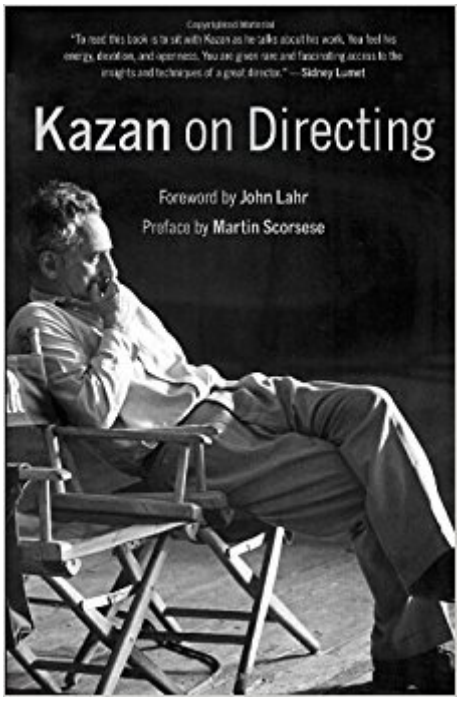
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Kazan On Directing



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Synopsis

Elia Kazan was the twentieth centuryÃ¢â ¬â„¢s most celebrated director of both stage and screen, and this monumental, revelatory book shows us the master at work.Ã Â KazanÃ¢â ¬â„¢s list of Broadway and Hollywood successesÃ¢â ¬â •A Streetcar Named Desire, Death of a Salesman, On the Waterfront, to name a fewÃ¢â ¬â •is a testament to his profound impact on the art of directing. This remarkable book, drawn from his notebooks, letters, interviews, and autobiography, reveals KazanÃ¢â ¬â„¢s method: how he uncovered the Ã¢â ¬Å“spine,Ã¢â ¬Â• or core, of each script; how he analyzed each piece in terms of his own experience; and how he determined the specifics of his production. Ã Â And in the final section, Ã¢â ¬Å“The Pleasures of DirectingÃ¢â ¬Â•Ã¢â ¬â •written during KazanÃ¢â ¬â„¢s final yearsÃ¢â ¬â •he becomes a wise old pro offering advice and insight for budding artists, writers, actors, and directors.

Book Information

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Customer Reviews

Starred Review The late film and theater director Elia Kazan may still be vilified in some circles for naming names to HUAC in the 1950s, but there is no denying he was an important artistic force in mid-twentieth-century America. Many a seminal play and film from this periodÃ¢â ¬â •All My Sons, A Streetcar Named Desire, Death of a Salesman, On the Waterfront, and othersÃ¢â ¬â •has KazanÃ¢â ¬â„¢s fingerprints on it. This fascinating book collects KazanÃ¢â ¬â„¢s notes and journal entries associated with those seminal works as well as his notes on his productions of many lesser or, at least, less successful works by Tennessee Williams, Arthur Miller, and others, including

Thornton Wilder, Archibald MacLeish, and Maxwell Anderson. From these writings we learn, for example, the extent to which Williams depended on the kindness and insight of Kazan to birth his masterpieces and also the limits of that dependence. We learn from KazanÃ¢â ¬â„¢s journal entries how self-lacerating his criticism of his own artistic missteps could be. Also included is KazanÃ¢â ¬â„¢s fine essay on the craft of directing, Ã¢â ¬Å“The Pleasure of Directing,Ã¢â ¬Â• and editor CornfieldÃ¢â ¬â„¢s extensive notes and commentary, providing a context for KazanÃ¢â ¬â„¢s words. An invaluable resource for American theater and film aficionados. --Jack Helbig --This text refers to the Hardcover edition.

Ã¢â ¬Å“To read this book is to sit with Kazan as he talks about his work. You feel his energy, devotion, and openness. You are given rare and fascinating access to the insights and techniques of a great director.Ã¢â ¬Â• Ã¢â ¬â •Sidney LumetÃ¢â ¬Å“Kazan stands alone in his work both on stage and screen. This book provides an excellent opportunity to deepen our understanding of KazanÃ¢â ¬â„¢s achievements.Ã¢â ¬Â• Ã¢â ¬â •Alec BaldwinÃ¢â ¬Å“A fascinating account of how a master director works. . . .Ã Â It is also, quite simply, a good read.Ã¢â ¬Â• Ã¢â ¬â •The New CriterionÃ Â Ã¢â ¬Å“A wonderfully conflicted yet curiously confident self-portrait of a great director.Ã¢â ¬Â• Ã¢â ¬â • Los Angeles TimesÃ Â Ã¢â ¬Å“Unusually entertaining . . . ItÃ¢â ¬â„¢s not just his insights, itÃ¢â ¬â„¢s the incisive way he expresses them.Ã¢â ¬Â• Ã¢â ¬â •New York ObserverÃ¢â ¬Å“This is Kazan the professional speaking, a giant of the Method spilling his secrets. . . . An indispensable resource for anyone hoping to understand the direction of actors and the differences between stage and screen. . . . Revelatory and instructive.Ã¢â ¬Â• Ã¢â ¬â •Directors Guild of America QuarterlyÃ Â Ã¢â ¬Å“Kazan on Directing displays KazanÃ¢â ¬â„¢s interpretive genius at work, analyzing each major play and movie, working with writers on scripts and actors on interpretations. . . . Invaluable.Ã¢â ¬Â• Ã¢â ¬â •The Providence JournalÃ Â Ã¢â ¬Å“[Kazan] may be the most influential director of his time after Hitchcock. . . . If only every living American director would read this..Ã¢â ¬Â• Ã¢â ¬â •The Buffalo NewsÃ Â Ã¢â ¬Å“Remarkable. . . . A portrait of the artist in his own words. . . . A marvelous dissection and explanation of how Kazan brought to life some of AmericaÃ¢â ¬â„¢s greatest pieces of drama, and at what personal price.Ã¢â ¬Â• Ã¢â ¬â •Eric Lax, truthdig.com Ã Â Ã¢â ¬Å“Elia Kazan possessed a treasure trove of knowledge about acting and storytelling. What a gift it is to have his ideas between covers in Kazan on DirectingÃ¢â ¬â •a wonderful compilation of KazanÃ¢â ¬â„¢s shrewd insights and vast experience.Ã¢â ¬Â• Ã¢â ¬â •George Stevens, Jr.Ã Â Ã¢â ¬Å“Kazan has been called the greatest actorÃ¢â ¬â„¢s director. In this illuminating book he details his methods. A must-read for everyone

