

Acces PDF
Invisible Actor
Yoshi Oida
Invisible

*Actor Yoshi
Oida*

**Yoshi Oida vierte
sus enseñanzas
teatrales -en las que
conjuga la
tradicción oriental
junto a su
experiencia**

Acces PDF

Invisible Actor

Yoshi Oida

**occidental de más
de treinta años
como actor y
director en Europa-
en El actor
invisible. Se trata
de un libro de
referencia teatral,
traducido a más de
cinco idiomas, en el
que Oida, ayudado
en la redacción por**

Acces PDF

Invisible Actor

Yoshi Oida

Lorna Marshall,
enseña al lector a
alcanzar un estado
actoral en el que el
público no note la
presencia del actor
como tal, sino solo
como mediador de
la experiencia que
le hace vivir. Para
ello ofrece
ejercicios teatrales

Acces PDF
Invisible Actor
Yoshi Oida

**que llevan a
alcanzar ese estado
de “invisibilidad”
necesario.**

**How has the work
and legacy of
Augusto Boal's
Theatre of the
Oppressed been
interpreted and
practised around
the world? What**

Acces PDF

Invisible Actor

Yoshi Oida

**does it look like in
different working
contexts? This
book provides an
accessible
introduction to the
political and
artistic principles
Boal's techniques
are founded on,
tracking exemplary
practice from**

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Yoshi Oida

around the globe.

**Using detailed
contemporary case**

**histories, theatre
artist, scholar and**

activist Ali

Campbell

demonstrates how

the underlying

principles of Boal's

practice are today

enacted in the work

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Yoshi Oida

**of - among others -
an urban network
(Theatre of the
Oppressed NYC); a
rural and
developmental
theatre
organisation (Jana
Sanskriti, West
Bengal); Boal's
original company
CTO Rio (Brazil);**

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Yoshi Oida

**and a theatre-based
group led by
learning-disabled
adults in the UK
(The Lawnmowers
Independent
Theatre Company).
The book concludes
with a series of
conversations
between Campbell
and international**

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Yoshi Oida

**exponents of the
work, envisioning
futures for the
Theatre of the
Oppressed in the
shifting political,
educational and
artistic contexts of
the twenty-first
century.**

**"The most
informal - and in**

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Yoshi Oida

**some ways the most
delightful - of all
Stanislavski books"**

- Sir Michael

**Redgrave No one
has had a greater
influence on acting
as we know it than**

Stanislavski. His

"method" - or

interpretations of it

- has become the

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Invisible Actor
Yoshi Oida

**central force
determining almost
every performance
we see on stage or
screen.**

**Stanislavski's
Legacy is a
companion volume
to his three great
teaching books, An
Actor Prepares,
Building a**

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Yoshi Oida

**Character and
Creating a Role. It
is a carefully
arranged selection
of the articles,
speeches, notes and
memoirs written
between 1898, when
the Moscow Art
Theatre opened,
and his death in
1938. Among the**

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Yoshi Oida

**items are a series
of brilliant letters
on the
interpretation of
Othello, the long
and affectionate
article "Memories
of Chekhov" and a
final section in
which Stanislavski
envisages the
theatre and the**

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**actors of the
future. "The legacy
which Stanislavski
and his
collaborators have
left us is, in all
truth, magnificent;
and its benefits are
available not only
to the actor and
actress but to
everyone who**

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aspires to become a rounded human being" - Observer
A diverse selection of original texts on theatre by its most creative practitioners - actors, writers, directors and designers.
Contributors

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**include Jarry,
Ionescu, Shaw,
Brecht, Strindberg,
Stanislawski,
Lorca, Brook,
Soyinka, Boal,
Barba.**

**The Open Door
Theoretical
Writings on the
Animated Film
A Dictionary of**

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Theatre

Anthropology

Twentieth-Century

Chinese-Western

Intercultural

Theatre

An Actor's Take on

Movie Making

The Body Speaks

First Published in

2005. Routledge is an

imprint of Taylor &

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*Francis, an informa
company.*

*Furnishes a
comprehensive guide
to improvisational
techniques as used in
stand-up comedy*

*Discusses four types
of theatrical
landscapes; the deadly
theatre, the holy
theatre, the rough
theatre, and the*

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immediate theatre.

