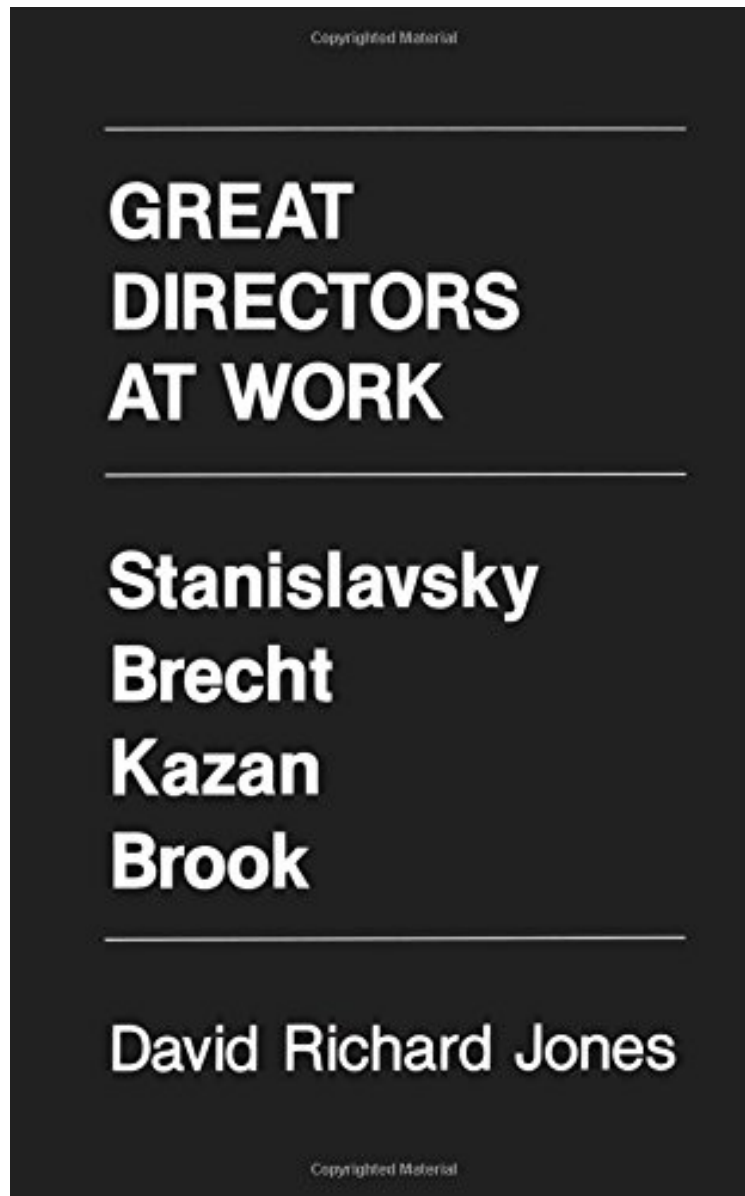


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Great Directors at Work: Stanislavsky, Brecht, Kazan, Brook

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David Richard Jones : Great Directors at Work: Stanislavsky, Brecht, Kazan, Brook before purchasing it in order to gauge whether or not it would be worth my time, and all praised Great Directors at Work: Stanislavsky, Brecht, Kazan, Brook:

0 of 0 people found the following review helpful. Excellent Theater Overview By Prof J This is both well written, well

organized and fascinating study. Great choices of directors and extremely stimulating evaluations of all of them. Excellent for Directors and Actors alike. 1 of 2 people found the following review helpful. Drama Study Packs Message Powerfully By Roscoe Arbuckle As an avid follower of the more satirical innovations in theatre, I was surprised to read a wonderful book that made use of a singular technique in conveying what might otherwise have been distinctly dry academic material. Choosing Stanislavsky, Bert Brecht, and Pete Brook is a stroke of inspiration given a critical technique that writes close to the bone with great sardonic wit! Jones' connection of Stanislavsky with the tradition of Russian "clown"(ing) is especially awakening, particularly vis-a-vis the chapter on pratfall, pedantry and logorrhea. Here David Jones plays the method actor's part to a "T." The chapter on Berthold Brecht and epic theatre is told in epic style, as Jones recounts--Homer-like--the daring theatrical exploits of this great proletariat warrior, swelling to epic proportions in descriptions of some of his finest work. What is somewhat confusing is the inclusion of Kazan with little reference to Kazan's ironic connection to Senator McCarthy's "UnAmerican" hearings, where Kazan "named names," in a highly misunderstood fashion. Much as Stanley in "Streetcar" names Stella with muscular, brute and feral but ambiguous elan. As a professor of 20th Century Aeolian Elaboration and a Narcissus Foundation for Literary Studies Fellow, I highly recommend this book! Kudos to David Richard Jones on his crowning achievement. 2 of 5 people found the following review helpful. No surprises By E. Merino This book may be about great directors at work - but the stories themselves are told in not such a great way. If you are familiar with their directing forms - you shall not find any surprises; however, if you are planning on starting up your "directors" studies, this might be a neat start, that is, if you are into anecdotes with academic airs. I suggest reading the masters themselves without Mr. D.R. Jones' transposition to the mise en page.

The subject of this book is theatre directing in four internationally famous instances. The four directors Konstantin Stanislavsky, Bertolt Brecht, Elia Kazan, and Peter Brook all were monarchs of the profession in their time. Without their work, theatre in the twentieth century so often called "the century of the director" would have a radically different shape and meaning. The four men are also among the dozen or so modern directors whose theatrical achievements have become culture phenomena. In histories, theories, hagiographies, and polemics, these directors are conferred classic stature, as are the four plays on which they worked. Chekhov's *The Seagull*, Brecht's *Mother Courage and Her Children*, and Williams's *A Streetcar Named Desire* have long been recognized, in the theatre and in the study, as masterpieces. They are anthologized, quoted, taught, parodied, read, and produced constantly and globally. The culturally conservative might question the presence of *Marat/Sade* in such august company, but Peter Weiss's play stands every chance of figuring in Western repertoires, classroom study, and theatrical histories until well into the twenty-first century. In their quite different ways, these are all classics of that Western drama which is part of our immediate heritage.

From Library Journal This scholarly and detailed work attempts to create an understanding of the process of directing by intensive study of four important productions. Jones shows how the notes Stanislavsky made on *The Seagull* before beginning rehearsal shaped his 1898 production into a seminal example of realism. He describes the detailed workbook Brecht prepared from three different stagings of *Mother Courage and Her Children* from 1948 to 1951. Elia Kazan's 1947 *A Streetcar Named Desire* is studied as a commercial production that retained artistic integrity. Peter Brook's *Marat/Sade* exemplifies experimental theater generated by workshops. Larger collections will find this a valuable addition to the literature on directing. Susan Thach Dean, Fine Arts Div., Chicago P.L. Copyright 1986 Reed Business Information, Inc. "Jones argues that no theater history can be complete without careful analysis of directorial achievement. "Great Directors at Work is a study of four ground-breaking productions as created by four seminal theater figures."--"New York Times Book From the Inside Flap" The book is organized like a set of four casebooks, and it encapsulates, succinctly and with remarkably little jargon, four crucial ages in the life of modern theatre."