 1925

By 1830s New York had 4 theatres

New Orleans had a theatre in 1791, Orleans Theatre housed a French troupe - American Theatre - 1824 gas lighting, ahead of New York by 2 years

Montreal - Theatre Royal built in 1825 by John Molson

Junius Brutus Booth (1796-1852) came to the US in 1821, a touring star, first to appear in the Mississippi Valley, first to tour to California
Edwin Forrest (1806-1872) - first American performer to win lasting fame - America's leading actor following his New York debut in 1826 - Astor Place Riot in 1849 (more physical/heroic style than Kemble or Macready)

Charlotte Cushman (1816-1876) - began in opera, worked in America for several years, similar in style, she worked with Macready, went to London in 1845 and was acclaimed as the greatest English language actress

Minstrel Show - development of the Afro-American native type - faithful servant or comic character - Thomas D. Rice's (white guy) "Jim Crow" song and dance - helped create the Minstrel Show popular 1850-1870 - Jim Crow becomes a standard character, a stereotypical image of black inferiority - the major subject of several modern motion pictures including one of my favorites: The Tuskegee Airmen

Ira Aldridge (1804-1867) - Afro American company of actors formed in New York in 1821 by William Brown doing Othello and Richard III - company included Ira Aldridge and James Hewlett. White theatre owners despised the success of the black players, many of whom were ex-slaves, and race riots broke out during performances. Following the company’s demise, Aldridge left for London in 1825 and became a highly celebrated actor in Europe.

Anna Cora Mowatt (1819-1870) - actress/playwright Fashion (1845) - comedy of manners about New York social life

Chestnut Street Theatre in Philadelphia - first to use gas lighting in 1816 (Covent Garden and Drury Lane in 1817) - each theatre had to supply its own gas, it had oppressive heat and unpleasant fumes, and was dangerous to use but stages could be brightly lit, and lights could be better distributed such as border lights and from the gas table (c.1840), intensity could be controlled - 1850 the fishtail burner increased efficiency and reduced fumes and in 1880's an incandescent mantle made it safer

Lime Light - calcium or Drummond light invented by Thomas Drummond in 1816 mixed oxygen and hydrogen gas to a flame which heated a lime cylinder to incandescence

FRANCE 1789-1815

Monopolies abolished in 1791 and many new theatres were established - Comedie Francaise broke up and was reassembled in 1799, Comedie Italienne likewise was reformed as Theatre National de l'Opera-Comique in 1801

Napoleon in 1806 authorized 4 state supported theatres

The Comedie Francaise - regular comedy and tragedy
Theatre de l'Imperatrice - later the Odeon - lesser drama
Opera - grand opera and serious ballet
Opera Comique - light opera and comic ballet

and closed all but 4 of the minor theatres which were limited to minor forms - melodrama, vaudevilles, pantomimes, short plays, parodies - grew to 28 by 1855

FRENCH DRAMA 1800-1850

Melodrama became the dominant form of the 19th century through the boulevard theatres - paved the way for French Romantic drama (5 acts as opposed to 3, avoided happy endings, more poetic diction)

Rene Charles Guilbert de Pixerecourt (1773-1844) - wrote over 120 and was the most successful writer of commercial melodrama - “wrote for those who could not read” - he was quickly copied (plagiarized) throughout Europe
Victor Hugo (1802-1885) - preface to Cromwell - called for the abandonment of unities of time and place, separation of genres, art should go beyond the neoclassic idealized nature to one that includes spiritual and natural/animal qualities - Hernani riots at the Comedie Francaise in 1830 for several nights (violation of neoclassic rules, a melodrama with an unhappy ending)

Hernani - Ruy Gomez, a proud Spanish noble of somewhat advanced age, has fallen deeply in love with his beautiful niece, Dona Sol. The lovely and youthful Dona, however, is much more interested in a mysterious bandit named Hernani. Dona is so beautifully striking that she has also earned the attention of the king who seeks her affection for himself. This conflict of age and social standing is the foundation of the story.

Hernani, in danger of being captured by the king, is protected by Ruy Gomez who saves him and also gives him his hunting-horn with the pledge that the bandit shall take his own life whenever he hears that horn. The nobleman and bandit, together seeking revenge against the king, form a conspiracy. The king, however, is elected Roman emperor, and by that honor is transformed in character. He surprises the conspirators, but with gracious largess pardons their crime. Hernani is found to be a noble who had been unjustly deprived of his rank and possessions. They are restored to him with the title Don Juan of Aragon.

The emperor has yielded his claim to Dona Sol, and she is wedded to her lover. But Ruy Gomez is not satisfied and in the midst of their rapture, after the wedding feast, Hernani hears from outside, the sound of the fatal horn. The poison, prepared by Ruy Gomez is at hand. Hernani's honor has been pledged and even though he sacrifices love as well as life he must keep his word. He drinks from the fatal cup but his wife also takes the same cup and drinks it as well and they die together in an ecstasy of devotion and self-sacrifice.

Alexander Dumas pere (1802-1870) - The Three Musketeers - similar though not as refined as Hugo - The Man in the Iron Mask and The Count of Monte Cristo

Alfred de Musset (1810-1857) - Lorenzaccio (1834) - a play made famous by Sarah Bernhardt, one of the finest historical dramas of the 19th century

Francois-Joseph Talma (1763-1826) - first French actor to play Roman roles in a toga - Nero in Racine’s Britannicus (c.1800) - with Napoleon’s help he reestablished the Comedie Francaise

THEATRICAL CONDITIONS IN FRANCE 1800-1850

The government theatres were operated by managers (Comedie Francaise remaining a sharing company) who hired actors on contract

Theatres maintained the repertory system through 1850, although by 1835 a long run of 100 nights had been achieved

The Society of Dramatic Authors (1829) - standard contract each play must be performed a minimum of 3 times, playwright receive 10-15% of receipts, establishment of a pension fund. - French playwrights first to receive royalties for each performance

Every theatre had a paid claque to ensure adequate response and some actors had their contracts written to specify just how much applause they would receive on their first entrance
DIRECTING AND ACTING IN FRANCE - 1800-1850

Prior to 1830 actors formed a line or semicircle at the front of the stage around the prompter's box

Hugo in *Hernani* had actors use the entire stage space, make short crosses and even play with their backs to the audience.

Critics responded that art should idealize rather than merely copy life

Rachel (1821-1858) (Elizabeth Felix) - Popular French star noted for the intense peaks of her acting

SCENERY COSTUME AND LIGHTING IN FRANCE - 1800-1850

Emphasis on spectacle in boulevard theatres between 1800 and 1830 - early melodramas often depended upon natural disasters to forward the plot such as volcanos, floods and fires

Louis-Jacques Daguerre (1787-1851) - diorama and panorama - inventor of daguerreotype in 1839 - began as a scene designer/painter 1810-22

Moving panoramas installed on spools were in use in early 19th century

Movement through the period for more historically accurate/realistic scenery and costumes

Gas introduced at the Opera in 1822 allowing greater control over intensity and direction

THE RISE OF REALISM

A period of the rise of the working class, voting rights (men), European nationalism, European imperialism in Africa and Asia, unionization and strikes

Auguste Comte - positivist philosopher - the aim of all knowledge is the betterment of society - a belief in technology and science's ability to solve human problems - therefore sociology is the most important of the sciences

Artists began to look at a close, "scientific", objective observations of life - rather than the romantic view of how life could be - science solves all problems

French foundations - art must depict truthfully the real world, since the real world can only be observed directly, truth can only be obtained by impersonal, objective observation and representation of the present world.

FRENCH DRAMA - 1850-1900

Eugene Scribe (skreeb) (1791-1861) - wrote over 300 pieces, "well-made-play" formula - careful exposition, cause and effect arrangement of incidents in the rising action to the climax, skillful manipulation of withheld information, startling reversals, suspense - intrigue with little depth of character. His plays were on Broadway as late as 1902.

Alexandre Dumas fils (1824-1895) (illegitimate son of Dumas pere) The Lady of the Camellias - *Camille* (1852) - forbidden from performance for 3 years because of its realistic subject matter - protagonist being a prostitute with heart of gold - (LaTraviata by Verdi - a Parisian courtesan purified and morally regenerated by the passion of love.)

Victorien Sardou (1831-1908) - very popular, he used and perfected Scribes's well-made-play - noted particularly for his comedies - G.B. Shaw noted him for his shallowness - wrote *Fedora* and *Tosca* for Bernhardt along with several other plays
Eugene Labiche (1815-1888) - uninterested in theories - noted for his farces The Italian Straw Hat (1851)

By 1880 no play was considered successful unless it had a long run of 100 performances - many had 300 - managers wanted works which would attract large audiences - actors hired by show rather than as resident performers who were hired for the season or by ongoing contracts

By 1900 touring had killed provincial theatre and created Paris as the center of theatrical activity - all plays originated from there - reducing the number of authors to around 25 or so - new authors seldom produced since proven authors generally equal proven plays

After 1875 matinee performances were added and by 1900 ticket agencies were buying up popular tickets and reselling them at inflated prices

Adolphe Montigny - manager/director of Gymnase - promoted and demanded realism/illusionism in staging and acting - seated actors at table to keep them from standing down center and acting to audience (1853)

Francois Delsarte (1811-1871) - scientific, analytical approach to actor training - analysis of external expression of emotions, attitudes and ideas - arrived at an elaborate scheme whereby he sought to describe how the feet, legs, arms, torso, head can be used in communicating particular emotions, attitudes or ideas

While not used now in its original sense, being overly mechanistic, it was taught all over the world by the end of the 19th century and contributed greatly to formulating programs for actor training - Steele Mackaye in the United States

No particular emphasis on design for productions - scenery used over and over from one to the next - pieces from one act to another often from different designers

Acting dominated by line-of-business acting, a repertory of tricks and business - many actors continued to supply their own wardrobe of costumes, particularly following the decline of the resident company

Constant-Benoit Coquelin (1841-1909) - noted famous French tragic actor, left Comedie Francaise, created the role of Cyrano de Bergerac - wrote book on acting

Sarah Bernhardt (1844-1923) - probably the most famous French actor of the late 19th century - debut in 1862 at the age of 18 - became a member of the Comedie Francaise in 1872 at the age of 28 - left in 1880 to do starring tours - popularized "breeches roles" - right leg injured while performing in Rio de Janeiro in 1905 - amputated in 1915.