"The actor will do, in public, what is considered impossible." When the renowned Polish director Jerzy Grotowski began his 1967 American workshop with these words, his students were stunned. But within four weeks

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Yoshi Oida

they themselves had experienced the "impossible." In An Acrobat of the Heart, teacher-director-playwright Stephen Wangh reveals how Jerzy Grotowski's physical exercises can open a pathway to the actor's inner creativity. Drawing on Grotowski's insights

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Yoshi Oida

*and on the work of
Stanislavski, Uta
Hagen, and others,
Wangh bridges the
gap between rigorous
physical training and
practical scene and
character technique.
Wangh's students give
candid descriptions of
their struggles and
breakthroughs,
demonstrating how to*

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transform these remarkable lessons into a personal journey of artistic growth. Courageous and compelling, An Acrobat of the Heart is an invaluable resource for actors, directors, and teachers alike.

A Survival Guide

The Rhythm of Space

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*and the Sound of
Time*

*Michael Chekhov's
Acting Technique in
the 21st Century*

*The Future Is Open
Conversations with
Leading Practitioners*

*A Comprehensive
Workbook of 110
Acting Exercises*

Voice and the Actor
is the first classic

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work by Cicely
Berry, Voice
Director of the Royal
Shakespeare
Company and world-
famous voice
teacher.

Encapsulating her
renowned method of
teaching voice
production, the
exercises in this
straightforward, no-

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nonsense guide will develop relaxation, breathing and muscular control - without which no actor or speaker can achieve their full potential. Illustrated with passages used in Cicely Berry's own teaching, Voice and the Actor is the essential first step

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towards speaking a text with truth and meaning. Inspiring and practical, her words will be a revelation for beginner and professional alike. 'Once you start working with someone like Litz you don't ever want to stop if you can

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help it' - Vanessa
Redgrave Litz Pisk
was widely regarded
as the most
influential teacher of
modern theatre
movement of the
20th Century. She
innovated and
advocated a physical
training that sought
to combine
awareness, emotion

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and imagination specifically for the actor's craft. Her seminal book, *The Actor and His Body*, is the direct result of her unique dual career as a professional movement director and as an actor movement teacher working in leading

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British

conservatoires.

Pisk's quest was to find expression for the inner impulse that motivated actors to move. Her teachings, as outlined in this book, offer insight on the specific craft of the actor, and the relationship between

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movement,
imagination and the
'need' to move. The
Actor and His Body
is also a practical
manual for keeping
the actor's body
physically and
expressively
responsive. In
addition, there are a
range of movement
exercises,

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illuminated by her exquisite line drawings, and a complete weekly programme which concentrates on movement practice within different timescales. This fourth edition features the original foreword by Michael Elliot as well as a

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new introduction by
Ayse Tashkiran,
contemporary
movement director
and Senior Lecturer
at the Royal Central
School of Speech and
Drama, which
contextualises Pisk's
work.

A masterful
introduction to the
actor's craft presents

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a series of rigorous but flexible exercises, based on the Meisner Technique of acting, designed to help actors deal with a wide variety of performance challenges. Original. 15,000 first printing. An innovative and unique play collection that

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examines the relationship between writer, audience and performer and their combined incorporation into the theatrical event. Written (and occasionally performed) by Rob Drummond in collaboration with director David

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Overend, this play collection is a record of a long-term artistic partnership. From the award-winning magic of *Bullet Catch* (the Arches, 2012), to the audience votes *The Majority* (Royal National Theatre, 2017), these play texts open up a space

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for improvisation and participation, and a range of responses and reactions from the audience. The collection includes four previously unpublished scripts along with up-to-date versions of their most successful productions. With

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introductory essays
and in-text
commentary by both
the writer and
director, this is a
valuable resource for
practitioners,
students, and
scholars of
contemporary
British and Scottish
theatre.

