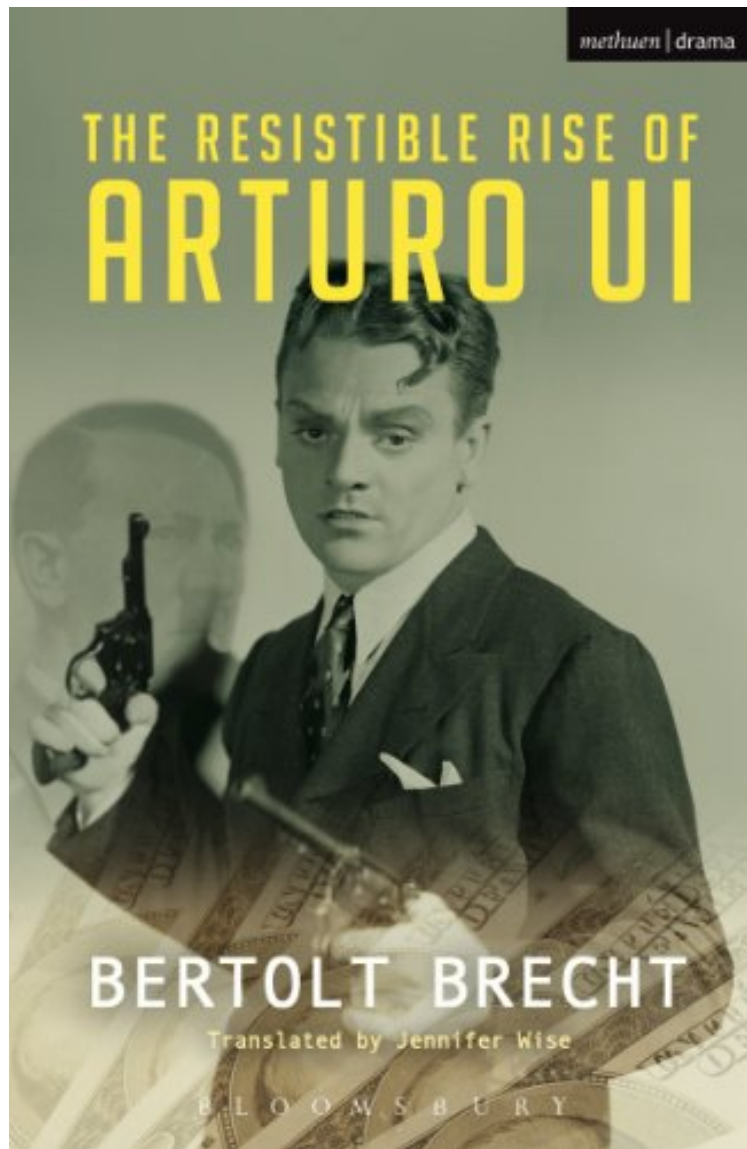


[Ebook free] The Resistible Rise of Arturo Ui (Modern Plays)

The Resistible Rise of Arturo Ui (Modern Plays)

Bertolt Brecht

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Bertolt Brecht : The Resistible Rise of Arturo Ui (Modern Plays) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Resistible Rise of Arturo Ui (Modern Plays):

1 of 1 people found the following review helpful. an irresistible riseBy ted witzeli directed this excellent translation in a production at york university this winter. this stunningly well-crafted piece of work captures all the style, linguistic flourish, and pace of both brecht's original and the gangster films that inspired it.it is rare to find such a SPEAKABLE version of a brecht play in english--the standardized editions are clunky and scholarly, and feel like brecht has been dragged kicking and screaming off of the stage and locked up in cambridge libraries. not so with dr. wise's translation.

the priority here has been firmly placed on finally rendering this excellent play actable in English. This text felt like a gift to work with, and the actors were able to really sink their teeth into these words. In staging this play we never needed gimmicks to compensate for the text (as is so often the case with translations)--the entire work of directing was in revealing what the text already had to offer. Fast-paced, funny, and completely comprehensible, the text drives the scenes along with breathless energy, a terrifying and hilarious roller-coaster ride along a tyrant's road to victory. In her introduction, Dr. Wise points out the difficulty of translating a German play set in Chicago into its "natural" language--with every scene and every line, a choice must be made between honouring either Brecht's verse structures or the recognizable dialect of 30s Chicago--and Jennifer's instincts in this are excellent. Both verse and prose passages have excellent rhythm, and the rhyming sections are cleverly composed and never awkward. The text is at once accessible and grand in the Shakespearean style in which Brecht intended the play to be performed. I only hope the English-speaking world will see more translations of Brecht from Dr. Wise--she liberates his work from stodginess and reveals the brilliance of his composition in her thoughtful version. With more such translations we might finally gain an appreciation for Brecht's gift for poetry and sense of humour, as well as his stagecraft.

0 of 0 people found the following review helpful. Eminently playable, expertly constructed

By Alistair Newton I had the pleasure of performing in the premiere of this translation under the direction of Brian Richmond at the University of Victoria where Professor Wise teaches courses in theatre and opera history. In order to understand the scope of Wise's achievement, all one need do is go back to the Manheim translation; the dramaturgical rigour and razor clarity that Professor Wise brings to the text makes other available English versions seem hopelessly creaky and awkward. Wise captures the machine-gun rhythm of Brecht's pastiche Chicago Gangland argot, even managing the rare feat of making Brecht's jokes land for a contemporary audience. Wise's Ui also brings a welcome coherency to the play's narrative, without ever sacrificing the weight of Brecht's Marxist social critique. Arturo Ui doesn't generally spring to mind when one visualizes the Brecht cannon, but with the release of this excellent new translation, Jennifer Wise may have rescued the play from the triage of theatre history. I highly commend this translation to scholars and theatre students, but especially to practitioners, in hopes that Brecht's acid gangster parable on the costs of apathy in the face of demagoguery and violence will find continuing life on the stages of the English speaking world.

Alistair Newton, Artistic Director Ecce Homo Theatre[...]

Described by Brecht as 'a gangster play that would recall certain events familiar to us all', Arturo Ui is a witty and savage satire of the rise of Hitler - recast by Brecht into a fictional, small-time Chicago gangster's takeover of the city's greengrocery trade in the 1930s. The satirical allegory combines Brecht's Epic style of theatre with black comedy and overt didacticism. Using a wide range of parody and pastiche - from Al Capone to Shakespeare's Richard III and Goethe's Faust - Brecht's compelling parable continues to have relevance wherever totalitarianism appears today. Written during the Second World War in 1941, the play was one of the Berliner Ensemble's most outstanding box-office successes in 1959, and has continued to attract a succession of major actors, including Leonard Rossiter, Christopher Plummer, Antony Sher and Al Pacino. This version of *The Resistible Rise of Arturo Ui* is by Canadian theatre academic Jennifer Wise.

The American gangster movie meets Richard III * Guardian * About the Author Bertolt Brecht (1898-1956) is acknowledged as one of the great dramatists whose plays, work with the Berliner Ensemble and writing have had a considerable influence on the theatre. Jennifer Wise is Associate Professor in the Department of Theatre at the University of Victoria, Canada. Her publications include *Dionysus Writes: The Invention of Theatre in Ancient Greece* and she is co-editor of a two-volume anthology of 43 plays from the Greeks to the present, *The Broadview Anthology of Drama: Plays from the Western Theatre (2003)* and *The Broadview Anthology of Drama: Concise Edition (2004)*.