

**The
Economics
of the
BRITISH
STAGE**

1800–1914



TRACY C. DAVIS



Economics Of The British Stage 1800 1914

Maggie B. Gale



Economics Of The British Stage 1800 1914:

The Economics of the British Stage 1800-1914 Tracy C. Davis, 2007-06-21 During the nineteenth century British theatre developed into an industry with considerable importance in the economy diversified by whole new forms of entertainment first music hall then cinema evolving alongside the dramatic stage This comprehensive study examines the theatre's growth from an economic perspective Tracy Davis reflects the debates of economic theorists from Adam Smith to Alfred Marshall to investigate three key areas the state's role in protecting theatre the factors affecting the success or failure of theatre companies and how theatre came to be regarded as one of the service industries By grounding debates about subsidization and the economic viability of the live arts in an era predating government funding Davis sheds light on the history of cultural policy for the arts in Britain Her book will interest scholars across a range of disciplines theatre social history economics gender studies and the sociology of culture

Stock Pieces: British Repertory Theatre, 1760-1830 Susan Valladares, 2024-12-26 What do we gain from watching a familiar play for the nth time This was a crucial question for Romantic period theatre managers who to deliver varied programmes relied on a repertoire of stock entertainments performed in alternation with the latest plays Repertory theatre was not new to the Romantic period but it took on additional purchase at a time when the playhouse was not simply a site for entertainment but a government controlled cultural institution and business subject to sometimes extreme financial political and ideological pressures Through an innovative selection of case studies drawn from deep archival research *Stock Pieces* juxtaposes canonical with otherwise forgotten entertainments unites the period's professional and amateur dramatic cultures and spans British metropolitan provincial and imperial geographies The picture that emerges is fresh and compelling *Stock Pieces* sheds light on the mechanics of stock piece status the Romantic afterlives of Shakespeare's near contemporaries whose popular appeal declined as his increased and the work of various agents from pantomime arrangers to enslaved performers in Jamaica who contested the repertoire's received aesthetic and cultural values It also explores the extent to which investments in the abolitionist cause were remediated by stock pieces that revived and reenacted the spectral violence of slavery and the slave trade for various purposes *Stock Pieces* showcases how the Romantic period dramatic repertoire could be mobilised to signify social and political practices that operated outside the theatrical institution crossed national borders and dared to effect real change

The Globalization of Theatre 1870-1930 Christopher B. Balme, 2020 Explores the fascinating career of Maurice E Bandmann and his global theatrical circuit in the early twentieth century

A Social History of British Performance Cultures 1900-1939 Maggie B. Gale, 2019-11-26 This book provides a new social history of British performance cultures in the early decades of the twentieth century where performance across stage and screen was generated by dynamic and transformational industries Exploring an era book ended by wars and troubled by social unrest and political uncertainty *A Social History of British Performance Cultures 1900 1939* makes use of the popular material cultures produced by and for the

industries autobiographies fan magazines and trade journals as well as archival holdings popular sketches plays and performances Maggie B Gale looks at how the performance industries operated circulated their products and self regulated their professional activities in a period where enfranchisement democratization technological development and legislation shaped the experience of citizenship Through close examination of material evidence and a theoretical underpinning this book shows how performance industries reflected and challenged this experience and explored the ways in which we construct our performance as participants in the public realm Suited not only to scholars and students of British theatre and theatre history but to general readers as well **A Social History of British Performance Cultures 1900-1939** offers an original intervention into the construction of British theatre and performance histories offering new readings of the relationship between the material cultures of performance the social professional and civic contexts from which they arise and on which they reflect

Thomas 'Jupiter' Harris Warren Oakley, 2018-08-31 This is the first biography of Thomas Harris confidant of George III spin doctor philanthropist sexual suspect brothel owner and the man who controlled Covent Garden theatre for nearly five decades

George Alexander and the Work of the Actor-Manager Lucie Sutherland, 2020-07-03 In the first book length study of the work and legacy of West End actor manager George Alexander since the 1930s George Alexander and the Work of the Actor Manager examines the key part this figure played in presenting new drama by authors including Oscar Wilde and Henry James The book sheds new light on the figure of the actor manager assessing in detail the influence of Alexander within and beyond his time At the St James's Theatre in London between 1891 and 1918 through a range of strategies including the support of new writers and adaptation of fiction to the stage Alexander sustained professional status through practices that continue to be reflected in the cultural industries today A range of evidence is employed including production reviews anecdotal accounts financial records and personal correspondence to reveal how he operated as a business entrepreneur as well as an artistic innovator