An Actor's Tricks

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The Actor's Art and
Craft

Twentieth Century

Theatre: A

Sourcebook

Stanislavski's Legacy

An Introduction to

the Work and

Principles of

Augusto Boal

The Universal

Exception

(Limelight). Sande

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Shurin's

enlightened acting technique is a determined effort to steer away from intellectual, theory-based instruction to a more creative and viscerally human approach. It moves beyond teaching how to represent a

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**character or
various emotions
toward living a
role with in-the-
moment
identification and
urgency. Asserts
Rapp of Rent
fame, "Since I
started working
with Sande, I think
it's safe to say my
work on character**

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and my ability to transform into character have exploded and expanded beyond anything I previously would have imagined."
First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa

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company.

The Invisible Actor presents the captivating and unique methods of the distinguished Japanese actor and director, Yoshi Oida. While a member of Peter Brook's theatre company in Paris, Yoshi Oida

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Yoshi Oida

**developed a
masterful
approach to acting
that combined the
oriental tradition
of supreme and
studied control
with the Western
performer's need
to characterise
and expose
depths of emotion.
Written with Lorna**

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Invisible Actor

Yoshi Oida

Marshall, Yoshi

Oida explains that once the audience becomes openly aware of the actor's method and becomes too conscious of the actor's artistry, the wonder of performance dies. The audience must never see

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Yoshi Oida

**the actor but only
his or her
performance.**

**Throughout Lorna
Marshall provides
contextual
commentary on
Yoshi Oida's work
and methods. In a
new foreword to
accompany the
Bloomsbury
Revelations**

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edition, Yoshi Oida revisits the questions that have informed his career as an actor and explores how his skilful approach to acting has shaped the wider contours of his life.

'Stimulating and intelligent' Yoshi

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**Oida Seventy
percent of
everyday
conversation is
conveyed through
body language,
twenty percent is
the voice and only
ten percent is the
meaning of the
words. In *The
Body Speaks*,
expert RADA**

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Yoshi Oida

**trainer Lorna
Marshall, shows
how to recognise
and lose unwanted
physical
inhibitions that our
background,
education or
family have taught
us and presents a
fundamental re-
thinking of our
relationship to the**

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Yoshi Oida

**body and its role
in performance.**

**Good performers -
be they trapeze
artists,**

**Shakespearean
actors, Butoh
dancers or film**

**stars - are able to
fully reach their
audience and**

**engage with them
because they have**

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learnt to use their bodies to its best effect. Through a series of practical exercises, Lorna Marshall encourages us to unleash our potential, discover new possibility for the body and express ourselves more clearly. This

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**new edition has
been fully revised
to include the
latest thinking on
the subject and
more exercises
particularly for
performers in TV
and film.**

**Breath in Action
Acting in Film
A Collection of
Comments on a**

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**Variety of Aspects
of an Actor's Art
and Life**

**Good Karma, Bad
Karma, and**

Beyond Karma

A Step Beyond

A Physical

Approach to

Acting Inspired by

the Work of Jerzy

Grotowski

Renowned

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meditation master
Chögyam Trungpa
challenges popular
misconceptions of
the Buddhist
doctrines of karma
and rebirth, in the
process showing
how to step
beyond karma on
the path to
awakening. Karma

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has become a popular term in the West, often connected with somewhat naive or deterministic ideas of rebirth and reincarnation or equated with views of morality and guilt. Chögyam Trungpa unpacks

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this intriguing but misunderstood topic. He viewed an understanding of karma as good news, showing us that liberation is possible and that the future is never predetermined. His unique approach to presenting the

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Buddhist teachings lends itself to an insightful and profound view of karma, its cause and effects, and how to cut the root of karma itself.

