

David Saltz

UGA Theatre Professor

examples of work from 1999 – the present

a live performance simulation system

VIRTUAL VAUDEVILLE



Virtual vaudeville – a pre-secondlife live performance simulation platform, developed with IMTC (interactive media technology center) at georgia tech. Virtual Vaudeville transports you back to the nineteenth century on your PC. Watch a 3D simulation of a complete act by legendary vaudeville comedian Frank Bush and observe the reactions of the historical spectators. Take an interactive 3D tour of an extravagant Victorian theater. Virtual Vaudeville consists of two online Shockwave applications, one featuring a series of streaming 3D computer animations and the second offering an immersive 3D experience. Both applications provide extensive historical notes and commentary.



Kaspar

By UGA Department of Theatre and Film Studies ★ Favorite



Kaspar

By Peter Handke. Directed by David Saltz.

April 15-April 25, 1999.

torture, interrogation. Responsive set was controlled by actors via red wires strung throughout.



FIG. 1. Zachary Taylor, Star Scott, and Jocelyn Walters in media still from the University of Georgia production of *Hair*. Composite image: Scott Stevens.



FIG. 2. Jocelyn Walters and Star Scott in media still from the University of Georgia production of *Hair*. Composite image: Scott Stevens.

psychedelic projections in Hair



FIG. 7. Marshall Marden (Prospero) in rehearsal for the University of Georgia production of *The Tempest*. Photo: Peter Frey.



FIG. 10. Jennifer Snow (Ariel) in rehearsal for the University of Georgia production of *The Tempest*. Photo: Allen Partridge.

live motion-capture controlled virtual puppet (avatar) for the character of Ariel in Shakespeare's the Tempest



The Changeling

By Thomas Middleton and William Rowley. Directed by David Saltz.

February 19-March 1, 2009.

Live feed projections in the Changeling



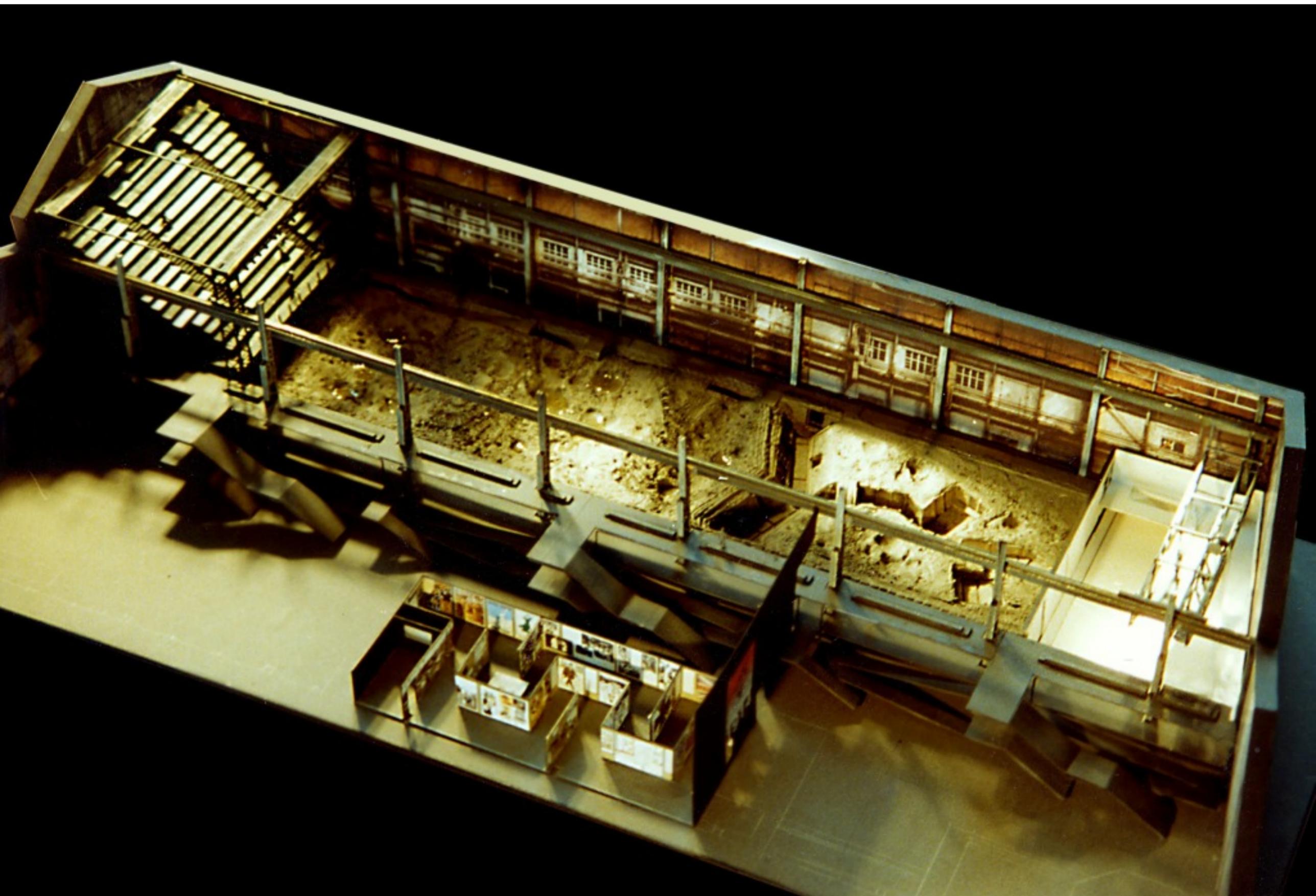
Comedy seems to come easily to robots, whose exaggerated features and stilted movements make them natural stooges. “The more you try to imitate a human, the more creepy it can get,” Ms. Knight said. “Sometimes if you make it more cartoonish, the audience can be more forgiving.”

