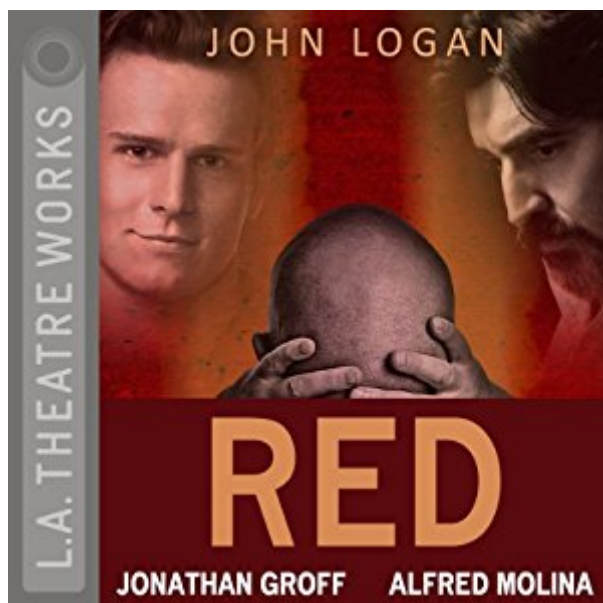


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Red



Synopsis

The artist Mark Rothko has just hired Ken, an aspiring artist, to be his assistant and errand boy. Ken discovers that Rothko's temper can run hot, but as he gets to know his boss better, he finds that Rothko has opened him up to more than just painting. A 2010 Tony Award winner for Best Play. An L.A. Theatre Works full-cast performance featuring: >ul>Alfred Molina as Mark Rothko Jonathan Groff as Ken Directed by Bart DeLorenzo. Recorded by L.A. Theatre Works before a live audience.

Book Information

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Customer Reviews

Anyone who has the privilege of seeing a performance of John Logan's extraordinarily powerful and immensely intelligent play RED will want to buy this script version of the play: there is so much information about art, art history, art and the emotional experience of becoming immersed in paintings, learning about the dialogue between the artist and the viewer on every page that it is well to read the play repeatedly and slowly to absorb it all. John Logan's name may not carry the noise of the paparazzi - yet - but it soon will. Briefly, John David Logan was born in San Diego, CA in 1961, grew up in California and New Jersey and was graduated from Northwestern University in 1982. His plays, informed by the fact that he is openly gay, include 'Never the Sinner' (a recreation of the infamous Leopold and Loeb case), 'Hauptmann' (about the Lindbergh baby kidnapping), 'Riverview' and 'Red'. His screenplays include 'Any Given Sunday', 'RKO 281', 'Gladiator', 'The Aviator', 'Star Trek: Nemesis', 'The Time Machine', 'The Last Samurai', the 'Tim Burton-directed musical, Sweeney Todd: The Demon Barber of Fleet Street', the film adaptation of Shakespeare's Coriolanus, and film adaptation for 'The Invention of Hugo Cabret'. Extensive important credits, but

none of his achievements equals the power of 'Red'. Something happens in this play: the audience is present in the dark studio of painter Mark Rothko who has just hired an assistant, Ken, to help him complete the commissioned canvases that are to be part of the installation of the Seagram's' Four Seasons Restaurant in New York. The play has only two characters and the power of the play is dependent on conversations about the history of art, the manner in which art is viewed by the public whose most intellectual adjective when asked their opinion is 'fine'. It is the gradual building of repartee between Rothko and Ken that explores the mind of the genius Rothko, his place in the world of art, his dealing with his fears about death and the color black, and his dominance over Ken. As the play progresses Ken gradually rises in his ability to express himself and between Rothko and Ken we discover the manner in which painting can represent our fears and our idiosyncrasies when we actually become active in the process of experiencing art. Page after page in this book contain profound thoughts about the creative process. If the play is ever in the vicinity of the reader, attendance is a must. The play is currently in performance in Los Angeles with Alfred Molina and Jonathan Groff: it is a breathtaking experience. Grady Harp, August 12

John Logan's play RED does not need my approval. It won just about every award for original drama on both sides of the Atlantic. In the leading role of Mark Rothko, Alfred Molina won both a Toni and its British equivalent. The play is essentially a conversation between real abstract expressionist Rothko and his fictional assistant Ken. Rothko has been commissioned to do a massive work to be on permanent display at a new ambitious high-end restaurant in New York. All Rothko cares about is art, and this is both his greatest strength and his essential character flaw. He talks incessantly, and that is the play's greatest strength and its essential flaw. The talk is fascinating, and the drama is well served by his rants and his sudden epiphanies. One piece of advice: RED is in five scenes and written to be performed without an intermission. I found reading it that way, straight through from opening to final curtain, gave it momentum.

Red is modern prose. Logan's words are magnificent, an homage to the subject he bases his play on. This play has only two characters but what characters they are. Mark Rothko and his intern Ken... In this setting Logan takes you through the entire human condition. By making Rothko bigger than life itself; the character is as bright as the sun blinding everything and everyone in the room... But by the end of the play it is Ken and his youth that eclipses Rothko's sun and makes him realize his time in the art world is over. The emotional conflict by Ken wanting to be seen and Rothko's refusal to acknowledge him, and then at the end to be treated as equals is breathtaking in scope. I

highly recommend this play to the seasoned actor, who in Rothko has a life to absolutely tear into and relish. Logan's words are a thing of beauty that any actor worth his salt would love to repeat and make live.

No one can contend that John Logan isn't one of the most prolific writers of our age - RED, Hugo, Sweeney Todd, RKO 281, Skyfall, The Aviator, Coriolanus, Music From A Locked Room, Hauptmann, Never the Sinner...Prolific and influential. With RED he explores the microcosm of one man - Mark Rothko. The finest production I ever saw of this show was a little show in a cramped but intimate space directed by Wil Oladiran. Like the work of Tracey Letts, Logan makes the set, the props, the lighting, as much a character as the two men on stage. I realized that then. RED may be one of the finest works of the century, certainly so far. I think time will prove Rothko right. And maybe, hopefully, with Logan's help, the black will NOT swallow the red.

Just directed this play - an amazing work. In the 2 year period in which Rothko painted the Seagram murals - What is Red - Red is passion, Sunrise, Atomic Bomb, Arterial Blood. The 2 handed play is a dynamic adagio dance between two personalities. The young fictional helper Ken moves from a rather worshipful young painter to the level of challenging the taciturn Rothko. It is funny and as Rothko says ' I am here to stop your heart." He does.

Logan has created two very dynamic and strong characters in Red. The duality between the two of them keeps the plot alive and the story moving through the ending. I felt as though the final moment between the two was a little anti-climactic, but overall this is a fantastic and smart story.

This play by John Logan was at times funny (if a little corny), at times poignant, always interesting and easy to read. It offers the reader and, hopefully the theater audience, a challenging lesson in living with integrity. While it makes no pretense at being any kind of epic tale, it is very well written, tracking the developing relationship of the two characters in a fairly realistic, meaningful and often powerful way over a relatively short period of time. It is also quite educational with respect to modern art and artists though at its heart it is clearly more about being true to one's convictions.

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