The definitive guide to the life and work of Antonin Artaud

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Antonin Artaud's theatre of cruelty is one of the most vital forces in world theatre, yet the concept is one of the most frequently misunderstood. In this incisive study, Albert Bermel looks closely at Artaud's work as a

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playwright,
director, actor,
designer, producer
and critic, and
provides a fresh
insight into his
ideas, innovations
and, above all, his
writings. Tracing
the theatre of
cruelty's origins in
earlier dramatic

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conventions, tribal rituals of cleansing, transfiguration and exaltation, and in related arts such as film and dance, Bermel examines each of Artaud's six plays for form and meaning, as well as surveying

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the application of
Artaud's theories
and techniques to
the international
theatre of recent
years.

*A BOOK TO
LOOK FORWARD
TO IN 2021 IN
THE TIMES,
FINANCIAL
TIMES, DAILY

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Yoshi Oida

MAIL, SUNDAY
TIMES AND
GUARDIAN* The
epitaph John
Keats composed
for his own
gravestone - 'Here
lies one whose
name was writ in
water' - seemingly
damned him to
oblivion. When he

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died at the age of
twenty-five, having
taken a battering
from the
conservative
press, few critics
imagined he would
be considered one
of the great
English poets two
hundred years
later, though he

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himself had an inkling. In this brief life, Lucasta Miller takes Keats's best-known poems - the ones you are most likely to have read - and excavates their backstories. In doing so, she resurrects the real Keats: a lower-

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middle-class
outsider from a
tragic and
dysfunctional
family, whose
extraordinary
energy and love of
language allowed
him to pummel his
way into the heart
of English
literature; a

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freethinker and a liberal at a time of repression; a human being who delighted in the sensation of the moment; but a complex individual, not the ethereal figure of his posthumous myth. Combining close-

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up readings of his
writings with the
story of his brief
but teeming
existence, Lucasta
Miller shows us
how Keats made
his poetry, and
explains why it
retains its
vertiginous
originality and

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continues to speak
to us across the
generations.

A guide to stage
movement
provides exercises
that help actors rid
themselves of
unwanted physical
habits and
discover new ways
to communicate

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effectively through
the body.

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New Dramaturgy

Keats

Thoughts on

Acting and Theatre

An Acrobat of the

Heart

Artaud's Theatre

Of Cruelty

(Applause)

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Books). A
master actor
who's appeared
in an enormous
number of
films, starring
with everyone
from Nicholson
to Kermit the
Frog, Michael
Caine is
uniquely
qualified to

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*provide his
view of making
movies. This
revised and
expanded
edition
features great
photos, with
chapters on:
Preparation, In
Front of the
Camera Before
You Shoot, The*

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*Take,
Characters,
Directors, On
Being a Star,
and much more.
"Remarkable
material ... A
treasure ...
I'm not going
to be looking
at performances
quite the same
way ...*

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FASCINATING!"

Gene Siskel

The Rhythm of

Space and the

Sound of Time

examines the

place of

Chekhov's

Technique in

contemporary

acting pedagogy

and practice.

Cynthia

Acces PDF
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Ashperger

*answers the
questions: What
are the reasons
behind the
technique's
current
resurgence? How
has this
cohesive and
holistic
training been
brought into*

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*today's
mainstream
acting
training? What
separates this
technique from
the other
currently
popular
methods?
Ashperger
offers an
analysis of the*

Acces PDF
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complex

*philosophical
influences that
shaped
Chekhov's ideas
about this
psycho-physical
approach to
acting.*

*Chekhov's five
guiding
principles are
introduced to*

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*demonstrate how
eastern ideas
and practices
have been
integrated into
this western
technique and
how they have
continued to
develop on both
theoretical and
practical
levels in*

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*contemporary
pedagogy,
thereby
rendering it
intercultural.
The volume also
focuses on the
work of several
contemporary
teachers of the
technique
associated with
Michael Chekhov*

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*International
Association
(MICHA) .*

*Current teacher
training is
described as
well as the
different modes
of
hybridization
of Chekhov's
technique with
other current*

Acces PDF
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methods.