Elenora Duse (1859-1924) - Italian actor noted for her subtlety, quiet style, didn't use makeup - a contrast to Bernhardt's flamboyance - died in Pittsburgh while on tour

Theatres - enhancement of chariot and pole, and earlier 19th century technology

Theatres seated between 1200 and 2000

Not much was done in the way of safety - Paris Opera burned in 1874 - Opera Comique fire in 1887 killed 400 people (The Bowery Theatre in New York burned four times between 1825 and 1878)
GERMANY

August Wilhelm Schlegel - formulated romantic theory, first to use classicism and romanticism as opposing terms

He considered Shakespeare to be the greatest of all dramatists, translated 17 of his plays

Dramatic mood over plot/form

Ludwig Tieck (teek) - in his prologue to Kaiser Octavianus (1802) he defined the romantics as twilight men - "when the logic of daylight meets the magic and mystery of night"

Later in life staged plays based on historical accuracy of original staging - Midsummer and Antigone - "true illusion results from convincing acting and is destroyed by pictorial realism" - supervision by a single autocratic vision - single artistic consciousness

Heinrich von Kleist (1777-1811) - best German dramatist of early 19th century - neoclassic, not connected with the romantics - far more popular after his death - The Prince of Homburg

Johann Nestroy (1801-1862) - actor/playwright - The House of Temperaments (1837) 4 simultaneous sets showing 4 fathers of different temperaments, Out For A Lark (1842) basis of Wilder's The Matchmaker and later the musical Hello Dolly

Georg Buchner (gay'-awrk buesh'-nur) (1813-1837) - Danton's Death (1835), Woyzeck (incomplete 1836) - foreshadows realism in subject matter and expressionism in structure and dialogue, sympathetic lower class protagonist - rediscovered around 1910

Friedrich Hebbel (1813-1863) - most praised by his contemporary critics - Maria Magdalena - precursor to realism

THEATRICAL CONDITIONS IN GERMANY

Rudimentary box sets were occasionally used but the common sets were wing and drop - first used in Berlin in 1826 (although it and later were not really realistic interiors and often used painted furniture) - common use not until 1875

Ensemble acting shifted to starring performers (stars working with local companies generally without rehearsal)

Ludwig Devrient (1784-1832) greatest German actor of early 19th century

SIGNIFICANT LATE 19TH CENTURY DRAMATISTS AND PRODUCERS

Richard Wagner (1813-1883) - author/composer, he closely supervised (Prussian style director) all aspects of his productions

Rather than a mere recorder of reality, the dramatist is a mythmaker - drama combined with music supervised by the author-composer unifying all elements into a Gesamtkunstwerk or "master art work" - precise historical accuracy in scenery and costumes - ideal reached through total illusion

Bayreuth Festival Theatre - opened in 1876 - "classless" theatre without boxes and galleries - continental seating - 1,745 - steam curtain to mask scene shifts - still rigged with chariot and pole
Georg II, Duke of Saxe Meiningen (1826-1914) - became duke in 1866 and with Ludwig Chronegk, his stage manager (a former singing comedian), and his third wife Ellen Franz managed his court theatre, The Meiningen Players, into a skilled company - particularly noted for his careful staging of crowd scenes from 1866-1874 played only at Meiningen - in 1874 it appeared in Berlin and was an instant success. Toured 2,600 performances from 1874-1890 throughout Europe - greatly respected worldwide.

Goal to do plays with historical accuracy and primarily to do justice to the script - authentically created costume and scenic pieces rather than actor's costumes and pulled stock units.

Ensemble Acting - the most important hallmark of the company - no stars - all actors working together in creating a unified - directed - whole.

Ludwig Chronegk (1837-1891) who was a singing comedian employed by Meiningen as an actor in 1866 and became the stage manager and arranged tours for the company - largely responsible for many of the company's successes along with Ellen Franz (Duke's 3rd wife) - much artistic input after 1873.

RUSSIAN DRAMA AND THEATRE 1800-1850 - Russia wanted to be like Western Europe - Art was seen as an important component in creating a Russian national identity.

Alexander Pushkin (1799-1837) - Boris Gudonov (1825) - made into opera by Mussorgsky in 1873.

Nikolai Gogol (1809-1852) - The Inspector General (1836).

Imperial Theatres held a monopoly on production in St. Petersburg (3) and Moscow (2) - Maly for spoken drama and Bolshoi for opera/ballet.

Mikhail Schepkin (1788-1863) - according to Stanislavsky, Russia's first great actor - early career in serf troupe, obtained freedom in 1821 and acted at Maly in Moscow.

RUSSIAN THEATRE 1850-1890

Ivan Turgenev (1818-1883) - use of domestic detail in his plays and concern for the inner life of his characters all contributed to realism.

Alexander Ostrovsky (1823-1886) - Russia's first professional playwright - concentrated on character development - founded the Russian Society of Dramatic Authors and Composers in 1866 generally granting full copyright protection for playwrights.

Count Leo Tolstoy (1828-1910) - novelist also wrote plays - The Power of Darkness (1866, first performed in Russia in 1895).

Marius Petipa (1822-1910) - Russian ballet reaches its peak under his influence - appointed ballet master at the Imperial Schools in 1862 - choreographed 74 full length works - all the Tchaikovsky ballets - Swan Lake, Sleeping Beauty, The Nutcracker - with considerable emphasis on scenery and costume (or scenery as costume in the case of Mother Ginger).
Development similar to that in England, largely stimulated by touring across the Atlantic

First theatre in San Francisco in 1850 - soon became the major theatrical center of the far west - Lotta Crabtree (1847-1924) native western actor

Mormons built Salt Lake Theatre in 1862 - second major public building constructed in Salt Lake City

Steady decline of the resident company across the country with the introduction of the long run

Uncle Tom's Cabin by Harriet Beecher Stowe (1852) the second best selling book of the century adapted into several/many productions - 300 performances 1852-3 - an early example of the movement toward the long run - well established by the 1870s and 1880s - adaptations of that particular book remained very popular well into the 20th century - estimated audience of at least 3 million.

The anti-slavery novel, partially based on a true story, also became a model melodrama, creating stereotype characters such as Simon Legree, and Uncle Tom the long suffering but dutiful servant who remains forever faithful to his white master.

African-American performers began to appear more and more on the American stage. In the 1870s, performers and composers such as Sam Lucas and Dan Lewis appeared in touring minstrel troupes composed of African American performers. Lucas was the first African-American actor to play Uncle Tom in Uncle Tom's Cabin.

James A. Bland appeared with several different minstrel troupes in the late 1870's as a composer and performer including 'Carry Me Back to Old Virginny' and 'Oh, Dem Golden Slippers'

By the early 1890s the traditional minstrel format began to change into more and more of the typical vaudeville show with both men and women performing

Following 1870, New York became the center of theatre production, the rest of the country depending on touring companies which originated from there, helped by transportation

combination companies - stars and supporting actors touring together - beginning in the 1850s - by 1876-77 around 100 touring companies including scenery properties were on tour - 1886 there were 282

Edwin Booth (1833-1893) - son of Junius Brutus Booth (along with Junius Brutus Jr. and John Wilkes), became a major star in 1856 - An 1864 performance of Julius Caesar was the only time the three brothers appeared on stage together.

Retired from 1865 until 1869 when he opened the Booth's Theatre - flat floor, no grooves, flying scenery, hydraulic traps for scenery movement - used three dimensional scenery and box sets

Noted for his graceful movements, vocal quality and control - principle of free plantation - considered by some to have been the greatest American actor - once saved Robert Lincoln's life when the boy fell on the tracks in front of an approaching train

Augustin Daly (1836-1899) - leased the Fifth Avenue Theatre in 1869 to form his own company - Daly's Theatre in 1879 - did much to establish direction in plays: coaching actors in interpretation, stage business and blocking
Steele MacKaye (1842-1894) - introduced the Delsarte Method into the United States - formed an acting school in 1884 which later became the American Academy of Dramatic Art

Madison Square Theatre (1879) - equipped with elevator stages (22’ wide x 31’ deep) - weighed 48 tons, taking 40 seconds to move by 4 men on a winch - each stage with its own border lights and trapped floor

Lyceum theatre (1885) - electric lighting and audience safety

Bronson Howard (1842-1908) - America’s first professional dramatist - established Society of American Dramatists and Composers (1891) forerunner of today’s Dramatists Guild - to insure regular royalty payments

William Gillette (1855-1937) *Secret Service* (1895) - civil war melodrama, with copious stage direction, illusionistic production

James Herne (1839-1901) - acted and wrote plays - *Margaret Fleming* (1890) - noted for its realistic elements

Joseph Jefferson III (1829-1905) - actor famous for originating *Rip Van Winkle* - There is a common story that when his father, Joseph Jefferson II, also an actor and theatre producer, tried to open a play in Springfield, IL in the late 1830’s he was prevented from doing so because of a local religious camp or tent meeting which was then in progress. He hired a young attorney named Abraham Lincoln who pleaded and won his case before the city council which repealed the law. His son, Joseph III, was later instrumental in bringing the very popular play *Our American Cousin* to the stage.

The theatre awards in Chicago are called the Jeff Awards (like the Broadway Tony, Off-Broadway Obie, South Florida Carbonell) in Joseph Jefferson’s honor.

Retiring to Florida, he brought electricity to West Palm Beach in 1894 and when Carl Kettler opened West Palm Beach’s first theatre, The Bijou, in 1908, it was in the Jefferson Building on Clematis.

He died in 1905 in Palm Beach, on April 23, the traditionally-accepted date of Shakespeare’s birth and actual date of his death.

Vaudeville - grew out of burlesque but more family oriented (1880’s-1930)

Collection of variety acts including short plays and sketches, played circuits such as Keith Orpheum, Pantages and TOBA (Theater Owners Booking Association)

Became the popular mode of entertainment until the economics of the Great Depression and the invention of motion pictures with sound finally ended it. Traces of vaudeville can still be found in many movies of the 1930s and 1940s as well in the variety and entertainment shows of contemporary network television.

Many respected movie and television stars of the mid and late 20th century came from vaudeville, especially pop singers and comedians.

Most prestigious slot in vaudeville was second to last on the evening’s bill - the last slot was known as the “back of heads” slot.
REALISM AND NATURALISM

There is great danger in classifying playwrights to types - creative artists seldom, if ever, fit into convenient boxes. Worse, it is treating the living art of the theatre as if it were some sort of dead specimen - theatre pathology. This becomes an especially acute issue beginning in the late 1800's.

