MODERN DRAMATISTS

MODERN DRAMATISTS

DIRECTORS' THEATRE

David Bradby and David Williams

Macmillan Education

ISBN 978-0-333-29425-3 ISBN 978-1-349-19478-0 (eBook)
DOI 10.1007/978-1-349-19478-0

© David Bradby and David Williams, 1988
Softcover reprint of the hardcover 1st edition 1988

All rights reserved. For information, write:
Scholarly & Reference Division,
St. Martin's Press, Inc., 175 Fifth Avenue, New York, NY 10010

First published in the United States of America in 1988

ISBN 978-0-312-01273-1

Library of Congress Cataloging-in-Publication Data
Bradby, David.

Directors' theatre.

(Modern dramatists)

Bibliography: p.

Includes index.

1. Theater—Production and direction. 2. Theater—
History—20th century. 3. Theatrical producers and
directors. I. Williams, David, 1957 June 4—

II. Title. III. Series.

PN2053.B62 1988 792'.0233 87-23338

ISBN 978-0-312-01273-1

Contents

<i>List of Plates</i>	vi
<i>Editors' Preface</i>	x
<i>Acknowledgements</i>	xi
1 The Rise of the Director	1
2 Joan Littlewood	24
3 Roger Planchon	51
4 Ariane Mnouchkine	84
5 Jerzy Grotowski	112
6 Peter Brook	145
7 Peter Stein	186
8 Robert Wilson	224
<i>Notes</i>	262
<i>Index</i>	268

List of Plates

- 1a. & *The Good Soldier Schweik* (1954): A small
- 1b. revolving stage used in conjunction with fixed scenery
- 2a. *Oh What a Lovely War* (1963): Bayonet drill sequence in Act I
- 2b. *Oh What a Lovely War*: Ball sequence in Act II
- 3. *Oh What a Lovely War*: The pierrots perform a sugary song: 'Row, row, row'
- 4a. *Tartuffe* (1962): Design by René Allio
- 4b. *Tartuffe* (1962): Roger Planchon (*Tartuffe*) and Anouc Ferjac (*Elmire*)
- 5a. *Tartuffe* (1973): Design by Hubert Monloup; Guy Tréjean (*Orgon*), Roger Planchon (*Tartuffe*)
- 5b. *Tartuffe* (1973): The King's officer (Claude Lochy) taunts *Tartuffe*
- 6. *AA Théâtres d'Adamov* (1975): Design by Patrick Dutertre and Paul Hanaux; Adamov (Laurent Terzieff) confronts the Mother (Pascale de Boysson)

List of Plates

- 7a. *Athalie* (1980): Design by Ezio Frigerio; the Angel (Christian Rist) celebrates the triumph of faith over force
- 7b. *Dom Juan* (1980): Design by Ezio Frigerio; Dom Juan (Gérard Desarthe) seducing Charlotte (Cathy Bodet) and Mathurine (Dominique Messali)
8. *The Kitchen* (1967): Mime used to convey the rhythm of work
9. *1789* (1970): Louis XVI (M. Godard) as Good Shepherd
10. *1789*: Court ladies stirred up by Cagliostro
11. *1793* (1972): The women of the section shred lint for the hospital
12. *Richard II* (1981): On the wide Cartoucherie stage Bolingbroke (Cyrille Bosc), extreme left, and Richard (Georges Bigot), centre, express emotional states through physical gesture
13. *Richard II*: Georges Bigot leading a stylised cavalcade
14. *Akropolis* (1962): Cortège of the bride Rachel, represented by a stovepipe. Note the use of facial 'masks'
- 15a. *The Constant Prince* (1965): Ryszard Cieslak and Rena Mirecka; the actor/martyr abused in a grotesque pietà
- 15b. *The Constant Prince*: Ryszard Cieslak, the 'holy' actor
16. *Apocalypsis cum Figuris* (1969): Ryszard Cieslak (the simpleton) and Elizabeth Albahaca (Mary Magdalene); the theatre event as meeting place
17. *A Midsummer Night's Dream* (1970): Design by Sally Jacobs
18. *A Midsummer Night's Dream*: Bottom is carried off to Titania's bower