*Contemporary
practical
experiments and
some fifty
exercises at
both beginner
and intermediat
e/advanced
levels are
presented
through
analysis,*

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*examples,
student
journals and
case studies,
delineating the
sequences in
which units are
taught and
specifying the
exercises that
differ from
those in
Chekhov's*

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*original
writing. This
book is for
practitioners
as well as
students of the
theatre.*

*A founding
member of Peter
Brook's
international
theatre
company, Yoshi*

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Oida infuses his acting and directing with the artistry of the Oriental traditions and a mastery of Western forms. In this disarmingly accessible study of the art of acting

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*he shares his
unique
experience and
range of
expertise. An
Actor's Tricks
offers a
meticulous
scrutiny of the
actor's
preparation for
performance and
comes with a*

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*foreword by
Peter Brook.
Drawing on an
unrivalled
wealth and
range of
expertise in
the fields of
acting,
directing and
training, Yoshi
Oida and Lorna
Marshall*

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*provide an
authoritative
and fascinating
study of the
art of the
actor. In
scrutinising
the process of
performance
from the twin
perspectives of
the actor and
director, An*

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Actor's Tricks
is filled with
hints, insights
and stories
from
productions
with Peter
Brook and from
around the
world.

*Beginning with
the daily
preparation to*

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*train the body,
it moves to the
process of
rehearsal for a
performance
right up to the
moment when the
actor steps
onstage. An
appendix of
practical
exercises is
included for*

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the actor to follow. The books combines principles and techniques from both Western and Eastern disciplines of acting to provide a masterful study essential for every actor and

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director.

Intercultural theater is a prominent phenomena of twentieth-century international theater. This books views intercultural theatre as a process of displacement

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*and re-
placement of
various
cultural and
theatrical
forces, a
process which
the author
describes as
'the poetics of
displacement'.
The Invisible
Actor*

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*International
Perspectives on
Theory and
Practice
The Empty Space
El actor
invisible
The Manual of
Improvisation
An Actor Adrift
The Invisible
Actor*
Bloomsbury
Publishing

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Acting Games for
the Individual
Actor is a
Meriwether
Publishing
publication.
How do you
decide what
stories an
audience should
hear? How do you
make your
theatre stand
out in a crowded

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and intensely
competitive
marketplace? How
do you make your
building a home
for artistic
risk and
innovation,
while ensuring
the books are
balanced? It is
the artistic
director's job
to answer all

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these questions,
and many more.
Yet, despite the
central role
that these
people play in
the modern
theatre
industry, very
little has been
written about
what they do or
how they do it.
In The Art of

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the Artistic
Director,
Christopher
Haydon (former
artistic
director of the
Gate Theatre,
'London's most
relentlessly
ambitious
theatre' - Time
Out) compiles a
fascinating set
of interviews

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that get to the heart of what it is to occupy this unique role. He speaks to twenty of the most prominent and successful artistic directors in the US and UK, including: Oskar Eustis (Public Theater, New

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York), Diane
Paulus (American
Repertory
Theater,
Boston), Rufus
Norris (National
Theatre, London)
and Vicky
Featherstone
(Royal Court
Theatre,
London),
uncovering the
essential skills

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and abilities
that go into
making an
accomplished
artistic
director. The
only book of its
kind available,
The Art of the
Artistic
Director
includes a
foreword by
Michael

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Grandage, former
artistic
director of the
Sheffield
Crucible and the
Donmar Warehouse
in London.
Actor training
is arguably one
of the most
unique
phenomenons of
20th-century
theatre making.

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This text
analyses the
theories,
training
exercises and
productions of
14 key
directors.
Performance and
Expression
The Secret Art
of the Performer
A Brief Life in
Nine Poems and

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One Epitaph
The Theatre of
the Oppressed in
Practice Today
The Art of the
Artistic
Director
Rob Drummond
Plays with
Participation
Recent shifts in the
theatrical landscape
have had
corresponding

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implications for
dramaturgy. The way
we think about
theatre and
performance today
has changed our
approaches to theatre
making and
composition.

