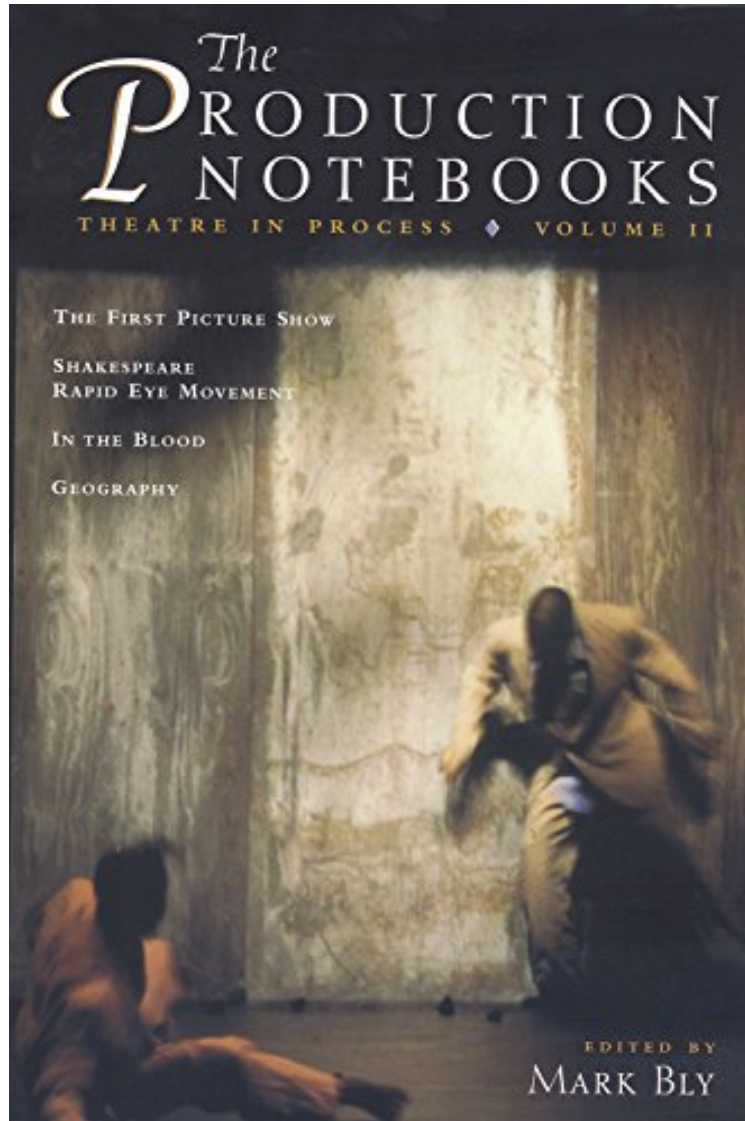


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The Production Notebooks, Volume 2: Theatre in Process

From Theatre Communications Group

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From Theatre Communications Group : The Production Notebooks, Volume 2: Theatre in Process before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Production Notebooks, Volume 2: Theatre in Process:

1 of 5 people found the following review helpful. A Playwright's Take on The Production Notebooks (Vol I and Vol II) by Mark Bly By Ralph Cook While the kind of documentation these books offer to the production of live theatre is valuable, to me, a playwright, they are a far cry from "The Seesaw Log, A chronicle of the stage production, with the text, of Two For The Seesaw" by William Gibson, which I wholeheartedly recommend to playwrights. These books were recommended to me by a dramaturg. Potential readers should be warned that these books are short on aesthetics

and long, very long on dramaturgical detail. While a director or stage manager may find them offering insight, they took me through far more detail than a playwright might find of interest. The author makes a statement that sets an unsupported attitude of superiority in the introduction to Vol II, "The primary criterion for inclusion in the series has been that the individuals collaborating on the production must be artists of consequence. . ." Yet, when I read the two volumes, I found much of the work to be of little relevance or consequence to regional theatre. RCJr.

The second volume in the series provides an inside view of the creative process involved in the creation of 4 major theatrical productions. Each notebook offers in diary form comprehensive histories of major artistic elements that are the center of the creative process. This volume includes: *In the Blood* by Suzan-Lori Parks (The Joseph Papp Public Theatre/New York Shakespeare Festival); *The First Picture Show* by David and Ain Gordon (Mark Taper Forum and American Conservatory Theatre), *The Geography Project* by Ralph Lemon (Yale Repertory Theatre) and *Shakespeare Rapid Eye Movement*, directed by Robert Lepage (Bayerisches Staatsschauspiel-Munich). Each notebook is profusely illustrated with production shots and/or set and costume renderings. Mark Bly is the Associate Artistic Director of the Yale Repertory Theatre.