Henrik Ibsen (1828-1906) - father of realism - began as a medical student in Oslo - appointed resident dramatist and stage manager at Norwegian National Theatre in Bergen in 1851 - wrote 25 plays - Brand (1866), Peer Gynt (1867), and his later plays: A Doll's House (1879), Ghosts (1881) (had its world premiere in Chicago in Norwegian in 1882), Hedda Gabler (1890) - realistic, social change, and then more symbolic nonrealistic: An Enemy of the People (1882), The Wild Duck (1884), The Master Builder (1892)

Plays developed in a realistic mode: discarded asides and soliloquies, carefully motivating all exposition (through conversation, question and answer), fully developed characters with internal psychological motivation - refined Scribe's "well-made-play" formula

Ibsen saved his finest parts for women

Emile Zola (1840-1902) - French naturalists

Darwinian (1859) based on the scientific theory of heredity and environment being the major determinants of human fate - survival of the fittest

The society which allows the regressive environment to exist is partially responsible for errant behavior - social problems could be solved if scientific method would be applied systematically - paralleled the rise of socialist/constitutional government in western Europe

Zola - drama should illustrate "the inevitable laws of heredity and environment" or record "case studies." - depict social ills so they may be corrected - social pathology

Some naturalists reduced this philosophy to "slice of life" presentations - ultimate naturalism (social science) - drama being the pathology of life or the laboratory of life

Andre Antoine (1858-1943) - a clerk in a gas company in 1887 - the Free Theatre Movement

Theatre Libre (Free Theatre) organized on a subscription (membership) basis open only to members and therefore exempt from censorship - produced plays which had been refused a license - most were naturalistic and after 1888 many were foreign (such as Ibsen)

Sought to reproduce detailed environments, fully developed fourth wall settings but with furniture placed as in a real room, often across the fourth wall - following example of Meiningen Players

Helped establish the idea that each play needed its own distinct setting

Encouraged ensemble, discouraged declamatory acting and conventionalized movement

Actors and playwrights were continually hired away

As director of the Odeon in 1906, he staged 17th century classic French drama utilizing the authentic 17th century conventions, including audience on stage, chandeliers and candle footlights
Freie Buhne (Free Stage), Berlin (1889) - formed as a democratic organization with a governing council - Otto Brahm its president became a guiding force - produced Ibsen, Zola, Strindberg and others

Gerhart Hauptmann (1862-1946) - The Weavers (1892), later moved to more symbolic works

Independent Theatre, London (1891) - organized on subscription basis to avoid censorship - opened with Ghosts and introduced England to the new drama

George Bernard Shaw (1856-1950) - born in Dublin - unlike the other realists, Shaw wrote in a more comic and cynical form, Arms and the Man (1894), Caesar and Cleopatra (1899), Man and Superman (1901), Major Barbara (1905), The Doctor's Dilemma (1906), Pygmalion (1914) - (later made into My Fair Lady), Saint Joan (1923) - wrote and directed at The Court Theatre with Harley Granville Barker and John Vedrenne - establishing subtle realism, ensemble acting - extensive playwright's notes - won Nobel Prize in 1925

Moscow Art Theatre (1898) a fully professional theatre founded by Konstantin Stanislavsky (1863-1938) and Vladimir Nemirovich-Danchenko (1858-1943)

Anton Chekhov (1860-1904) - wrote several vaudeville sketches and one acts until The Sea Gull (1896), Uncle Vanya (1899), The Three Sisters (1901), The Cherry Orchard (1904) - rural Russia, detailed and complex characterization - Chekhov believed them to be comedies, Stanislavsky, serious dramas - married actor Olga Knipper in 1901 who originated several of his roles

Konstantin Stanislavsky - Konstantin Sergeyevich Aleksevev, (1863-1938) son of a wealthy manufacturer took the name of Stanislavski (Polish spelling - pron: staniswavski) to spare his family’s reputation when he became involved with an amateur theatre group

primarily remembered for his actor training methods first outlined in 1909 - founded the First Studio as an actor training school in 1911 - My Life In Art (1924) and An Actor Prepares (1936), Building A Character (1949), Creating A Role (1961)

Actor lives and works in 4 worlds
Vocal and physical training
Skilled characterization based on observation
Action based on inner justification - "the magic if" and emotional recall or sense memory
Character motivation - spine - superobjective - beats - through line of a role
Text and Subtext
Psychophysical action

“The Method” was adopted in differing ways by different practitioners (Michael Chekhov, Lee Strasberg, Elia Kazan, Marlon Brando, Sanford Meisner)

Maxim Gorky (1868-1936) - The Lower Depths (1902) - became the head of the Soviet writer's union
NON-REALISTIC THEATRE

French Symbolists - objections to realism - antirealism, modernism, illusionism - spiritual and imaginative forces greater than the mere observance of outward appearance - the truth best revealed through symbols, legends, myths and moods

Maurice Maeterlinck (1862-1949) - Pellas and Melisande (1892), The Blue Bird (1908) - allegorical plays - the most dramatic moments are those silent ones during which the mystery of existence, ordinarily obscured by bustling activity, makes itself felt

Alfred Jarry (1873-1907) - Ubu Roi (1896) - grotesque vision of man without human decency - beginnings of absurdist drama - Ubu conquers Poland by any means necessary - a personification of all that is base and stupid in humankind

OTHER SIGNIFICANT DRAMATISTS AND PRODUCERS

August Strindberg (1849-1912) - The Father (1887), Miss Julie (1888), (realistic plays dealing with the elemental and inevitable conflict between men and women) and following a bout with insanity, his dream plays The Dream Play (1902), The Ghost Sonata (1907) - which like dreams quickly shifted through time and place with no regard for logical sequence

plays reinforced by popularity of Freudian philosophy of the subconscious as a motivator for human behavior

Benjamin Franklin Wedekind (1864-1918) - Spring Awakening (1891) - intermingling of naturalism and symbolism - relationship between commercialized art (catering to the public's taste for disguised sexuality) and commercialized sex (prostitution)

Munich Art Theatre - George Fuchs - The Theatre of the Future (1905) and Revolution in the Theatre (1909) - "retheatricalize the theatre" - stylization of scenic/theatrical elements, acting moved close to the audience

Max Reinhardt (1873-1943) (Max Goldmann) - no single approach is appropriate to the staging of all plays - each production is a problem to be solved through clues in the work itself - placed action throughout auditorium putting actor and audience together - (1933 left Germany, 1940 US citizen) strong director was often criticized for "over directing" (control freak/micro manager)

Henry Irving (1838-1905) - started out as a relatively mediocre actor who worked to overcome his stuttering to become the leading actor of his day - managed the Lyceum Theatre in London (1878-1898) and 8 tours to the United States - worked with Ellen Terry (1847-1928) who had begun with the Bancrofts

Promoted pictorial realism abandoned the grooves in the stage floor in favor of being able to freely place scenery anywhere on the stage and use of three dimensional pieces - alternating between shallow and deep scenes he employed about 135 people to change scenery

Made an art of gas lighting, dividing borderlights and using colored light - kept it long after electricity had been adopted - employed 30 gas men at the Lyceum

First actor to be knighted in 1895

Oscar Wilde (1856-1900) - Salome (1893) - French symbolism, art for art's sake, turn life into a work of art rather than to just imitate art - The Importance of Being Earnest (1895) parody on the stock devices of comedy

Karl Lautenschlager (1843-1906) - adapted revolving stage from the Japanese theatre for a production in Munich in 1896
THE NEW STAGECRAFT - scenery as environment

Adolphe Appia (1862-1928) - Swiss - three dimensional units to enhance an actor's movement - light as a counterpart of music, changes from moment to moment in response to shifting mood, emotion and action - lighting orchestrated and manipulated much like a musical score - the rhythm in the text provides a key to all movement and gesture on the stage

With Emile Dalcroze he helped design the first open stage non-proscenium theatre to be built in modern times at Dalcroze's school at Hellerau - study of eurythmics, the kinesthetic experience of music through movement

Edward Gordon Craig - son of Ellen Terry and Edward Godwin, began work in Irving's company - The Art of the Theatre (1905) - had a penchant for large, tall, rectangular, 3 dimensional, moveable scenery such as his famous (or infamous) 1912 production of Hamlet in Moscow (which he had patented)

Thought of theatre as an independent art - refused to assign a hierarchy to theatrical elements (esp. dramatists and starring actors) even proposing that the master artist should use Ubermarionettes

IRISH THEATRE - reflection of Ireland's Gaelic and Celtic heritage

William Butler Yeats (1865-1939) - one of the founders of the Abbey Theatre (1904) - wrote plays similar to the French symbolists, poetic myths, after 1910 began to write in the style of Japanese Noh Theatre

Lady Augusta Gregory - (1859-1932) a founder and director of the Abbey Theatre, playwright who wrote in a realistic/traditional style

John Millington Synge (1871-1909) - The Playboy of the Western World (1907), Riders to the Sea (1904)

RUSSIA/SOVIET UNION

Vsevelod Meyerhold (1874-1940) - brought to Moscow Art Theatre by Stanislavsky to experiment with non-realistic works - artistically a more director controlled producer, he was Stanislavsky's choice to succeed him as director of MAT - experimented with presentational staging, circus, opera, commedia

Biomechanics - subordination of the actor to the production

the director as the major creative artist in the theatre - the script and actor simply material to be molded and reworked

each scene has a central gesture, a moment of transaction, a moment when the trade is made

Yevgeny Vakhtangov (1883-1922) - innovative stage director/producer - blended Stanislavsky's realism with Meyerhold's theatricalism
UNITED STATES

The motion picture industry created considerable competition for the popular theatre in the early part of the 20th century

   Edison Kinetoscope - 1894
   First movie house - 1905
   Strand, New York, built in 1914 with 3,300 seats primarily as a movie house
   Sound was added in 1927

The Syndicate - Sam Nixon, Fred Zimmerman, Charles Frohman(died in 1915 on the Lusitania), Al Hayman, Marc Klaw, Abraham Erlanger - built the Iroquois Theatre in Chicago in 1903/burned in 1903 (602 deaths)

   Public taste is infallible - stars are necessary to attract audiences
   Monopoly of the touring circuits (1896) - effectively in control of the American theatre by 1900 and controlled playwrights, actors, and all production until 1915 as a conservative, commercial venture

Maude Adams (1872-1953) played the original Peter Pan (1904) by J.M. Barrie (1860-1937) - retired in 1918 after Frohman’s death and after which she only wore gray veils. She taught acting in Hollywood and in 1937 was invited to teach at Stephens College - invented single source lighting

Minnie Maddern Fiske - (1865-1932) noted realistic dramatic actress, opposed syndicate - noted for her performances of Ibsen, Shaw and Wilde

David Belasco (1854-1931) - Madame Butterfly (1900), Girl of the Golden West (1905) - bishop of Broadway - opposed the Syndicate - staged plays with naturalistic detail to the point of constructing a fully operational Child's Restaurant on stage for The Governor's Lady in 1912 - replaced footlights with FOH spotlights in 1915 - 1,000 watt lamps available by 1913 allowing construction of plano convex spotlights - use of color media (gel)
When Florenz Ziegfeld Jr. first hit New York in 1893, the intersection of Broadway and 42nd was nobody's idea of "the crossroads of the world." But by 1913, "The Ziegfeld Follies' really were an amalgamation of everything that was happening in America, in New York, at that time," says writer Philip Furia. "Flo Ziegfeld was like the Broadway equivalent of the melting pot itself." Ziegfeld's story introduces many of the era's key figures: Irving Berlin, a Russian immigrant who became the voice of assimilated America; entertainers like Jewish comedienne Fanny Brice and African American Bert Williams, who became America's first "crossover" artists; and the brash Irish American George M. Cohan, whose song-and-dance routines embodied the energy of Broadway. This is also the story of the onset of World War I and the Red Summer of 1919, when labor unrest swept the nation -- and Broadway. The episode culminates in Ziegfeld's 1927 production of Jerome Kern and Oscar Hammerstein II's far-sighted masterpiece, "Show Boat." With the Great Depression, the Ziegfeld era became a memory.