Subscription Theater Matthew Franks, 2020-08-28 Subscription Theater asks why turn of the century British and Irish citizens spent so much time money and effort adding their names to subscription lists Shining a spotlight on private play producing clubs public repertory theaters amateur drama groups and theatrical magazines Matthew Franks locates subscription theaters in a vast constellation of civic subscription initiatives ranging from voluntary schools and workers hospitals to soldiers memorials and Diamond Jubilee funds Across these enterprises Franks argues subscribers created their own spaces for performing social roles from which they had long been excluded Whether by undermining the authority of the Lord Chamberlain's Examiner of Plays and London's commercial theater producers or by extending rights to disenfranchised women and property less men a diverse cast of subscribers including typists plumbers and maids acted as political representatives for their fellow citizens both inside the theater and far beyond it Citizens prized a democratic or representative subscription list as an end in itself and such lists set the stage for the eventual public subsidy of subscription endeavors Subscription Theater points to the importance of printed ephemera

such as programs tickets and prospectuses in questioning any assumption that theatrical collectivity is confined to the live performance event Drawing on new media as well as old Franks uses a database of over 23 000 stage productions to reveal that subscribers introduced nearly a third of the plays that were most frequently revived between 1890 and the mid twentieth century as well as nearly half of all new translations and they were instrumental in staging the work of such writers as Shaw and Ibsen whose plays featured subscription lists as a plot point or prop Although subscribers often are blamed for being a conservative force in theater Franks demonstrates that they have been responsible for how we value audience and repertoire today and their history offers a new account of the relationship between ephemera drama and democracy

"Don't Forget The Pierrots!" The Complete History of British Pierrot Troupes & Concert Parties Tony Lidington,2022-09-30 This volume is the first authoritative historical textbook to look at the origins development and evolution of seaside pierrot troupes and concert parties and their popular performance heritage It will provide for the first time a definition of the pierrot troupe and its evolution from the roots of European popular traditions such as the commedia dell arte and minstrelsy to links between music hall and contemporary popular culture Tony Lidington will explore how pierrot troupes grew from a single idea into a major international cultural industry and how it boosted morale and national identity during the two World Wars before sublimating into contemporary pop music and comedy Tony s continuing practice as research provides an experiential framework for the historical and ethnographic analysis of the form This book will be of vital interest to students researchers and performers of outdoor al fresco arts clowning and comedy minstrelsy vernacular music making and music hall

Modern British Playwriting: The 1980s Jane Milling,2013-12-02 Modern British Playwriting The 1980s equips readers with a fresh assessment of the theatre and principle playwrights and plays from a decade when political and economic forces were changing society dramatically It offers a broad survey of the context and of the playwrights and companies such as Complicit and DV8 that rose to prominence at this time Alongside this it provides a detailed examination based on fresh research of four of the most significant playwrights of the era and considers the influence they had on later work The 1980s volume features a detailed study by four scholars of the work of four of the major playwrights who came to prominence Howard Barker by Sarah Goldingay Jim Cartwright David Lane Sarah Daniels Jane Milling and Timberlake Wertenbaker Sara Freeman Essential for students of Theatre Studies the series of six decadal volumes provides a critical survey and study of the theatre produced from the 1950s to 2009 Each volume features a critical analysis of the work of four key playwrights besides other theatre work from that decade together with an extensive commentary on the period Readers will understand the works in their contexts and be presented with fresh research material and a reassessment from the perspective of the twenty first century This is an authoritative and stimulating reassessment of British playwriting in the 1980s

Amateur Operatics John Lowerson,2005-10-07 Although occasionally dismissed as middle class and middle brow amateur operatics has often crossed these boundaries and its repertoire included a fascinating

mixture of experiment and conservatism Today amateur operatics remain a significant feature of public entertainment despite the competition from other media This major new study examines this fascinating outlet for the expression of popular taste and will be of use to those working in the field of popular culture in Britain as well as today s amateur operatics enthusiasts Jacket

French Novels and the Victorians Juliette Atkinson,2017-07-27 Despite the warnings of critics and moral leaders French novels were widespread in Victorian culture How did Victorian readers gain access to them How were the novels supposed immorality debated and challenged And how far did the influx of French novels raise questions and anxieties about the literary and commercial value of the English novel

Gilbert and Sullivan's 'Respectable Capers' Michael Goron,2016-09-16 This innovative account of the Gilbert and Sullivan partnership provides a unique insight into the experience of both attending and performing in the original productions of the most influential and enduring pieces of English language musical theatre In the 1870s Savoy impresario Richard D Olyly Carte astutely realized that a conscious move to respectability in a West End which until then had favored the racy delights of burlesque and French operetta would attract a new lucrative morally decent audience This book examines the commercial material and human factors underlying the Victorian productions of the Savoy operas Unusually for a book on G S it focuses on people and things rather than author biography or literary criticism Examining theatre architecture interior design marketing and typical audiences as well as the working conditions and personal lives of the members of a Victorian theatre company Respectable Capers explains how the Gilbert and Sullivan operas helped to transform the West End into the family friendly theatre land which still exists today

