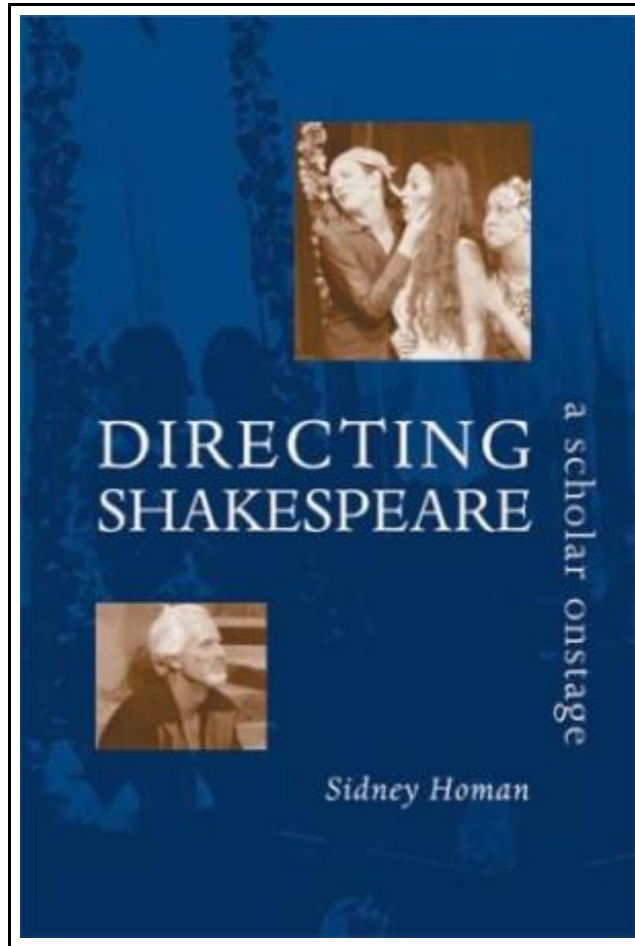


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Ohio University Press, United States, 2004. Hardback. Book Condition: New. 236 x 162 mm. Language: English . Brand New Book. An Impossible Question From A Chinese Actor - Why is Shakespeare eternal? - drove Sidney Homan after fifty years in the theater to ponder just what makes Shakespeare well, Shakespeare. The result, *Directing Shakespeare*, reflects the two worlds in which Homan operates - as a scholar and teacher on campus, and as a director and actor in professional and university theaters. His concern is the entire process, beginning in the lonely period when the director develops a concept and moving into increasingly larger realms: interaction with stage designer; rehearsal; and public performances in which the audience's response further shapes the play. Homan recounts the experience of staging *King Lear* accompanied by a musical score for piano, violin, and cello played live onstage. He discusses the challenge of making and trying to justify cuts in *Hamlet*. A casual remark from an actress leads to a feminist production of *A Midsummer Night's Dream*. He describes the delicate collaboration between director and performer as he works with actors preparing for *The Merchant of Venice*, *King Lear*, and *Hamlet*. Other chapters treat a set designer's bold red drapes that influenced the director's concept for *Julius Caesar* and the cross-influence of back-to-back runs of Stoppard's *Rozencrantz and Guildenstern Are Dead* and *Hamlet*. In a highly personal concluding chapter, Homan tells of joyously working with a spontaneous young actor playing Puck and with an audience of unruly teenagers who wept at a performance of *Lear*. Delightfully written, and filled with practical insights, *Directing Shakespeare* draws together scholars, critics, and those who work to bring the written word to life.



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