The episode features interviews with Irving Berlin's daughter Mary Ellen Barrett, "Ziegfeld Follies" girls Doris Eaton and Dana O'Connell, NEW YORKER critic Brendan Gill, theater artist Al Hirschfeld, composer/lyricist Stephen Sondheim, and Ziegfeld's daughter Patricia Z. Stephenson. Highlights include newly restored color footage of "The Ziegfeld Follies" and footage of Fanny Brice singing "My Man."

1. Introduction
2. Florenz Ziegfeld
3. George M. Cohan
4. Bert Williams
5. Irving Berlin
6. Fanny Brice
7. WWI
8. Doris Eaton Travis
9. Actors' Equity Strike
10. Showboat

http://www.pbs.org/wnet/broadway/about/episodes.html
The Shubert Brothers - Sam (1876-1905), Lee (1875-1954) and Jacob J. (1880-1963) (famous for his “artistic” tableaus) - established a rival chain of theatres to the Syndicate theatres and following Frohman's death in 1915 they broke its control and became in control of the road until 1956 when they faced antitrust litigation - noted for “lavish musicals and little substance” - remains as one of the major producing organizations in the United States - Nederlanders, Jujamcyn

Florenz Zeigfeld (1867-1932) -produced and staged the Ziegfeld Follies beautiful and sensual musical revues, spectacular settings and production numbers beginning in 1907. Married Billie Burke and together they created much of what we think of as New York commercial theatre in the early 20th Century.

George M. Cohan (1878-1942) - “born on the 4th of July” he was the star of the turn of the century theatre. Born of vaudeville parents he went on to outgrow the B.F. Keith Circuit and became the symbol of Broadway theatre.

Bert Williams (1872-1922) and George Walker produced many musical theatre works which showcased African-American performers, composers, and librettists in New York. Walker fell ill in 1909 and died in 1911 after which Williams went on to star in the Ziegfeld Follies for many years, and was the only African-American performer to appear in the show until many years later. He was noted for his character “Mr. Nobody”, a character similar to that one which Charlie Chaplin later made famous.

Bob Cole and J. Rosamond Johnson were prolific and popular songwriters for the white musical stage in addition to producers for the black theatres in New York. In 1907 they produced a musical, The Shoo-Fly Regiment, concerning African-American soldiers in the Spanish-American war. It avoided the minstrel stereotyping and caricatures and included a romantic element treated seriously, rather than comically, both significant departures for the time.

The FROGS - African American Theatre Professionals - 1908

Anita Bush - actor manager who formed The Lafayette Players - a black theatre company in New York - which played at the Lafayette Theatre in Harlem until it closed in 1932

Irving Berlin (Baline) (1888-1989) - noted “Tin Pan Alley” composer he wrote over 3,000 songs for Broadway and later for motion pictures including “God Bless America”, "White Christmas" and "There's No Business Like Show Business" - 21 Broadway scores , 17 film scores - introduced ragtime to mainstream entertainment

YIDDISH THEATRE

The Yiddish theatre began in Europe in the 16th century out of Purim plays - the only theatre allowed by the rabbis who believed that it took away from the serious study of the Torah

By the 1800's, educated Jewish writers in order to create a movement of modern Jews began to write in Yiddish, the only language of the common Jew.

Avrom Goldfadn produced the first professional Yiddish (not Hebrew) play in Rumania in 1876

His plays generally poked fun at old-fashioned ways and traditions, teaching certain lessons of life.

To reinforce these lessons, Goldfadn would often meet with the audience following the performance to explain it's moral lesson - These curtain speeches became a legacy of the Yiddish theatre

Goldfadn eventually took his show on the road and was quickly joined by many other rival traveling Yiddish theatre companies who imitated his production style
The Russian czar banned Yiddish theatre in 1883 and coinciding with a mass migration of Jews in general, many Yiddish actors found themselves in New York.

By 1902 New York had become a mecca for Yiddish theatre with from two to twelve major companies producing plays full time serving over 1.3 million Yiddish speaking audience members (referred to derogatorily by the actors as “Moyshe”) (rock and roll roadies refer to audience members as “vermin”)

Jacob Gordin - the “golden age” of Yiddish drama wrote plays of more realism and value than the “shund” (trash) which was mostly being produced - insisted on a more natural acting style and prohibited rampant ad-libbing

David Pinski, Leon Kobrin, Peretz Hirschbein were of the new playwrights who wrote on serious social issues.

The Dybbuk (1920) - S. Ansky - The Vilna Troupe in Poland - In Jewish folklore, the wandering soul of a dead person that enters the body of a living person and controls his or her behavior.

Set in Poland at the end of the 19th century, "The Dybbuk" tells the story of two ill-fated lovers -- Chanon, a penniless but devout student of Jewish mysticism, and Leah, the young woman he adores. Betrothed unknowingly to each other since birth, the two are denied their fate when Leah's father breaks the marriage contract and offers his daughter to a richer man. Upon hearing the news, the heartbroken Chanon, who is weak from prolonged prayer and fasting, dies instantly. His life cut short, Chanon's soul becomes a demon, or dybbuk, which enters Leah's body in an attempt to gain possession of her love for eternity. What follows is an attempt by the deeply pious Hasidic rabbis to exorcise the dybbuk from Leah so she and her new wealthy fiance can proceed with their marriage. Leah must confront the choice between marriage to a man for whom she feels nothing or an unworldly union with her dead lover's spirit.

The Yiddish theatre’s success was its downfall - artists and audience steadily migrated into the mainstream theatre of New York and elsewhere and as American Jews ceased speaking Yiddish the theatre now exists as a museum piece

Folksbeine Theatre in New York and The Yiddish Theatre of the Saidye Bronfman Centre for the Arts in Montreal are the only ones left in North America - earphones with simultaneous translation are available.
BROADWAY PRODUCER

Following the demise of the syndicate and the founding of theatre artist unions, the Broadway commercial producer came into being.

Straight (non-musical) plays cost between $1,000,000 to $5,000,000 to mount on Broadway (nut = preopening capital expenditures) - 1 in 4 break even

The Broadway musical typically costs much more - Wicked was $14 to mount, Spiderman $65 million - 1 in 3 break even

Broadway productions are organized as limited partnerships or limited liability corporations under New York State law.
  a. producer - general partner - puts up no money - assumes most liability
  b. investor (angel) - limited partner - puts up all money - splits profits with producer

The producer first secures an option on the prospective play from the playwright.

Negotiates contracts with limited partners and assembles the limited partnership which will own the production.

Hires and signs contracts with all the production's personnel including directors, designers, and stars.
  a. typically deals with up to 2 dozen different unions
  b. contracts for theatre building and rehearsal facilities

Supervises all preopening and operating expenses for the production company.

Although infrequent in the professional theatre, the producer is the arbitrator for all personnel and artistic disputes.

The producer also arranges for the events associated with the production's opening, for previews and out of town tryouts. If the production is successful, he or she will also arrange the road and second companies.
  a. second or resident company
  b. national tour
  c. bus and truck companies
AMERICAN THEATRICAL LABOR ORGANIZATIONS

The International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada, AFL-CIO, CLC - stagehand locals, motion picture machine operator locals, mixed locals, motion picture studio locals - each local operates under its own rules

Theatrical Protective Union of New York - 1886

National Alliance of Theatrical and Stage Employees - 1893
10 charter locals (1-New York, 2-Chicago, 3-Pittsburgh, 4-Brooklyn, 5-Cincinnati, 6-St. Louis, 7-Denver, 8-Philadelphia, 9-Syracuse, 10-Buffalo)

Florida Mixed and Stagehand Locals: 60-Pensacola, 115-Jacksonville/Tallahassee, 321-Tampa/Clearwater/Lakeland, 412-Bradenton/Sarasota, 500-Miami/Ft. Lauderdale/West Palm Beach, 552-St. Petersburg, 558-Daytona Beach, 631-Orlando, 647-Naples/Ft. Myers

Chartered under the AFoFL in 1894

Established its power through a long strike in New Orleans in 1910-11

Ben (Bugsy) Siegel became "interested" in the motion picture industry and took control of the union in the mid-1940's but it, along with other motion picture labor organizations, eventually managed to clean themselves up following his "unfortunate accident" in 1947.

United Scenic Artists - Membership through 8+ hour exam or professional review

Began as the Protective Alliance of Scene Painters - 1895

Affiliated with the International Brotherhood of Painters (IBPAT) as Local 829 (New York) in 1918 - Local 350 (Chicago) in 1927 - Local 235 in L.A. (sometime before 1930) reorganized as 621 in 1935, folded in 1937 with an affiliation agreement with IATSE Local 816

Costume designers, initially associate members, eventually absorbed into general membership - lighting designers recognized in 1960's - also: scenic artists, diorama and display workers, mural artists, television artists, and graphic artists

Jurisdictional sharing of Los Angeles IATSE Local 816 ended in 1984 when scenic artist IATSE Local 921 was established in Boston

IATSE Local 922 - Theatrical Sound Designers Association - New York - established in 1987 and USAA also began to organize sound designers following 1996 elections

National merger into Local 829 with offices in New York, Chicago, Los Angeles and Miami became effective in 1990

Local 829 seceded from IBPAT in 1999 and is now a part of the IATSE
Actors' Equity Association

Actor's Society - 1896

Associated Actors and Artists of America (the four A's) - 1912

Actor's Equity Association chartered by AFofL in 1919

Earned recognition through a long strike in 1919 - became a closed shop in 1924 - established minimum wage scale in 1933

Merged with sister union Chorus Equity Association in 1956 - changing name from Actor's to Actors' Equity - still differentiated by principal actor and chorus contracts

Spawned Canadian Actors' Equity Association in 1976 but maintains reciprocity - no connection with British Equity

Until 1979 members of sister unions (SAG/AFTRA, AGVA, AGMA) could automatically join but now basically the only way is:

1) to sign an Equity contract or
2) through a three year apprenticeship program
3) to have worked under contract as a principal in a 4A’s sister union: Associated Actors and Artistes of America

Other theatre union contracts generally follow Equity contract definitions

Society of Stage Directors and Choreographers - formed in 1956

Dramatists Guild formed as a division of the Author's League of America in 1912 - established Dramatists Play service in 1935

Licensing agent for performance rights / script and libretto publishers

Straight plays - Samuel French, Dramatists Play Service

Musicals - Tams-Witmark, Music Theatre International, Samuel French, Rogers and Hammerstein Library
CHAPTER 11 - THEATRE AFTER TWO WORLD WARS

FRANCE - most actors were in the army during WWI

Expressionism - from the visual arts, projection of feelings into objects, portraying them as modified and distorted by the artist's own vision of reality - reaction to science and realism

Largely became the label for anything which was a departure from realism - devices such as distorted line and shape in scenic and costume design, mechanical movement and speech patterns were used to demonstrate artistic viewpoint, or more often argument

Artistic break from the demands of realism - scenery - fourth wall separation - restrictions on time and place (verisimilitude)

Surrealism - roots in Dada (antithesis of logic and reason), it was highly expressive, dreamlike, without control of logic and reason

Marcel Duchamp - ready made art (urinal) - Armory Show (1917)

Futurism and Dada - no rules - the only reality is that of the imagination

Jean Cocteau (1892-1963) - Antigone (1922), Orpheus (1926) featuring a horse who delivers messages - Ballet: The Married Couple of the Eiffel Tower (1921) dance to spoken dialogue and narrative spoken by actors costumed as phonographs

Antonin Artaud (1896-1948) - published The Theatre and Its Double in 1938 - highly sensory theatre experiences - a plague that attacks the audience, breaks down its resistance, cleanses it morally and spiritually

"Theatre of Cruelty" (perhaps better translated as the theatre of ecstasy) with the audience having to morally and psychologically confront itself through direct stimulation of the senses rather than through rational means - (heavy metal theatre)

Theatre of Experience: 1 - Confrontation, 2 - Recognition, 3 - Celebration

Emphasis on space, physicalness, color, and sensual awareness over text and language

Jacques Copeau (1879-1949) - director's primary task is the faithful translation of the dramatist's script into a "poetry of the theatre" - actor as the "living presence" of the author is the only essential element to theatrical production and a rejuvenation of dram depends on a return to the bare platform stage

Built the Theatre du Vieux Colombier (1913) - extended forestage (thrust) - renovated in 1993 it is now one of the theatres of the Comedie Francaise

Jean Giraudoux (1882-1944) - Amphitryon 38 (1929), Judith (1931), The Trojan War Shall Not Take Place (1935), Ondine (1939)
GERMANY- theatre continued through WWI and following it the former royal theatres became state theatres but its economy soon collapsed due to war reparations imposed on the nation following the war

George Kaiser (1878-1945) - German expressionist - trilogy Corral, Gas I, and Gas II (1917, 1918, 1920)

Epic Theatre - more militant theatre of social change, filmed sequences, cartoons, technical devices to draw strong parallels between dramatic events and current political events, audiences to watch critically rather than passively, alienation (Verfremdungseffekt) - prevention of the spectator from confusing stage events from real events

Erwin Piscator (1893-1966) - adapted The Good Soldier Schweik (1927) arguing for social and political reforms, left Germany in 1933

Bertolt Brecht (1891-1956) - Baal (1918), The Three-Penny Opera (1928), The Rise and Fall of the City of Mahagonny (1930), and then in exile: Mother Courage and Her Children (1938-39), Galileo (1937-39), The Good Woman of Setzuan (1938-40), and The Caucasian Chalk Circle (1944-45) - rejected the idea of a unified production, each element making its own statement on the dramatic action, actors working in the third rather than first person, commenting on their character rather than being their character.

Advanced the “alienation effect” as well as “Gestic” acting which involved actors distancing themselves from their stage characters

Alienation = making strange
- look at work critically rather than passively
- relate stage to social change

“Art is not a mirror held up to reality, but a hammer with which to shape it.” Brecht

The Bauhaus - communal expressions of art, destruction of barriers between artist and craftsperson uniting architecture, painting and sculpture into a communal expression making the functional artistic and the artistic functional - glass and steel architecture - closed by the Nazis due to its "decadence"

Walter Gropius (1883-1969) - designed a "total theatre" in 1927 for Piscator, combining elements of arena, thrust and proscenium into one facility - married and divorced Mahler's widow

SPAIN

Federico Garcia Lorca (1899-1936) - Blood Wedding (1933), Yerma (1934), The House of Bernarda Alba (1935) - symbolic and poetic works largely based on Spanish folklore - themes of love and honor

ITALY

Luigi Pirandello (1867-1936) - Right You Are - If You Think You Are (1916), Six Characters In Search Of An Author (1921), Henry IV (1922), Tonight We Improvise (1930) - generally explorations of the personal and subjectivity of truth, often plays with the theatricality of the theatre
ENGLAND

Popular theatre was doing shows such as Chu Chin Chow, a musical version of Ali Baba and the Forty Thieves which ran 2,238 performances

The Old Vic - the Royal Victoria - became the home of William Shakespeare following 1914 - Tyrone Guthrie became its manager from 1937-1945 and it became the most respected troupe in England - actors included Edith Evans, Laurence Olivier, John Gielgud, Michael Redgrave, Ralph Richardson, Alec Guinness, Anthony Quayle

Stratford-upon-Avon seasons of Shakespeare resumed in 1919 but did not receive critical favor until after WWII

Somerset Maugham (1874-1965) - The Circle (1921), The Constant Wife (1927) - comedies of manners

Noel Coward (1899-1973) - Fallen Angels (1925), Hay Fever (1925), Private Lives (1930) - comedies of sophisticated wit

T.S. Eliot (1888-1965) - Murder In The Cathedral (1935) - wrote in verse following the war

Sean O'Casey (1884-1964) - Juno and the Paycock (1924), The Plough and the Stars (1926) - broke with Abbey theatre in 1928 and moved to London

WWII interrupted much of the professional theatre in London (only 1 remained open through the Blitz)

RUSSIA/SOVIET UNION

Theatre seen as a major tool of instruction by the state - experimentation by dissident elements from realistic production ended following Lenin's death leading to the establishment of socialist realism (1934)

Nikoli Okhlopkov (1900-1966) - The Realistic theatre - an independent, experimental theatre active in the late 20s and early 30s - theatre in the round, theatre surrounding the audience, cinematic qualities

Became much more influential in the west in the 1960s and 1970s as it became more politically acceptable for Americans to accept Russian ideas
UNITED STATES

Commercial theatre was the common mode of entertainment.

Motion pictures continued inroads into the theatre audience led the commercial theatre to larger, grander production standards - led to talk of the death of the theatre

The Little Theatre Movement - emulation of the "Free" theatre movement then popular in Europe - theatre by unpaid volunteers, early in the century led to the establishment of the community theatre in this country - Provincetown Players (1915), Washington Square Players (1915)

George Pierce Baker (1866-1935) - began teaching playwriting at Radcliffe and later Harvard. English 47 in 1905, he began a production workshop in 1913 which included students such as Eugene O’Neill and Robert Edmund Jones, moved to Yale in 1925

Carnegie Institute of Technology first degree program in theatre (1914) - 1918 Carolina Playmakers - early programs also at University of Iowa, University of Washington, Maude Adams and Stephens College

By 1940 theatre education was established at many US universities - theatre study generally growing out of departments of English or speech departments at many universities.

An ongoing trend in American universities has been to move away from studies in the liberal arts, and toward being more of a trade school - theatre has become more of a performance art than a dramatic art as might be found in traditional European model universities.

Theatre Department at FAU established in the late 1960s, B.F.A. and M.F.A. programs established in the 1970s

Theatre Guild - est. 1918/1919 - formed out of many of the Washington Square Theatre members dedicated to producing plays of merit which were not commercial properties - became a very respected theatre company until it gradually became another commercial producer by the Second World War. Produced O’Neill, Shaw and Chekhov and included Helen Hayes and Alfred Lunt and Lynn Fontaine Lunt.

Group Theatre - est. 1930 - Lee Strasberg, Harold Clurman, Stella Adler and Cheryl Crawford, established modeled on the Moscow Art Theatre -ensemble approach - disbanded in 1941, some say destroyed by its own success. Company members included Morris Carnovsky, Luther and Stella Adler (from the then thriving Yiddish theatre), Clifford Odets, Paul Green, and William Saroyan,

The Federal Theatre Project -Hallie Flanagan Davis (1890-1969) - a part of President Roosevelt’s Works Progress Administration, the Federal Theatre Project supported theatre ventures across the United States until it was discontinued for political reasons in 1939

Eugene O'Neill (1888-1953) - The Great God Brown (1926), Mourning Becomes Electra (1934), Anna Christie (1924), Desire Under The Elms (1924)

Paul Robeson (1898-1976) a son of a runaway slave as a college star athlete he earned a degree in law but after O’Neill convinced him to take the lead in The Emperor Jones, he launched a successful career as a singer/actor, including his role in Showboat, until being outspoken about the racial conditions in the United States he was blacklisted

Black plays - 20 opened on Broadway in the 1920s
Gossip columnist Walter Winchell gave Broadway a nickname that becomes synonymous with all of New York: "It is the Big Apple, the goal of all ambitions, the pot of gold at the end of a drab and somewhat colorless rainbow." With the advent of Prohibition and the Jazz Age, America convulsed with energy and change, and nowhere was the riotous mix of classes and cultures more dramatically on display than Broadway. "There was this period in which everybody was leaping across borders and boundaries," says director/producer George C. Wolfe. "There was this incredible cross-fertilization, cultural appropriation." While brash American women flapped their way to newfound freedoms, heroines of Broadway like Marilyn Miller became a testament to pluck and luck. It was the age of "Whoopee" and the "Charleston," "Runnin' Wild" and the "George White Scandals." In 1921, a jazz show like no other arrived: "Shuffle Along," which featured a rich, rousing score by Noble Sissle and Eubie Blake, reopening Broadway's doors to black artists. Unique talents like the Marx Brothers and Al Jolson -- a Jewish immigrant and Prohibition's biggest star -- rocketed to stardom. The Gershwin brothers, the minstrels of the Jazz Age, brought a "Fascinating Rhythm" to an entire nation. Innovative songwriting teams like Richard Rodgers and Lorenz Hart ignited a new age of bright melodies and clever lyrics with the massive hit "Manhattan." But as the Roaring Twenties came to a close, Broadway's Jazz Age suffered the one-two punch of the "talking picture" and the stock market crash, triggering a massive talent exodus to Hollywood and putting an end to Broadway's feverish expansion.


