Contents

Acknowledgments, xi

Introduction, 1

Prelude: The Director as Superstar: Vsevolod Meyerhold, 21

One Historical Influences

A. Nicholas Vardac, "Realism, Romance, and the Development of the Motion Picture," 27

Tom Gunning, "The Cinema of Attractions: Early Film, Its Spectator, and the Avant-Garde," 37

Martin Rubin, "Berkeleyesque Traditions," 46

Robert Knopf, "Buster Keaton in the Context of Stage Vaudeville and Silent Film Comedy," 59

Keiko I. McDonald, "An Embarrassment of Riches: The Impact of the Classical Stage on Early Japanese Cinema," 73

Interlude: The Filmmaker as Creator: D. W. Griffith, 97

Two Comparisons and Contrasts

Eric Bentley, "Realism and the Cinema," 103

André Bazin, "Theater and Cinema," 110

Susan Sontag, "Film and Theatre," 134

Stanley Kauffmann, "Notes on Theater-and-Film," 152

Sarah Bay-Cheng, "Following the Gaze: The Influence (and Problems) of Feminist Film Theory in Theater Criticism," 162

Entr'acte: The Playwright as Film Critic: Bertolt Brecht, 172

Three Writing

Roger Blin, An Interview, 181

Peter Handke, "Theatre and Film: The Misery of Comparison," 184

Harold Pinter, A Conversation, 193

Wole Soyinka, A Conversation, 206

David Mamet, "Countercultural Architecture and Dramatic Structure," 219

Interlude: The Screenwriter as Auteur: Ingmar Bergman, 227

Four Directing

Sergei Eisenstein, "Through Theater to Cinema," 239

Lindsay Anderson, An Interview, 251

Miloš Forman and Jan Novak, "Miloš Forman, Peter Schaffer, and Amadeus," 257

"Shakespeare in the Cinema: A Film Directors' Symposium," 267

Julie Taymor: An Interview, 292

Interlude: The Actor as Director: Orson Welles, 301

Five Acting

Siegfried Kracauer, "Remarks on the Actor," 323

Elia Kazan, An Interview, 334

Leo Braudy, "Acting: Stage vs. Screen," 352

Sam Waterston, A Conversation, 361

Judi Dench, Fiona Shaw, and Brenda Fricker: "Statements," 384

Afterword: The Artist as Visionary: Antonin Artaud, 390

Bibliography, 393

Select Filmography, 407

Contributors, 415

Index, 421