Emerging new
aesthetics and new
areas of
dramaturgical work
such as live art,

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devised and physical theatre, experimental performance, and dance demand new approaches and sensibilities. New Dramaturgy: International Perspectives on Theory and Practice is the first book to explore new dramaturgy in depth, and considers how

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our thinking about
dramaturgy and the
role of the dramaturg
has been
transformed. Edited
by Katalin Trencsényi
and Bernadette
Cochrane, *New
Dramaturgy:
International
Perspectives on
Theory and Practice*
provides an
unrivalled resource

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for practitioners,
scholars, and
students.

An Actor Adrift is the remarkable account of Japanese actor director Yoshi Oida, who in 1968 left Japan and joined Peter Brook's international theatre company in Paris. Since then he has become a leading

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member and trainer
in the company. In
this book, part
personal story and
part a workbook for
actors and directors
wishing to
understand and
employ Peter Brook's
techniques, Oida
describes the
formation and early
training of Brook's
company and

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provides an account of the first decade of work. It provides a fascinating account of the company's first public performance - The Conference of the Birds in Iran, of the extraordinary explorative journey that followed through Africa, of work in America and of the return to work in

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France. While he relates productions of *The Ik*, *The Conference of the Birds*, *The Mahabharata*, *Orghast* and *Timon of Athens*, he interweaves his vivid personal experience as an actor in whom Eastern and Western culture and practices come together.

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Breath in Action looks at the significance of breath to human life - not just the simple fact that if we stop breathing, we die, but also the more subtle ways in which our breath interacts with our voice and our being. Combining theory with practice, many of the chapters also offer clearly laid

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out breathing
exercises and
techniques.

Slavoj Žižek is one of
the world's foremost
cultural

commentators: a
prolific writer and
thinker, whose

adventurous,
unorthodox and wide-
ranging writings have
won him a unique
place as one of the

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most high profile
thinkers of our time.
The Universal
Exception brings
together some of
Žižek's most vivid
writings on politics.
Bringing together
high theory, popular
culture and
passionate
engagement with
politics, Žižek here
brings us startlingly

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new perspectives on such topics as multiculturalism, capitalism and Bill Gates, the revolutionary potential of Stalinism, the terrorist attacks of 9/11 and the war in Iraq. Including a glossary of key terms, the Bloomsbury Revelations edition also includes a new

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preface by the author.

Animasophy

Acting Games for

Individual Performers

The Poetics of

Difference and

Displacement

Bullet Catch; Wallace;

The Majority; Top

Table; Eulogy; Rolls in

Their Pockets

Transformational

Acting

A Book About the

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Theatre: Deadly, Holy,
Rough, Immediate

Yoshi Oida is a Japanese actor and director who has worked mainly in the West as a member of Peter Brook's theatre company in Paris. He blends the oriental tradition of supreme and studied control with the Western performer's need to

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characterise and expose depths of emotion. In this study of the actor's art written with Lorna Marshall, Yoshi Oida provides every performer with all the simple tools which help place the technique of acting behind a cloak of invisibility. Yoshi Oida believes that once

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the audience becomes openly aware of the actor's method and becomes too conscious of the actor's artistry, the wonder of performance dies. The audience must never see the actor but only his or her performance.

Yoshi Oida's first book, An Actor Adrift,

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was an account of an artist's adjustment from his own tradition into the experimental internationalism of Peter Brook's company in Paris. For many years Oida has been involved in the training of Brook's company, and in this second volume he describes movement

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and voice exercises designed to enhance the actor's use of his or her body. The book includes advice for anybody who has difficulty with movement.