List of Plates

- 19a. The shoe show: Improvisation on a carpet in an african village by Helen Mirren, Yoshi Oida
- 19b. Public demonstration of exercises, April 1972, Récamier theatre, Paris; left to right, Malik Bowens, Bruce Myers, Lou Zeldis
20. *Ubu aux Bouffes* (1976): Ubu (Andreas Katsulas) on his 'voiturin à Phynances'; below, Yoshi Oida; behind the three balconies of the Bouffes theatre
21. *Conference of the Birds* (1979): The hermit in the desert: Andreas Katsulas is the masked hermit; the birds are: left to right, standing, Alain Maratrat, Miriam Goldschmidt; in front, Malik Bowens, Mireille Maalouf, Bob Lloyd
22. *The Mahabharata* (1985): The chariot confrontation between Arjuna and Karna; left to right: Arjuna (Vittorio Mezzogiorno), Krishna (Maurice Bénichou), Salya (Tapa Sudana), Karna (Bruce Myers)
23. *The Mahabharata*: The death of Bhishma; in the foreground, Arjuna and Sikhandin (Pascaline Pointillart); on the raised platform, Bhishma (Sotigui Kouyate)
24. *Peer Gynt* (1971): The Sphinx; note audience sitting on either side of rectangular acting space; design by Karl-Ernst Herrmann
25. *Summerfolk* (1974): Design by Karl-Ernst Herrmann
26. *Summerfolk*: The birch forest
27. *As You Like It* (1977): Design by Karl-Ernst Herrmann
28. *As You Like It*: The wrestling match
29. *As You Like It*: The forest of Arden; Phebe (Elke Petri)
30. *The Blacks* (1983): Fireworks announce the

List of Plates

execution of a traitor offstage; design by Karl-Ernst Herrmann

31. *The Blacks*: Stein's added ending
32. *Three Sisters* (1984): Act I; design by Karl-Ernst Herrmann; left to right: Masha (Jutta Lampe), Vershinin (Otto Sander), Olga (Edith Clever), Kulyigin (Werner Rehm), Solyony (Roland Schäfer), Rodé (Nicolaus Dutsch), Irina (Corinna Kirchhoff), Tuzenbach (Ernst Stotzner), Fedotik (Jochen Torote), Natasha (Tina Engel), Andrej (Peter Simonischek), Chebutykin (Wolf Redl)
33. *Three Sisters*: Act IV
34. *Deafman Glance* (1971): Raymond Andrews, silently observing the images unfolding beneath him; behind him, the pyramid
35. *The Life and Times of Joseph Stalin* (1973): The Ostrich dance
36. *Einstein on the Beach* (1976): Left to right: Lucinda Childs, Dana Reitz and Sheryl Sutton; in the background, a slowly moving train
37. *Death, Destruction and Detroit* (1979): Wilson's own backdrop: mobility within immobility
38. *Death, Destruction and Detroit*: The impermanence and fragility of relationships, set against a Wilson trompe l'oeil drop
39. *CIVIL warS* (1984): The Rotterdam section
40. *CIVIL warS*: The Cologne section

Editors' Preface

The *Modern Dramatists* is an international series of introductions to major and significant nineteenth- and twentieth-century dramatists, movements and new forms of drama in Europe, Great Britain, America and new nations such as Nigeria and Trinidad. Besides new studies of great and influential dramatists of the past, the series includes volumes on contemporary authors, recent trends in the theatre and on many dramatists, such as writers of farce, who have created theatre 'classics' while being neglected by literary criticism. The volumes in the series devoted to individual dramatists include a biography, a survey of the plays, and detailed analysis of the most significant plays, along with discussion, where relevant, of the political, social, historical and theatrical context. The authors of the volumes, who are involved with theatre as playwrights, directors, actors, teachers and critics, are concerned with the plays as theatre and discuss such matters as performance, character interpretation and staging, along with themes and contexts.

BRUCE KING
ADELE KING

Acknowledgements

The help of the following has been invaluable in the course of our research and writing: Edward Braun, Howard Goorney, Oscar Lewenstein, Michel Bataillon, René Gaudy; Ludwik Flaszen, Ryszard Cieslak and Zygmunt Molik of the Polish Teatr Laboratorium; Richard Gough and the Cardiff Laboratory Theatre resource centre; Peter Brook, Nina Soufy, Bruce Myers and Yoshi Oida of the C.I.R.T., Paris; Georges Banu of the C.N.R.S., Paris; Michael Patterson, Ruth Walz and the Schaubühne, Berlin; Robert Wilson and the Byrd Hoffman Foundation, New York. Finally, our thanks to the two Rachels, to Anne Kilcoyne and to the people of Ortakent Köyü, S. Turkey.

Photos are reproduced courtesy of the following:

Roger Viollet – 1a–3
René Basset – 4a & b
Pierre Clavel – 5a & b
Bernand – 6

Acknowledgements

Michel Sarti – 7a & b
Polish Teatr Laboratorium – 14–16
Donald Cooper – 17–18
C.I.R.T. – 19a–21
Gilles Abegg – 22
Michel Dieuzaide – 23
Ruth Walz – 24–33
Byrd Hoffman Foundation – 34–40

The authors and publishers are grateful to the copyright holders listed above for permission to reproduce illustrations. Every effort has been made by the publishers to trace all copyright holders. In cases where they may have failed they will be pleased to make the necessary arrangements.