1. Introduction
2. Prohibition
3. Marilyn Miller
4. Musical Comedies
5. Al Jolson
6. Shuffle Along
7. The Charleston
8. The Gershwins
9. "Swanee"
10. "Fascinating Rhythm"
11. Broadway Lingo
12. Rodgers & Hart
13. Good News
14. The Jazz Singer
15. The Stock Market Crash
16. Hollywood

http://www.pbs.org/wnet/broadway/about/episodes.html
The Great Depression proved to be a dynamic period of creative growth on Broadway, and a dichotomy in the musical theater emerged. Productions like Cole Porter's "Anything Goes" offered glamour and high times as an escape, while others -- such as "Of Thee I Sing," which satirized the American political system, and the remarkable WPA production of "The Cradle Will Rock," about a steel strike -- dealt directly with the era's social and political concerns. When Bing Crosby recorded "Brother, Can You Spare a Dime," the doleful Broadway ballad took the hit parade by surprise. "This song spoke to the hearts, and to the minds, and to the emotions and thoughts, of everybody who lived during that depression," says lyricist Yip Harburg's son, Ernie. Rodgers and Hart created a string of new shows, including the sexually frank "Pal Joey," a genuine departure that starred newcomer Gene Kelly. In the gloom of the depression, Porter offered Broadway audiences such unforgettable songs as "You're the Top," which served as an effervescent tonic to a weary nation. In 1935, George Gershwin created his epic masterpiece, "Porgy and Bess," bringing a hybrid style of folk opera to Broadway. The onset of World War II galvanized the country and America's troubadour, Irving Berlin, rallied the troops with "This Is the Army."

The episode features interviews with actor and original "Bess" Anne Brown, playwright Jerome Chodorov, actor Carol Channing, film director Stanley Donen, actor and original "Porgy" Todd Duncan, writer Philip Furia, actor Kitty Carlisle Hart, actor June Havoc, actor/producer John Houseman, actor/director Tim Robbins, and composer/lyricist Stephen Sondheim. Highlights include rarely seen home movies of the Gershwin brothers from the 1930s, and 1950s TV footage of the incomparable Ethel Waters singing Irving Berlin's "Suppertime."

1. Introduction
2. "Brother, Can You Spare A Dime?"
3. Ethel Merman
4. Of Thee I Sing
5. Ethel Waters
6. Cole Porter
7. Anything Goes
8. "Night and Day"
9. Porgy and Bess
10. The Cradle Will Rock
11. Pal Joey
12. This Is the Army

http://www.pbs.org/wnet/broadway/about/episodes.html
Maxwell Anderson (1888-1950) - *What Price Glory* (1924)

Elmer Rice (1892-1967) - *The Adding Machine* (1923), *Street Scene* (1929)

George S. Kaufmann (1889-1961) *You Can't Take It With You* (1936)

Edna Ferber (1885-1968) *Show Boat* (1927) with Jerome Kern and Oscar Hammerstein II - first coherent story musical, also wrote *Stage Door* (with Kaufmann) in 1936.

Marilyn Miller (1898-1936) - Broadway musical star of the 1920s and early 1930s

Eubie Blake (1887-1983) - Broadway composer, lyricist, and pianist - foundation of musical theatre

Lillian Hellman (1905-1984) - *Little Foxes* (1938), *The Children's Hour* (1934)

Thornton Wilder (1897-1975) - *Our Town* (1938), *The Skin of Our Teeth* (1942)

Eva Le Gallienne (1899-1991) - actor/director - supported growth of noncommercial theatre - Civic Repertory Theatre (1926-1943)

Ethel Waters (1896-1977) - singer/actress began in vaudeville as “Sweet Mama Stringbean” and went on to becoming a Broadway and motion picture star. “Am I Blue” and “Stormy Weather”

George Gershwin (Gershovitz) (1898-1937) and Ira Gershwin (1896-1983) composed extensively for the Broadway theatre as well as popular and classical music

Cole Porter (1891-1964) - wrote of luxury and wealth during the depression era - Fred Astaire and Ethel Merman
Following WWII the government encouraged decentralization of theatre, establishing several regional dramatic centers.

Jean-Louis Barrault - actor/director, societaire at Comedie Francaise, resigned when theatre was reorganized in 1946 and with his wife Madeline Renaud produced plays at his own Theatre Marigny until 1956.

Jean Vilar - actor/director, director of Theatre National Populaire in 1950s - most popular troupe in France

Jean Anouilh (1910-1987) - Carnival of Thieves (1938), Antigone (1944), Waltz of the Toreadors (1952), The Lark (1953), Becket (1960), among his many plays - wanted to write “theatre that was not gloomy"

Jean-Paul Sartre (1905-1980) - playwright - The Flies (1943), No Exit (1944) - existentialist view of life - substantial dramatic theory and criticism

Existentialism - little meaning to existence, God does not exist, humanity is alone in an irrational universe -

The ultimacy of human freedom, the only significant thing a human can do is to accept responsibility for one’s own actions.

Albert Camus (1913-1960) - playwright born in Algeria - Caligula (1945) his most performed work, he is credited with founding the absurdist movement - plays which explore the seeming irrationality of the universe and of life - rational explanation is beyond our reach

Absurdism - crossroad of being and nothingness - (Kierkegarrd - religion is absurd because it cannot be justified on rational principles)


Explores the paradox of self that can never know itself - the very act of observing itself splits itself in two:

the observing consciousness and the object being observed.

Eugene Ionesco (1912-1994) - Romanian playwright - The Bald Soprano (1949), The Lesson (1950), The Chairs (1952), Rhinoceros (1960), Exit the King (1962) - also an absurdist, his plays concentrate more on human social relationships than the more existential plays of Beckett. Isolation of the individual. Inevitability of death - Ridiculousness of mankind

Jean Genet (1910-1986) - playwright, absurdist - The Maids (1947), The Balcony (1956), The Blacks (1959) spent most of his youth in prison, then in 1930 in an effort to harden himself against pain launched a pilgrimage to reach the lowest state of evil, spent much of his life in an asylum

Avant-garde Theatre - The Theatre of the Absurd, Martin Esslin 1961. theatre produced in small out of the way theatre spaces, extensive experimentation in direction and acting styles, audience participation, minimalistic production situations, often dealing with political and socioeconomic themes.
GERMANY

State supported resident theatre soon reestablished following WWII. Almost every city had a dramatic company, opera troupe and resident ballet company.

Many of the destroyed theatre buildings were rebuilt by 1950 (around 100) as modern facilities with emphasis on complex stage machinery.

Berliner Ensemble - opened in 1949 in East Berlin, devoted primarily to the works of Bertolt Brecht, considered one of the world's finest troupes, affected German movement toward mechanistic production styles

Max Frisch - Swiss playwright - Biedermann and the Firebugs (1958)

Friedrich Duerrenmatt - Swiss playwright - The Visit (1956), The Physicists (1962)

Peter Weiss - playwright - Marat/Sade (1964)

ENGLAND

Old Vic retreated to the provinces and returned to London in 1944, Tyrone Guthrie turned management over to Laurence Olivier, Ralph Richardson, and John Burrell but as they became increasingly involved in projects outside the theatre it began to decline until 1963 when it was dissolved and its building became the home of the National Theatre

Stratford Festival gained in prestige and eventually eclipsed the Old Vic in doing Shakespeare in both traditional and new interpretations along with other plays

John Osborne - Look Back In Anger (1956), Luther (1961) - plays first produced at The English Stage Company organized to promote new works

Harold Pinter (1930 - ) - The Room (1957), The Dumb Waiter (1957), The Birthday Party (1958), The Caretaker (1960), The Homecoming (1965), Old Times (1970) - plays have been labeled “comedies of menace” where typically his characters seek security, self-identification, and verification of the truth but instead find communication virtually impossible.

Peter Brook (1925 - ) - producer/director responsible for mainstreaming Meyerhold and Growtowski’s work as well as Becket and Pinter. Spokesman for importance of the process of theatre as opposed to concentrating on the end result or product of the “deadly” commercial theatre.

Royal Shakespeare Company formed in 1961 from the Stratford Memorial Theatre, managed by Peter Hall who had been working at Stratford since 1957.

He moved the theatre to London (1/2 time in Stratford, 1/2 time in London) and produced year round greatly increasing the theatre's popularity and prestige

By 1960's it was London's major avant-garde troupe with directors such as Peter Brook

National Theatre (1963) England was one of the last of the European countries to establish a National Theatre - Laurence Oliver became director

National Theatre - actor's theatre, RSC - director's theatre, English Stage Company - playwright's theatre
RUSSIA/SOVIET UNION

Government subsidies, generous during war years were discontinued in 1948 and by 1953, 250 of Russia's 950 prewar theatres remained.

Artistic restrictions imposed in 1946 made socialist realism the only acceptable style and the Moscow Art Theatre's methods became standard

Censorship relaxed somewhat following Stalin's death in 1953 and his denunciation by Nikita Krushchev in 1956 and occasional presentations of first Brecht and then Miller, Osborne and Williams appeared although the absurdists were seldom seen

CZECHOSLOVAKIA

Josef Svoboda (1920- ) - designer who began experimenting with multi-media and live actors in a break with the socialist realism theatre of the 1950s, by the 1960s he was the most influential designer in the world

POLAND

Jerzy Growtowski (1933-1999) - founded the Polish Laboratory Theatre developing the concept of “poor theatre” and studies on the actor audience relationship. He later became involved in work defining the relationship between ritual and theatre.

Towards a Poor Theatre (1968) - explores the basic elements of theatre, actor audience relationship, and the ritual aspects of live performance

UNITED STATES

Actors Studio - founded in 1947 by Robert Lewis, Elia Kazan, and Cheryl Crawford, became a center for the study of the Stanislavsky "method" when Lee Strasberg replaced Lewis in 1948. Marlon Brando was an early product of the Actors Studio (Cheryl Crawford was expelled from Smith College in her senior year for smoking off campus, she was later allowed to graduate because of her good grades)

Broadway - ticket prices doubled between 1944 and 1960 with the rising cost of production and increasing competition from motion pictures and television, reduced to 59 new productions in the 1949-1950 season.

Off- Broadway - Increased costs motivated the off-Broadway movement

Circle in the Square Theatre, a former nightclub, founded in 1951 by Jose Quintero and Theodore Mann - 1952 - successfully presented Williams' Summer and Smoke which had failed on Broadway

Phoenix Theatre - inaugurated in 1953, a conventional theatre, began with a resident acting company but by the 1960s had become a presenting house for classical and modern "non-commercial" works in association with APA - Association of Producing Artists

The Living Theatre - founded in 1946 by Judith Malina and Julian Beck came under the influence of Artaud and Brecht - explored nonverbal acting techniques, Artaud and poetic drama. After 1959 became more involved with pacifist and anarchist plays until it was closed in 1963 for tax delinquency. Malina and Beck went to Europe and then on tour, their theatre group finally breaking up in 1970 in Brazil where they were arrested on drug charges - very influential on experimental groups in the 1960s and 1970s.