in show business.Ã¢â ¬Â• Ã¢â ¬â •Carroll BakerÃ Â Ã¢â ¬Å“[This] riveting book is Kazan talking to usÃ¢â ¬â •pushing us, lifting us, motivating us. Every student of stage and film should read it.Ã¢â ¬Â• Ã¢â ¬â •Karl MaldenÃ Â Ã¢â ¬Å“[KazanÃ¢â ¬â„¢s] experience as an actor in the Group Theatre helped train him to become one of the greatest directors of actors in the twentieth century. This amazing book demonstrates his rich understanding of the actor as an artist.Ã¢â ¬Â•Ã Â Ã¢â ¬â •Ellen Adler, Stella Adler Studio of ActingÃ Â Ã¢â ¬Å“Astounding. . . . I have never, ever read anything as clear and personal and detailed (not to mention well-written) as this book. . . . I devoured it.Ã¢â ¬Â• Ã¢â ¬â •AndrÃƒÂ© Bishop, Artistic Director, Lincoln Center Theater

The Book is amazing! for a number of reasons: first of all the great author. Despite some controversy over 1952's affair Kazan remains one of the best American directors ever... Just like another great director Sidney Lumet comments on the book - reading it really feels like having a deep interesting conversation with the author, that alone is one hell of a rare treat for books of this type. It is amazing and very useful how Kazan treats material a play or a screenplay, his amazing quest for certainty and precision, how he breaks the material down to find a basic idea - a spine, and how he explains the importance of finding this spine and how all the rest of the things like acting, lighting and generally everything comes from and should be connected to this "Spine". The other amazingly important bit about the author and this book is that he is very critical first of all to himself. He would sit and watch a show in a theater and think and capture it's mistakes and then analyse those and if they lead to him the director he doesn't ignore it on the contrary he goes deeper and draws the exact conclusions why and how this or that mistake has been made and how he should avoid them in the future. He is very rational, adequate and precise but at the same time amazingly passionate, he works with actors knowing each of them amazingly well for what they really are and what they are capable of. In other words he explains and shows the enormous importance of good Casting. I came across this book by watching Francis Ford Coppola's interview where he mentions this book and how the approach of Kazan in treating the material helped him create his big notebook for Godfather. He states that this notebook was so dense and full of important details for each scene that he practically didn't need a script on the set. Coppola uses the same method as Kazan for example for the scene: what the scene is about?, what he wants to express with it?, how to express it the best way? and what are the risks? and etc. this structural approach to the material is very useful both for beginner filmmakers and professionals. Book doesn't have the setups and how to do recipes it has a lot more. It gives the most important ingredient of all

on how to find, formulate and then express the general idea, It gives clues on how to find the inspiration and I guess that is much more important than any instructions. This book is amazingly inspirational and passionate and at the same time superbly precise and rational - I guess the unity of these elements underlines most the significance of this book and the significance of the body of work of this great visionary who has influenced a lot of great directors such as Nicholas Ray, Sindey Lumet, Martin Scorcese, Francis Ford Coppola and many more

Rarely has a book on film said so much in so little space. First, it is mostly Kazan’s voice we hear. Secondly, the book is finely organized, offering editorial comments and questions,letters from Kazan countering with his lively answers to these and elaborating on his views, separate sections as director of stage and film (the book actually comes in two parts),and the most fascinating articles/speeches Kazan ever gave, as, for instance, an address by Kazan delivered ar Wesleyan University in 1973, which covers just about everything about directing under the sun. Kazan is a "no holds barred" commentator of his own work, relating his experiences in life and in film in sometimes scorching language, managing to be entertaing and completely outspoken. There are hidden treasures everywhere about filmmaking that will make the film buff and filmmaker alike salivate with pleasure. Not to forget here a foreward by John Lahr,a Preface by Martin Scorsese, and an illuminating Introduction by Robert Cornfield, which contains the best remarks on "method acting" I have ever seen. All in all, a good read, worth all the pennies you spend on it.

good

Amazing (if not one of the best) book for young directors looking to amp up their skill in their craft. So glad my teacher recommended this to me! I carry it with me almost everywhere!

This was an informative book on acting and directing I encourage everyone who’s an actor or director to read this

Good Insight into a filmmaker’s process and motivations for his work. Kazan’s closing chapter was my favorite.

Good read.

great book and transaction. many thanks!

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