Theatre and Ghosts M. Luckhurst,E. Morin,2014-07-15 Theatre and Ghosts brings theatre and performance history into dialogue with the flourishing field of spectrality studies Essays examine the histories and economies of the material operations of theatre and the spectrality of performance and performer

Theatre and Governance in Britain, 1500-1900 Tony Fisher,2017-06-16 This book begins with a simple observation that just as the theatre resurfaced during the late Renaissance so too government as we understand it today also began to appear Their mutually entwining history was to have a profound influence on the development of the modern British stage This volume proposes a new reading of theatre s relation to the public sphere Employing a series of historical case studies drawn from the London theatre Tony Fisher shows why the stage was of such great concern to government by offering close readings of well known religious moral political economic and legal disputes over the role purpose and function of the stage in the well ordered society In framing these disputes in relation to what Michel Foucault called the emerging art of government this book draws out for the first time a full genealogy of the governmental discourse on the theatre

The Censorship of Eighteenth-Century Theatre David O'Shaughnessy,2023-08-17 A far reaching analysis of censorship s profound impact on Georgian theatrical culture and its development across the long eighteenth century showcasing how the analysis of plays can be helpful for historical research

The Cambridge Companion to Victorian and Edwardian Theatre Kerry Powell,2004-02-19 This Companion is designed for

readers interested in the creation production and interpretation of Victorian and Edwardian theatre in its own time and on the contemporary stage The volume opens with an introduction surveying the theatre of the time followed by an essay contextualizing the theatre within the culture as a whole Succeeding chapters examine performance production and theatre including the music the actors stagecraft and the audience plays and playwriting and issues of class and gender Chapters also deal with comedy farce melodrama and the economics of the theatre Theatre and Celebrity in Britain 1660-2000 Mary Luckhurst, Jane Moody, 2005-10-18 Theatre has always been a site for selling outrage and sensation a place where public reputations are made and destroyed in spectacular ways This is the first book to investigate the construction and production of celebrity in the British theatre These exciting essays explore aspects of fame notoriety and transgression in a wide range of performers and playwrights including David Garrick Oscar Wilde Ellen Terry Laurence Olivier and Sarah Kane This pioneering volume examines the ingenious ways in which these stars have negotiated their own fame The essays also analyze the complex relationships between discourses of celebrity and questions of gender spectatorship and the operation of cultural markets Copyright and the Value of Performance, 1770-1911 Derek Miller, 2018-08-16 In the nineteenth century copyright law expanded to include performances of theatrical and musical works These laws transformed how people made and consumed performances Exploring precedent setting litigation on both sides of the Atlantic this book traces how courts developed definitions of theater and music to suit new performance rights laws From Gilbert and Sullivan battling to protect *The Mikado* to Augustin Daly petitioning to control his spectacular railroad scene artists worked with courts to refine vague legal language into clear functional theories of drama music and performance Through cases that ensnared figures including Lord Byron Laura Keane and Dion Boucicault this book discovers how the law theorized central aspects of performance including embodiment affect audience response and the relationship between scripts and performances This history reveals how the advent of performance rights reshaped how we value performance both as an artistic medium and as property

The Performing Century T. Davis, P. Holland, 2015-12-17 This book looks at modes of performance and forms of theatre in Nineteenth century Britain and Ireland On subjects as varied as the vogue for fairy plays to the representation of economics to the work of a parliamentary committee in regulating theatres the authors redefine what theatre and performance in the Nineteenth century might be **Nation and Race in West End Revue** David Linton, 2021-07-31 London West End revue constituted a particular response to mounting social political and cultural insecurities over Britain's status and position at the beginning of the twentieth century Insecurities regarding Britain's colonial rule as exemplified in Ireland and elsewhere were compounded by growing demands for social reform across the country the call for women's emancipation the growth of the labour and the trade union movements all created a climate of mounting disillusion Revue correlated the immediacy of this uncertain world through a fragmented vocabulary of performance placing satire parody social commentary and critique at its core and found popularity in reflecting and responding to the variations of the new

lived experiences Multidisciplinary in its creation and realisation revue incorporated dance music design theatre and film appropriating pre modern theatre forms techniques and styles such as burlesque music hall pantomime minstrelsy and pierrot Experimenting with narrative and expressions of speech movement design and sound revue displayed ambivalent representations that reflected social and cultural negotiations of previously essentialised identities in the modern world Part of a wide and diverse cultural space at the beginning of the twentieth century it was acknowledged both by the intellectual avant garde and the workers theatre movement not only as a reflexive action but also as an evolving dynamic multidisciplinary performance model which was highly influential across British culture Revue displaced the romanticism of musical comedy by combining a satirical listless detachment with a defiant sophistication that articulated a fading British hegemonic sensibility a cultural expression of a fragile and changing social and political order

Decoding **Economics Of The British Stage 1800 1914**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Economics Of The British Stage 1800 1914**," a mesmerizing literary creation penned by a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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