By 1955-56 there were over 90 off-Broadway groups
The 1960s also saw considerable experimentation with theatre forms

Happenings - improvisational events in non-theatre spaces

Multimedia - The Fillmore in San Francisco introduced integrated music, theatre and visual art presentations - some really far out stuff, man

La Mama Experimental Theatre Club - Ellen Stewart (1920- ) established in 1961 as a club to work around theatre fire regulations - became a playwrights theatre which produced many new and diverse works with a wide range of quality including those of Lanford Wilson, Sam Shepard, Rochelle Owens, and Megan Terry

Lincoln Center for the Performing Arts - Vivian Beaumont Theatre (1965) - in 1963 Elia Kazan and Robert Whitehead formed a resident company for the center (a national theatre) but resigned after one year and replaced by Herbert Blau and Jules Irving who also resigned in 1967 and 1973 respectively, Joe Papp until 1977.

Regional Theatre Movement - Margo Jones in Dallas (1947)

Alley Theatre in Houston (1947) Nina Vance

Arena Stage in D.C. (1949) Edward Mangum and Zelda Fichandler

Actors' Workshop in San Francisco (1952) Jules Irving and Herbert Blau

Guthrie Theatre in Minneapolis (1963) Tyrone Guthrie - Morrison Report - first audience marketing and demographic studies (regular arts audiences comprise 1-3% of the general population)

By 1966 there were 35 regional companies employing more stage actors outside than inside New York for the first time in the 20th century

Shakespeare Theatres began as summer theatres but most evolved into regional houses

Stratford Shakespeare Festival - Ontario (1953) Tyrone Guthrie

American Shakespeare Festival - Stratford, CT (1955-1982)

New York Shakespeare Festival (1954) Joseph Papp

Oregon Shakespeare Festival (1935) Angus Bowmer


Utah Shakespearean Festival in Cedar City (1961)

College and University theatre programs grew following WWII with most all institutions (1,500) offering classes, productions and degree programs by the 1960s
The new partnership of Richard Rodgers and Oscar Hammerstein II changed the face of Broadway forever, beginning with the record-breaking "Oklahoma!" in 1943, featuring a landmark ballet by Agnes de Mille. "Carousel" and "South Pacific" then set the standard for decades to come by pioneering a musical where story is all-important. For challenging the country to confront its deep-seated racial bigotry, "South Pacific" won the Pulitzer Prize. In "On the Town," an exuberant team of novices -- Leonard Bernstein, Betty Comden, Adolph Green, and Jerome Robbins -- captured the energy, humor, and pathos of New York City during World War II. Irving Berlin triumphed again with "Annie Get Your Gun," featuring Ethel Merman and the unofficial anthem of the American musical theater, "There's No Business Like Show Business." In shows like "Guys and Dolls," "My Fair Lady," and "Kiss Me, Kate," sophisticated adaptations of literary material prevailed. "Cole Porter led the way in writing adult songs about love and sex," says theater historian Robert Kimball. "He defied the censors. He, probably more than any other songwriter in this century, made it possible for the openness that we have in all popular music." In 1956, Alan Jay Lerner and Frederick Loewe triumphed with "My Fair Lady," featuring an 18-year-old Julie Andrews. TV's THE ED SULLIVAN SHOW became the most important showcase for Broadway musicals. Yet with the death of Oscar Hammerstein II soon after the premiere of "The Sound of Music" in 1959, the curtain began to lower on a golden age.


1. Introduction
2. WWII/Oklahoma
3. On the Town
4. Carousel
5. Annie Get Your Gun
6. Kiss Me, Kate
7. South Pacific
8. Guys and Dolls
9. Broadway on TV
10. My Fair Lady
11. The Sound of Music

http://www.pbs.org/wnet/broadway/about/episodes.html
AMERICAN PLAYWRIGHTS


Arthur Miller (1915- ) - All My Sons (1947), Death of a Salesman (1949), The Crucible (1953), A View From The Bridge (1955), After the Fall (1964), Incident at Vichy (1964)

Lorraine Hansberry (1930-1965) - A Raisin In The Sun (1959)

William Inge - Come Back, Little Sheba (1950), Picnic (1953), Bus Stop (1955), Dark at the Top of the Stairs (1957)


Amiri Baraka (1934- ) (Everett LeRoi Jones) reformed and mainstreamed black protest drama beginning with the off-Broadway production of The Dutchman (1964)

Richard Rogers and Oscar Hammerstein II - Oklahoma (1943), Carousel (1945), South Pacific (1949), The King and I (1951)

Alan Jay Lerner and Frederick Lowe - Brigadoon (1947), My Fair Lady (1956), Camelot (1960)

Frank Loesser, Jo Swerling, Abe Burrows - Guys and Dolls 1950, How to Succeed In Business 1961

Leonard Bernstein - Candide (1956), West Side Story (1957)


Jerry Bock and Sheldon Harnick - Fiddler on the Roof 1964

INDIA - not much known of ancient history (pre 1500 BC)

Hinduism - Hinduism is not strictly a religion in the western sense - as much a way of life as a religion. It is based on the practice of Dharma, an ideal way of life and the code of life - http://www.us-hindus.com/

Vedanta, the philosophical basis of Hinduism, it is a series of illustrated texts which tend to emphasize the relationship of self and ultimate reality (Brahman). It asserts that Brahman, the 'impersonal' God and the universal soul, is the Absolute Truth, and is omnipresent in all creation.

Brahman has multiple roles to play: Brahman the creator, Vishnu the preserver or protector, and Shiva the destroyer. (These are both some of the many Hindu gods and at the same time all part of the one God, Brahman.)

Vedanta states that the individual human soul (jiva-atman) originates and merges with Brahman.

Golden Age of Indian Drama 120-500 AD - Sanskrit

Period of Classical Hinduism - 500 BC - 1000 AD

Sanskrit Drama - 25 surviving plays - ballad like in construction dealing with stories of history, legend and myth - integration of myth, dance/movement, and music

Aim to induce a sense of harmony and composure, all have happy endings

Death and violence do not occur, right and wrong clearly differentiated, plays contain joy and sorrow but good always triumphs over evil

Complex structure including heroic verse and prose

Vary in length from one to ten acts

Bhasa - (2nd or 3rd century AD) - 13 plays discovered in 1912 by an Indian scholar

Kalidasa - (373? - 415) - built on the tradition of Bhasa - wrote Shakuntala, a heroic drama in seven acts which has become widely performed in India and Europe

Sanskrit rapidly diminished with the loss of political stability and the rise of Islam (a religion which has no representation of God - Allah) - establishment of the Sultanate of Delhi in 1206

Most popular type of theatre: rectangular 96'x48', divided in half into audience and stage, stage divided in half into acting area and backstage

2 doors from backstage to acting area, musician area between them

No scenery, painted and decorative scenic background
Natyasastra (The Art of Theatre) - a document about the origin of theatre written between 200 BC and 200 includes a strictly codified system of movement and gesture as well as vocal and musical intonation, pitch and tempo - action and dialogue accompanied by music

Highly ornamental costume and makeup

Some companies all male, some all female, some included both

Movement - codified movements include 13 for the head, 6 for the nose, 6 for the cheek, 7 for the eyebrow, 9 for the neck, 7 for the chin, 5 for the chest, 36 for the eye, 32 for the feet, 24 for the single hand

Modern India - folk dramas throughout India use similar stylized movement, dance, music and costume with local variation

Theatre in modern India exists as a mixture of Indian and European traditions

CHINA

Han Dynasty (206 BC-221 AD) - records of diverse entertainments (acrobatics, circus events) - some say as a direct result of Hindu influence

714 - Emperor Hsuan (T’ang Dynasty) established "The Pear Garden" - a school for singers, dancers and other court entertainers - the Chinese equivalent of Thespian

Plays began to emerge during Sung Dynasty (960-1279) - performed with music and dialogue on a roofed outdoor raised stage to an audience on three sides

Yuan Dynasty (1279-1368) - Mongols, rule by the Khan - development of a literary drama - documentation sketchy and largely shunned by upper classes - time of Marco Polo

Northern - 4 acts, 10 to 20 songs or arias all sung by the protagonist with all other lines spoken - strict rules for musical arrangement on a seven tone scale - development in the period of the now traditional Chinese theatre - 700 titles survive - 170 plays - 550 dramatists

The Orphan of the House of Chao probably by Chi Chunhsiang - first Chinese play known in the west through Voltaire's adaptation The Orphan of China (1755)

The Story of the Lime Pen by Li Hsingtao - The Caucasian Chalk Circle - Bertolt Brecht

Southern - Lute Song (1350) by Kao Ming - 42 acts - southern play may have 50 or more acts, any character may sing, 5 tone scale, melodies soft and slow (esp. compared to northern) eventually became largely closet drama or more like concert theatre or readers theatre

Ming Dynasty (1368-1644) - restoration of Chinese rule - theatre became more of an entertainment of the privileged

Li Yu - (1611-ca. 1680) - popular playwright wrote more for entertainment than literary expression also wrote about theatre practice - also had 40 wives and concubines
Beijing Opera - amalgamation of several regional forms - rigidly controlled conventions of acting, dancing, and singing rather than text. (M. Butterfly) - raised stage covered by a roof, lavishly costumed actors and assistants and musicians in informal street clothes (since they are not considered to be part of the stage picture) in full view of audience (music is an integral part of every performance), minimal scenery - actresses forbidden from late 18th century until 1911 when the Chinese republic was formed

Modern China
Since 1920s “spoken drama” modeled on a Sino-European style

After the revolution in 1949 this drama became much more politically motivated

With the Cultural Revolution in 1966 most theatre was closed down not to be revived until after 1980. Since then it has existed as a mixture of the traditional and modern - traditional Chinese and Western

JAPAN

Noh Theatre - roots in dance beginning in 11th and 12th century it emerged in the late 14th century as the first great Japanese dramatic form - a musical dance drama - chorus of 6 to 10 sings actors lines while he is dancing and narrate much of the play - most of the lines are sung - all Noh performers are male - richly colored and designed costumes - sparse conventionalized scenery and properties which along with wardrobe was changed by a stage attendant always present (kouken) who wore a black robe and was therefore invisible

Heavily ritualistic in traditional movement, language and movement. Performance is tradition based and is thus not rehearsed in the Western sense

12th century Buddhists used Noh Theatre to demonstrate their teaching - major character was generally a Shinto god, demon, spirit of a court noble or lady seeking salvation through Buddha