Addressing the questions central to any playwright's career and identity, Jon Klein offers you a glimpse into a career

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writing for the theatre. As well as an account of the day-to-day life of a writer, he also discusses what an aspiring playwright should expect as they navigate the industry and how to make yourself stand out from the crowd. Furthermore, the book looks at

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situations that the emerging playwright is likely to encounter, including: handling rehearsals, workshops, castings, re-writing, venues, reviews, successes and failure. The book concludes with seventeen interviews with other USA-based playwrights, representing a wide

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range of experience, from writers just starting to make a name for themselves to seasoned, award-winning veterans such as Sheila Callaghan, Steven Dietz, Keith Glover, Lauren Gunderson, John Pielmeier and Jen Silverman. Author Jon Klein has a wealth of experience with

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over 30 of his plays produced in the USA and over 100 productions, including include T Bone N Weasel, Dimly Perceived Threats to the System, Betty the Yeti, and his most recent play, Resolving Hedda. Klein draws upon the lessons he has

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learned from his associations with numerous established theatre folk, many from the start of their careers. These include figures such as Bob Falls, Gregory Hines, Jon Jory, Kenny Leon, Dan Sullivan, and August Wilson.

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*Jon Jory, Kenny Leon,
Dan Sullivan, and
August Wilson.*

*The former director
of the Royal
Shakespeare
Company and current
head of the
International Centre
for Theatre Creation
in Paris presents
three wide-ranging
essays on his
work--how he selects*

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*a play, how he
directs, and what he
seeks to achieve.*

Reprint.

*The Actor and His
Body*

American

*Cinema/American
Culture*

*Stephen Poliakoff on
Stage and Screen*

*Voice And The Actor
Twentieth Century*

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Actor Training

Over four decades, Stephen Poliakoff has proved himself to be a distinctive dramatist in the mediums of theatre, film and television. Moving from playwright to television and film director, he has been hailed as 'TV's foremost writer' (Independent) and as

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'one of our most poetic and best TV dramatists' (Daily Telegraph). In the USA, his TV 'films' have received industry acclaim, The Lost Prince winning three Emmy Awards and Gideon's Daughter two Golden Globes. This book is the first to offer a comprehensive

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overview of Poliakoff's work for stage and screen and a framework for its critical evaluation. It will prove invaluable to students of theatre, film, and television studies. Robin Nelson locates Poliakoff's distinctive vision and fierce independence as a writer and director in both

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personal and public histories and against industry contexts. He charts Poliakov's 'meteoric rise' as a playwright, and his 'second starburst' in television drama since *Shooting the Past* (1999) which re-affirmed his reputation as a dramatist of distinction. While the chronology of

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Poliakoff's impressive output is clearly laid out, works are discussed in thematic clusters ranging across mediums to afford a fresh perspective. The book covers 'issue dramas', 'quirky strong women' and 'histories/memories' as well as Poliakoff's early developing

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dramaturgy, and it examines in detail the later feature films and television dramas which have secured his reputation as our most distinctive television dramatist.

American
Cinema/American
Culture looks at the
interplay between
American cinema and
mass culture from the

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1890s to 2011. It begins with an examination of the basic narrative and stylistic features of classical Hollywood cinema. It then studies the genres of silent melodrama, the musical, American comedy, the war/combat film, film noir, the western, and the horror and

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science fiction film,
investigating the way
in which movies
shape and are
shaped by the larger
cultural concerns of
the nation as a whole.
The book concludes
with a discussion of
post World War II
Hollywood, giving
separate chapter
coverage to the
effects of the Cold

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War, 3D, television, the counterculture of the 1960s, directors from the film school generation, and the cultural concerns of Hollywood from the 1970s through 2011. Ideal for Introduction to American Cinema courses, American Film History courses, and Introductory Film Appreciation courses,

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this text provides a cultural overview of the phenomenon of the American movie-going experience. An updated study guide is also available for American Cinema/American Culture. Written by Ed Sikov, this guide introduces each topic with an explanatory overview written in

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more informal
language, suggests
screenings and
readings, and offers
self-tests.

Truth in Comedy
William Esper
Teaches the Meisner
Technique
Performance and
physical expression
The Art of Breath in
Vocal and Holistic
Practice

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Life as a Playwright