

1. Record Nr.	UNINA9910789373503321
Autore	Powers David M.
Titolo	From plantation to paradise? : cultural politics and musical theatre in French slave colonies, 1764-1789 / / David M. Powers
Pubbl/distr/stampa	East Lansing, Michigan : , : Michigan State University Press, , 2014 ©2014
ISBN	1-62895-022-6 1-60917-410-0
Descrizione fisica	1 online resource (273 p.)
Disciplina	792.0944/09033
Soggetti	Theater and society - France - History - 18th century Theater and society - West Indies, French - History - 18th century Musical theater - West Indies, French - History - 18th century West Indies, French Social life and customs 18th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contents; List of Illustrations; Preface; Acknowledgments; Introduction; Chapter 1. Establishment of Colonial Hierarchy; Chapter 2. Politics and Power; Chapter 3. Colonial Society at the Theatre; Chapter 4. Introducing the Stars; Chapter 5. Breaking through the Barrier; Chapter 6. The Escape from Reality Continues; Chapter 7. Finale: The Beginning of the End; Epilogue; Appendix 1. Glossary; Appendix 2. "La Fauvette" (The Warbler); Appendix 3. Moreau: Effects of Miscegenation; Appendix 4. Descriptions of Colonial Theatres; Appendix 5. Premieres of Plays by Moliere and Voltaire Appendix 6. Discography Appendix 7. Colonial Productions with Sub-Saharan African Elements; Notes; Bibliography; Index
Sommario/riassunto	In 1764 the first printing press was established in the French Caribbean colonies, launching the official documentation of operas and plays performed there, and marking the inauguration of the first theatre in the colonies. A rigorous study of pre-French Revolution performance practices in Guadeloupe, Martinique, and Saint-Domingue (now Haiti), Powers's book examines the elaborate system of social casting in these colonies; the environments in which nonwhite artists emerged; and

both negative and positive contributions of the Catholic Church and the military to operas and concerts produced in