Zeami Motokiyo - (1363-1443) - playwright and actor, still regarded as the most important figure of the Noh Theatre

Bunraku - puppet theatre - evolved in the 17th century from story telling minstrels/chanters

Puppets 3 to 4 feet in height - operated by 3 handlers

Handlers undergo long training - 10 years learning to master the feet - 10 years learning the left hand - 10 years learning the head and right arm

Stages (36' wide x 25' deep) with elevator traps and movable scenery
Revolving stage invented in 1758
Donut stage invented in 1827

Stage assistant in black hoods, (not principal handlers, musicians and narrator/chanter)

Chikamatsu Monzaemon - (1653-1725) - a prolific playwright, wrote many highly regarded plays for both Bunraku and Kabuki - stopped writing for Kabuki because the actors kept changing his lines
Kabuki - freely borrowed from Noh and Bunraku - a stylized naturalism which is the polar opposite of western realism

Okuni of Izumo - (1526-1613) - a Shinto priestess dancer, she is credited with beginning the kabuki theatre tradition in 1603. Immediately popular, performed for the shogun in 1607

1629 women forbidden from stage, 1652 boys as well - too erotic (by rule of shogun)

Most popular of Japanese forms - evolved to present form between 1675-1750

Dance and strictly traditional choreographed movement and gesture reflecting the verbal text - a combination of speaking and dancing - Kata - set movement forms

Narrator sets the scene, comments on the action and speaks all or part of the dialogue

Training begins at 6 or 7, studying dance, diction, intonation, costumes, painting, flower arranging - most come from theatre families

Western influences have added a proscenium and theatre seating (vs. mats) and more realistic rather than conventionalized scenic elements
"West Side Story" not only brought untraditional subject matter to the musical stage, it ushered in a new breed of director/choreographer who insisted on performers who could dance, sing and act. But by the time Jerome Robbins' last original musical, "Fiddler on the Roof," closed after a record run of 3,242 performances in 1972, the world of Broadway had changed forever. Rock 'n' roll, civil rights, and the Vietnam War ushered in new talents, many trained by the retiring masters, taking musical theater in daring new directions with innovative productions like "Hair," the first Broadway musical with an entire score of rock music. The adult narrative of Stephen Sondheim's "Company" plunged the musical into a new era. Hal Prince's conceptual staging showcased John Kander and Fred Ebb's dynamic score for "Cabaret." Bob Fosse captured a sexuality and cynicism ahead of its time with "Chicago," but it was director/choreographer Michael Bennett who spearheaded the biggest blockbuster of all -- "A Chorus Line." "It totally changed the musical theater," says Shubert Organization chairman Gerald Schoenfeld. "It was a catalyst for the improvement of this area, and of course this area is now the most desirable area in New York." With Sondheim's "Sweeney Todd," the Broadway musical reached unexpected new heights in style and material with a tale of slaughter and cannibalism set in 19th-century London. By the end of the 1970s, Broadway became the centerpiece of a remarkably successful public relations campaign that would lure tourists to New York for years to come.

The episode features interviews with actor Joel Grey, composer Marvin Hamlisch, actor Jerry Orbach, producer Hal Prince, writer Frank Rich, lyricist Stephen Sondheim, director Julie Taymor, and actor Ben Vereen. Highlights include rare footage of Ethel Merman rehearsing for "Gypsy" and home movies from the original stage production of "Chicago."

1. Introduction
2. West Side Story
3. 1964
4. Fiddler on the Roof
5. Cabaret
6. Hair
7. Company
8. A Chorus Line
9. Bob Fosse
10. Chicago
11. Stephen Sondheim
12. Sweeney Todd
13. I Love NY

http://www.pbs.org/wnet/broadway/about/episodes.html
Legendary as the "Abominable Showman," notorious producer David Merrick reconquered Broadway in 1980 with a smash adaptation of the movie musical "42nd Street." But soon the biggest hits were arriving from an unexpected source -- London. Producer Cameron Mackintosh redefined the business of show business as "Cats," "Les Misérables," "The Phantom of the Opera," and "Miss Saigon" became international blockbusters. Sondheim's "Sunday in the Park with George" defied categorization while Jerry Herman's crowd-pleasing "La Cage aux Folles" had two men sing a love song to each other for the first time on the stage -- a breakthrough soon overshadowed by the decimation of Broadway by AIDS. Yet with Julie Taymor's triumphant reimagining of "The Lion King," Disney led an astonishing resurrection of 42nd Street. Composer Jonathan Larson scored a bittersweet victory with the rock-flavored "Rent," and the old-style musical was reborn in Mel Brooks' "The Producers," which became the first must-see musical comedy in decades, despite a ticket price of $480 for each VIP seat. After 9/11, Broadway -- like the rest of America -- emerged from the darkness. Broadway's corporate dominance continues to grow, as evidenced by new shows such as "Wicked," the biggest hit of the 2003-04 season, with 10 Tony nods.

The episode features interviews with writer/producer Mel Brooks, actor Kristin Chenoweth, Walt Disney Corporation CEO Michael Eisner, actor/bookwriter Harvey Fierstein, composer/lyricist Jerry Herman, actor Nathan Lane, playwright/director James Lapine, producer Rocco Landesman, director Arthur Laurents, Nederlander Theaters chairman James Nederlander Sr., director Susan Stroman, and composer Andrew Lloyd Webber. Highlights include home movies of Jonathan Larson and exclusive behind-the-scenes footage of "Wicked" in rehearsal and opening on Broadway.

1. Introduction
2. The Producers
3. 42nd Street
4. Cats
5. The British Invasion
6. Sunday in the Park with George
7. La Cage Aux Folles
8. AIDS
9. Disney
10. The Lion King
11. Rent
12. 9/11/01
13. Wicked
14. Al Hirschfeld

http://www.pbs.org/wnet/broadway/about/episodes.html
POSTMODERNISM - A combination of “modernism” and realism, abstraction and realism, making the work difficult to classify.

ERA OF ALTERNATIVE THEATRE - Corporate Entertainment? - Regional Theatre

GENDER DIVERSITY - women - a minority in theatre, history of the culture is more than a history of war

- Beth Henley (1952- ) - *Crimes of the Heart* (1977)


- David Henry Hwang (1957- ) - *M. Butterfly* (1988)

SEXUAL ORIENTATION

- Matt Crowley (1935- ) - *The Boys In The Band* (1968)
PLAYWRIGHTS


Athol Fugard (1932- ) - *Master Harold and the Boys* (1980) - South African plays dealing with apartheid


MUSICAL THEATRE


Michael Bennett (1943-1987) - *A Chorus Line* (1975) - Joseph Papp, producer (James Kirkwood, Jr. and Nicholas Dante)

Bob Fosse (1927-1987)


Mel Brooks (1926- ) - *The Producers* (2001)

Julie Taymor (1952-) *The Lion King* (1997) - produced by the Disney Corporation

*Video - Disney*

*Video - The Lion King*


*Video - Rent*


*Video - Wicked*

*Video - Making Wicked*

**DIRECTORS, CHOREOGRAPHERS, COACHES:**

Marge Belcher Champion (1919-) and Gower Champion (1920-1980) - Marge Champion was the model for Snow White, the Blue Fairy in *Pinocchio*, and the dancing hippos in *Fantasia*.

Anne Bogart (1951-) viewpoints - technique involving improvisation primarily aimed at approaching acting through movement and gesture.

Moshé Pinchas Feldenkrais (1904-1984) increasing self awareness through movement.

Rudolf Laban (1879-1958) the study of movement and space, dance notation.

F. Matthias Alexander (1869-1955) began as a theatre voice teacher who developed a technique for coordinated movement.

Catherine Fitzmaurice - University of Delaware - voice.

Kristin Linklater (1936-) Columbia University - voice.

**ALTERNATIVE THEATRE**


The Wooster Group (1980-) founded by Elizabeth LeCompte (1944-) - noted for “deconstructing” well known texts -taking apart and commenting on the text in performance - Arthur Miller sued the group to keep it from doing a production of *The Crucible*.

Mabou Mines (1970-) founded by Lee Breuer (1937-) - well known for staging the plays of Samuel Beckett.

Circle Repertory Company founded in 1969.

Manhattan Theatre Club founded in 1970.

Performance Art - Spalding Gray (The Wooster Group), Bill Irwin.
COMMERCIAL PERFORMANCE ART

**Stomp** (1991) - a unique combination of percussion, movement and visual comedy, was created in Brighton, UK, in the summer of 1991. **Stomp** began its run at the Orpheum Theatre in New York, after a sell-out run at Sadler's Wells in London's West End, in February '94. It was the result of a ten year collaboration between its creators: Luke Cresswell, self-taught percussionist, and Steve McNicholas, an actor/musician/writer.

**Tap Dogs** (1995) - a unique theatrical experience -- part theatre and part dance, part rock concert and part construction site. Choreographer Dein Perry. Since its debut in Sydney, Australia, in early 1995, **Tap Dogs** has successfully toured Australia and the UK twice, including a highly successful season at the Edinburgh Festival, gathering a collection of awards including the 1996 Olivier Award for Best Choreography.

**Blue Man Group - Tubes** (1991) Astor Place Theatre - Blue Man Group was founded in New York in the late '80s, the product of a series of performances initiated by long-time friends Matt Goldman, Phil Stanton, and Chris Wink. A unique mix of multimedia, improvisation, performance art, circus tricks, satire, and set pieces.

**Cirque du Soleil** was founded in Quebec in 1984. Since then, more than 23 million people from around the world have seen one of Cirque du Soleil's productions. On a typical weekend in 2000, some 50,000 people will see one of Cirque's several shows being staged simultaneously around the world. Cirque currently employs around 5,000 people from several countries. Last year's revenue was over $800 million.

**BROADWAY REVENUE 2012**

Targeting family and tourist audiences with productions such as *Wicked*, *The Lion King*, and *The Book of Mormon* and *Spiderman*, the Top 40 Broadway theatres posted a gross revenue of $1.196 billion in 2012 compared to $1.081 billion in 2011 and $1.037 billion in 2010. Individual ticket prices range as high as $477.00 (*The Book of Mormon*).

Attendance for 2012 was reported as 12.5 million seats sold compared to 12.1 million in 2011 and 12.1 million in 2010. (www.broadwayworld.com)

**EDUCATION**

Dr. Richard Gamble (1948-2013) taught theatre history at Florida Atlantic University until immediately following his last class at the end of the Spring Semester of 2013 when he was mysteriously attacked and abducted from the Boca Raton campus by a group of what appeared to be extraterrestrial aliens disguised as giant iguanas. Although he put up a valiant struggle, Dr. Gamble was never heard from again.