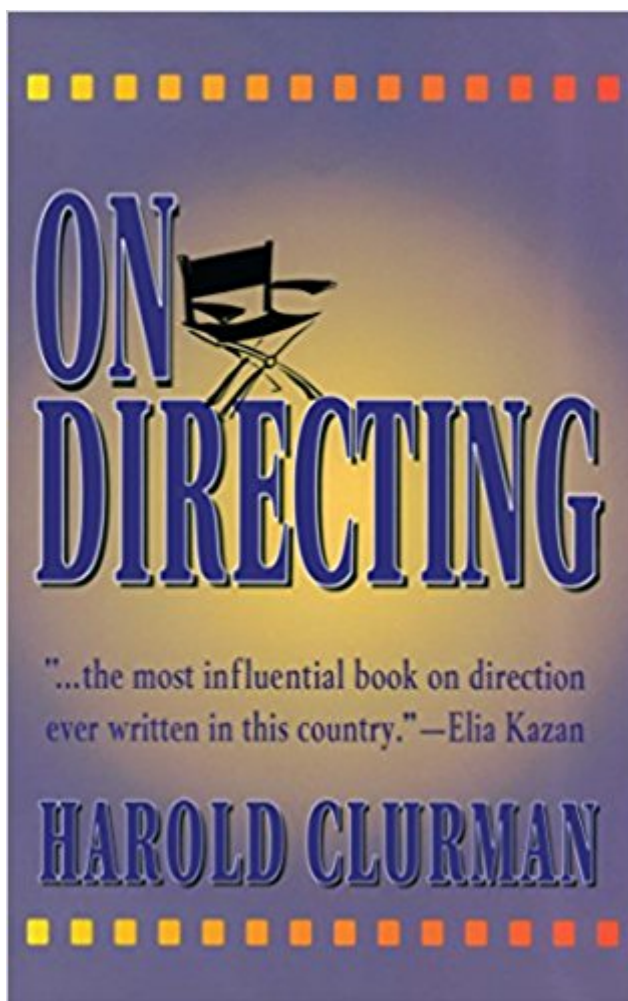


The book was found

On Directing



Synopsis

• A straightforward, tasteful, and articulate account of what it is to bring a play to palpitating life upon a stage • (The New York Times Book Review). In this classic guide to directing, we are taken logically from the choice of the play right through every aspect of its production to performances and beyond. Harold Clurman, director of such memorable productions as *A Member of the Wedding* and *Uncle Vanya*, describes the pleasures and perils of working with such celebrated playwrights and actors as Marlon Brando, Arthur Miller, Julie Harris, and Lillian Hellman. He also presents his own directing notes for ten of his best-known productions.

Book Information

Paperback: 336 pages

Publisher: Touchstone; Reissue edition (April 3, 1997)

Language: English

ISBN-10: 0684826224

ISBN-13: 978-0684826226

Product Dimensions: 5.5 x 1.1 x 8.4 inches

Shipping Weight: 12 ounces (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars 21 customer reviews

Best Sellers Rank: #29,649 in Books (See Top 100 in Books) #12 in Books > Arts & Photography > Performing Arts > Theater > Direction & Production #2318 in Books > Humor & Entertainment

Customer Reviews

In his writings as a teacher, director, and theater critic, Harold Clurman often comes across as the most approachable of the formidable talents associated with the Group Theater and the many versions of "the Method," the American version of Stanislavsky's teaching. Written towards the end of his long career as one of the American theater's most successful directors, *On Directing* is a highly readable yet deeply insightful look at the job of a theatrical director. Clurman's writing is supremely informative and rarely didactic. He is refreshingly honest about his own stylistic shortcomings, questioning, for example, whether his analytic methods are of any use whatsoever directing the plays of Shakespeare or other non-naturalistic playwrights. His most useful contribution to a director's toolbox is his designation of a "spine" to a play and all its characters, a short phrase always stated as an action. The third part of the book is devoted to Clurman's own notes, from first impression to detailed character analysis, of 10 scripts that he brought to the stage, including plays by Clifford Odets, Lillian Hellman, Arthur Miller, Eugene O'Neill, and Carson McCullers's own

adaptation of *The Member of the Wedding*. *On Directing* reveals not only the author's breadth of knowledge and literary intelligence but also his common sense and warm sense of humor. --John Longenbaugh

"This is the statement of a person who has occupied a central position in the making of theatre," Clurman says in his introduction and it's no idle boast. As a founder of the seminal Group Theatre, as prominent critic, director and teacher, he has as much responsibility for the state of American theater today as anyone. And there's the rub: in the first half of this book Clurman restates every happy cliché, compounds every mistake, and justifies every misconception that has reduced the U.S. theater to its present second-rate status. As an ideologue for Broadway and its farm system, he dissects the art and craft of directing in terms of its cash equivalent - its ultimate commercial success. But when he interrupts his common-sense advice to "intelligent theatre goers" and young directors with frequent references to the bold productions of the Theatre Guild of which he was a member - productions more than thirty years old - it can only be considered a form of aesthetic grave robbing. The second half of the book is almost redeeming; a fascinating selection of notes on directing individual plays by the playwrights themselves, Odets on *Rocket To The Moon*, O'Neill on *A Touch Of The Poet*, The Waltz Of The Toreadors by Anouilh. Finally Clurman edits the work scripts of directors for several important productions, e.g., Giraudoux's *The Trojan War Will Not Take Place*, but all these are presented without annotation, remaining cryptic ciphers to the layman. Except for its value as source material, this doesn't deserve the sound of even one hand clapping. (Kirkus Reviews) --This text refers to an out of print or unavailable edition of this title.

I couldn't believe how much I loved this book as I was reading it; Clurman's writing is crystal clear, and almost belletristic. I go back frequently over some of the chapters. It's a very wise book, both helpful for beginners to experts and pragmatic; it joins the best of Clurman's critical ideas to his practice. It also includes working notes on actual plays he directed, which are very helpful for seeing the theory in action. Highly recommended for anyone interested in acting, directing, or theater generally.

as expected!

People told me that this is a great book so i picked it up awhile ago. It did help me prepare and gained some knowledge for my first directing. But thing to be aware is some information may not be

useful in a present time as it was back then. If you are looking for a current up to date then this book may not be for you.

Along with Elia Kazan, who called Clurman a masterful director possessing the greatest mind he ever saw, Harold Clurman built a peerless career in American Theatre. Present here is his advice to all directors, that new (really only invented in the latter part of the 19th century) creature of the world's oldest art form. Clurman displays his analytical abilities certainly in describing script breakdowns and pictorialization, but he also reveals a real understanding of human nature. His advice on how to deal with problems and crises that always appear during a production prove most sagelike. Purchase this along with William Ball's superlative "A Sense Of Direction" along with William Converse's textbook "Directing For The Stage" to create a most helpful library for any director.

Note review above-purchased for daughter (college graduate)

Arrived on time and as promised

excellent condition

For the previous reviewer, who suggested that Clurman is English, one word -- Google. For the rest of us -- it lays out very clearly Clurman's technique. This director worked with the greats. His director's notes for just some of the plays he worked on is a fantastic record of his technique in practice.

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