

Illustrated Theatre Production Guide



Synopsis

Illustrated Theatre Production Guide delivers a step-by-step approach to the most prevalent and established theatre production practices, focusing on essential issues related to the construction of wooden, fabric, plastic, and metal scenery used on the stage. A must-have resource for both the community theatre worker who must be a jack of all trades and the student who needs to learn the fundamentals on his or her own, it covers the necessities in great detail, without bogging you down. Offering techniques and best-practice methods from an experienced industry expert, it will allow you to create a foundation on which to build a successful and resourceful career behind the scenes in theatre production. This third edition has been completely restructured to more effectively lead you through the basics of stagecraft. Through detailed lessons and hundreds of drawings, author John Holloway offers you solutions to the problems that you'll face every day in a production, from rigging to knot tying. New to this edition are guides to jobs in theatre, construction documentation, and video projection methods, with expanded information on Thrust Theatres, lighting, audio and video practices.

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Customer Reviews

John Holloway earned an MFA in scenery design from Trinity University in 1980 after a residency at the Dallas Theater Center. That landmark building is the only theatre built by Frank Lloyd Wright during his lifetime. The DTC was well known for producing new plays by emerging playwrights. While at the Theatre Center, he designed scenery for the original production of "Remember" written

by Preston Jones, author of the three 1976 Broadway plays making up "The Texas Trilogy". John worked as a staff designer at the Oklahoma Theater Center for two years before accepting a teaching position at Niagara University in New York. In 1983, he began teaching stagecraft classes at The University of Kentucky, being promoted to Associate Professor in 1988, and Full Professor in 2003. John is the author of an article in Yale University's "Technical Briefs", 1989, which was reprinted in the book Technical Design Solutions for the Theatre, vol 1, 2003. He is also the author of three articles in "The Painter's Journal". Focal Press published the first edition of Illustrated Theatre Production Guide in 2002. John is also the author of several plays, and a number of articles about vintage pinball machines. He has a passion for vintage electronics of all sorts. He is currently working on a book about the history of electricity and electronics in the entertainment industry. In addition to being an academic, John is a member of IATSE the International Alliance of Theatrical Stage Employees, and has served as the president of Local 346 for many years. As a professional stagehand, John has worked hundreds of different touring shows in local venues, and toured with three different national tours of Broadway musicals; Grand Hotel, The Will Rogers Follies, and the 90's revival of Camelot starring Robert Goulet. In the summer of 2005, John attended a scenery painting class at the well known Cobalt Studios, in White Lake, New York. One of the teachers for the class was Susan Crabtree, who is also a Focal Press author, Painting Scenery for the Theatre. John has become interested in the topic of visual storytelling, and the importance of puppet and mask theatre. To that end he has been working with students in creating shows that are written and designed to tell stories in a visual way, rather than relying heavily on a text and the spoken word. In this regard, he has been most heavily influenced by In the Heart of the Beast Puppet Theatre, Indonesian shadow puppets or Wayang Kulit, and most recently by the brilliant work of the ANPU puppet theatre of Prague, Czech Republic and Zurich, Switzerland. In the summer of the 2007 John was invited by colleagues at Baylor University to participate in their production of the Robert Askins play, "The Rotting of Tycho de Brahe" at the Prague Quadrennial. This play was featured in the Scenofest Theatre in the Prague's Industrial Palace. For more information you can find John's website at:

<http://www.stagedesignsbyjohnholloway.com>

I am so passionate about renting electronic textbooks! I love being able to take notes without damaging the actual book, I love the fact that the text just disappears after the semester is over, and I LOVE the price! (Also, you can share this textbook with another student without having to schedule meet-ups to swap the book, you can both read it at the same time!)

Best all around book I've found for a stagehand just starting out. And unlike many books on the subject it's enjoyable to read. Also, excellent reference book for the more experienced stagehand. I would recommend this book to anyone looking for a career in traditional theaters or rock n roll venues.

Thanks

This guide is not just how to build stuff for a stage, it goes into basic detail on everything one would find in a stage shop, from equipment pieces, tools and the necessary accessories. It also discusses building scenery, stage lighting and audio/video wiring. Carpenters, electricians, designers, stage producers and actors will all find usefulness with this guide. Working with wood, fabric, plastics and metals are all introduced in this guide. The necessary tools are then matched with the proper materials. There are black/white photos and/or diagrams on every page. Every chapter ends with a helpful list of terms that were introduced in said chapter. Safety tips are outlined in boxes and green tips are highlighted with a light grey background. One such green tip is about compact fluorescent lamps (CFL) not being dimmable and therefore not very useful for the stage. The language used in this guide is written at a senior high school level. The author is a full professor in the Theatre Department at the University of Kentucky. All technical terms are well-defined and illustrated. The stage lighting section is a bit more technical, and that is assuming that people working with the lighting equipment have a basic understanding of electrical wiring and its many functions. While this guide does not offer blueprints for creative designs, reading each chapter will give a beginner stagehand the basic knowledge necessary for the important things that go on behind the curtain.

Focal Press publishes high quality print materials which I've used in classes I taught in the past, so I knew that *Illustrated Theatre Production Guide* would be a good looking book. More importantly, this is a comprehensive encyclopedia of theater (or theatre) production basics. John Holloway very briefly mentions roles and methods of creating a theater set with sketches that demonstrate items. In a Wikipedia society, students often tend to think in brief, visually demonstrated bits, so this book will not overwhelm them with the amount of information it provides. There is no mention of either budget or the business aspects of theater other than a single picture of a budget report. This, the third edition, provides a chapter on video projection and bits on audio and video. As a film and video professional, I find this to be a very good introductory book that

would have potential in an introductory class because the text is broken up with many drawings and photographs which would not overburden a novice while at the same time, it hopefully would spark interest in one aspect or another. I think this also would be a good addition to a school library and community theater arsenal.

This is the absolute Bible of theater production, featuring hundreds of detailed illustrations and exhaustive explanations of every part of the stage and the role of every person who you don't see on the stage. An absolute must-read for anyone who wants to work in a theater but also a fun insider's view for anyone with an interest in the art, it's enthusiastically written by a writer who clearly has detailed knowledge of how performances are brought to the audience. You won't find a better guide to productions than this.

This is highly detailed comprehensive coverage of every step of theater production. It is loaded with easy to understand illustrations and instructions, as well as some photographs and a little history of theater production. This is, literally, a step-by-step guide, with no guesswork required. Comparisons of materials, how long to let the glue dry, how to do the math for construction, it's all here and more. Although it does take some focus, it's as easy to understand as anyone could make a technical guide. It's very well indexed, too, which can be especially helpful with a book of this nature. Definitely recommended if you're serious about the craft.

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