In a more formal comedic vein a University of Georgia theater professor, David Saltz, is developing a [robotic interpretation of commedia dell’arte](#). With its short scenes, broad characters and absence of scripted dialogue, these archetypal sketch pieces make nearly perfect dramatic vessels for robot actors.

William Dudley

British Scenographer

examples of work from 1994 – the present



The Big Picnic – WW1 trench warfare

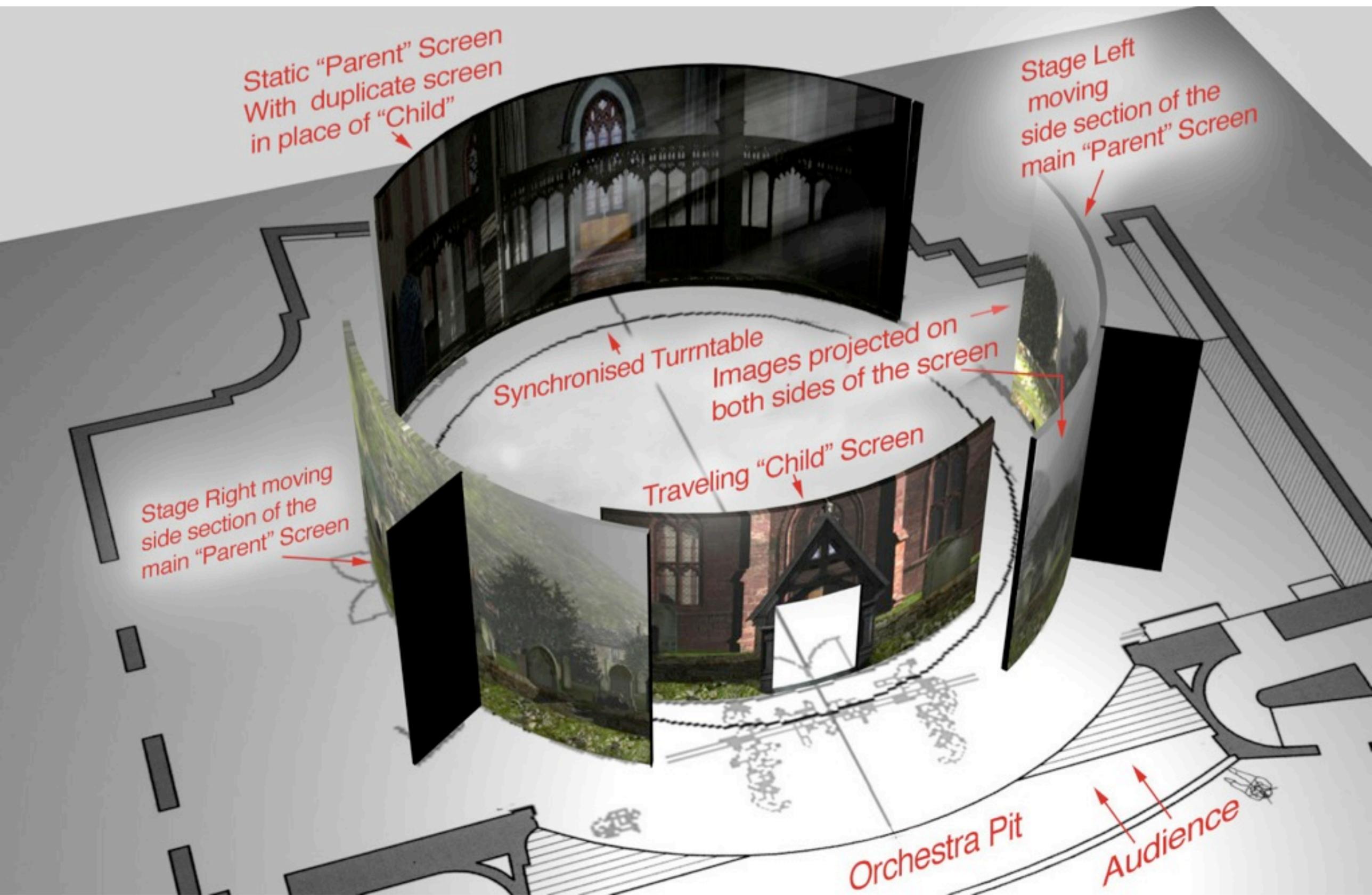


Yours truly - Testing the Pulsed Lasers seen at the far end of "No man's Land". These were used to simulate machine gun fire from the enemy. The Trenches in the foreground are still under construction. Photo by Nobby Clark

