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"A manual full of enabling, easing exercises - it will enable you to analyse any scene. The cry of the actor at sea 'I don't know what I'm doing' should, with this book, become a thing of the past' Sam West "I'd recommend this book to anyone wanting an introduction to Stanislavski or Michael Chekhov or acting in general." Matt Peover, LAMDA trainer and theatre director. "Contains all the important things that need to be said about learning to act...in an extremely logical and sensible manner." Simon Dunmore, Editor Actor's Yearbook An inspiring and technically thorough practical book for actors that sets down a systematic and coherent process for organic (from the 'inside-out'/experienced emotion) acting. The author offers a step-by-step, Stanislavski-based approach to text, role and performance to be used in everyday work and gathers together in one volume, the essential tools that serve to recreate human experience. A nuts-and-bolts practical guide with exercises for the actor to work through sequentially. Contains a Foreword by Sam West. John Gillett builds on his experience of teaching at drama school level as well as 30 years of acting. For those acting students and professional actors who have become mystified and frustrated with trying to understand Stanislavski's approach, this book is an accessible guide to inspire a truly real and audience-captivating performance.

"Featuring essays from seventeen international scholars, this exciting new collection is the first sustained study of Shakespeare on the university and college stage. Treating the subject both historically and globally, the essays describe theatrical conditions which fit neither the professional nor the amateur models and show how student performances provide valuable vehicles for artistic construction and intellectual analysis. The book redresses the neglect of this distinctive form of Shakespeare performance, opening up new ways of thinking about the nature and value of university production and its ability to draw unique audiences. Looking at productions across the world - from Asia to Europe and North America - it will interest scholars as well as upper-level students in areas such as Shakespeare studies, performance studies and theatre history"--

After the successful *Improvisation Book*, John Abbott now explains how theater directors at every level can use improvisation during rehearsals.

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