

Contents

Acknowledgements	ix
Introduction	1
(Re)Introducing Brecht	1
Format and scope	6
1 Revealing the Radical Theorist	9
Brecht as theorizing practitioner	9
The different functions of theory to Brecht	11
Theorizing as a private and public activity	16
Understanding the assumptions of the 'Short Organon', or:	
An introduction to dialectics	18
The appeal of dialectics to Brecht	22
What is Brecht teaching?	24
Defining 'the Brechtian'	27
Making theatre politically	31
The radicalism of the 'Short Organon'	35
2 <i>Buying Brass</i> as Performative Thinking	37
Theorizing with more than one voice	37
The possibilities of performing theory	40
A Brechtian performance of <i>Buying Brass</i>	44
Not only dialogues: <i>Buying Brass's</i> scenes for actors	46
Montage, or: Structured disruption in the episodic form of <i>Buying Brass</i>	51
3 Brecht and Difference	55
The centrality of change and its relationship to difference in Brecht's theatre	55

Forgetting 'character'	58
How to build a contradictory 'figure'	61
The dangers of empathy in theatrical communication	64
Interrupting empathy in Brecht's theatre	66
Separating the elements of the performance and the meaning of 'epic theatre'	69
Historicization and/as <i>Verfremdung</i>	74
Theatre as a site of contradiction, not merely conflict	79
 4 Method Trumps Styles	 83
The Brechtian method: Greater than the sum of its parts	83
The centrality of the <i>Fabel</i>	85
<i>Arrangement</i> as the <i>Fabel</i> made flesh	90
Locating the actor in society: The discovery of a figure's <i>Gestus</i>	93
A figure is the sum of all its <i>Haltungen</i>	97
Brecht's theatre of showing	100
Realism and Brecht's dialectical method	103
 5 Brecht and the Actor	 109
There is no 'Brechtian Style' of acting	109
Brecht and casting, or: Cleaving the actor from the role	110
Observation, realism and <i>Gestus</i>	114
Sensitizing the actor to dialectics	116
The actor-as-demonstrator in theory and practice	118
Playing the situation and not the character, or: The problem of saying 'I'	123
The pursuit of naturalness and lightness in a stylized theatre	128
Acting and emotion	132
 6 Brecht and the Director	 137
Inductive direction, or: The 'invisibility' of the Brechtian director	137

The tasks of the Brechtian director	139
The prerequisite for a Brechtian director: A vibrant ensemble	142
Rehearsing with an inductive director	145
Abolishing the read-through, or: The status of the text in rehearsal	148
The rehearsal process and its social goals	151
Connecting the individual to society: Details, customs and monologues	153
Bringing out the social in performance: Focus on <i>The Broken Jug</i>	156
7 Brecht, Documentation and the Art of Copying	161
Imitation and innovation	161
The building blocks of documentation at the Berliner Ensemble: <i>Notate</i>	162
Demystifying the theatrical process: 'Modelbooks'	168
Making use of the 'models'	171
Copying as productive activity	175
8 Using Brecht's Method	179
Applicability and approach	179
<i>The Resistible Rise of Arturo Ui</i> : Identifying the problems of a potential production	181
Relativizing the centrality of <i>Arturo Ui</i>	184
Avoiding the 'allegory trap'	187
Making Ui's rise 'resistible'	191
<i>Closer</i> : Why Brecht?	194
The social contexts of 1990s Britain	195
Investigating the 'Micro-Fabel'	198
Extending the reach	202

Epilogue	207
Working with Brecht	207
Working with Brecht beyond Brecht	209
Notes	219
Bibliography (including list of abbreviations)	234
Works by Brecht	234
Other Works	235
Works by Brecht: List of Abbreviations	239
Index	240