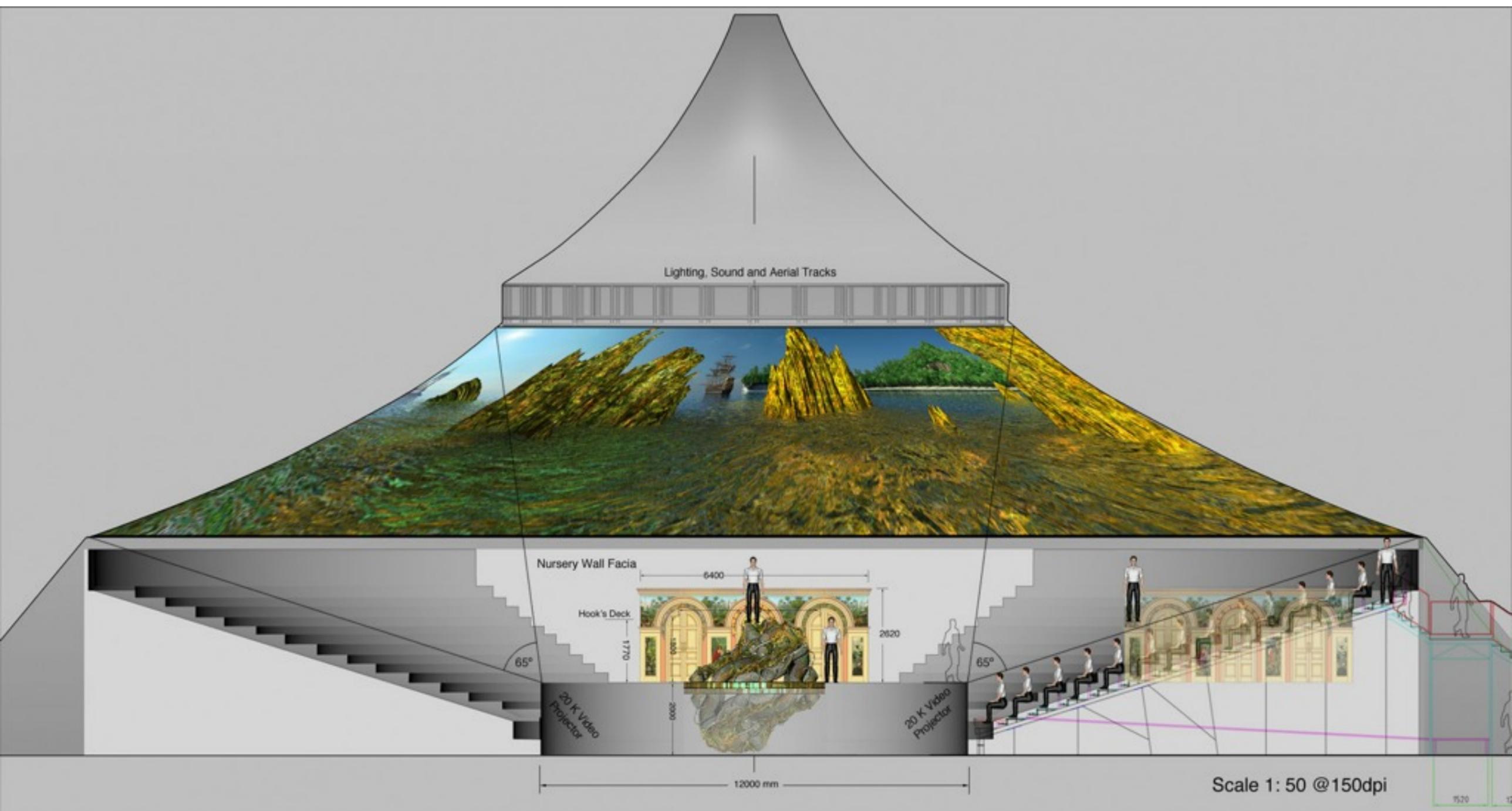
also from the big picnic, Dudley testing pulsed lasers used to simulate machine gun fire



Hitchcock Blonde – fog curtain CGI projection of the ubiquitous blonde woman that haunted so many hitchock films



The Woman in White – this set consisted of four nested semicircular projection surfaces that moved during the play



Peter Pan in Kensington gardens – this is the play that Kat, the set designer who visited us, was talking about. She'd felt the acting fell short and the technical elements overwhelmed the play.



But let's give William Dudley a chance to defend the production himself :)