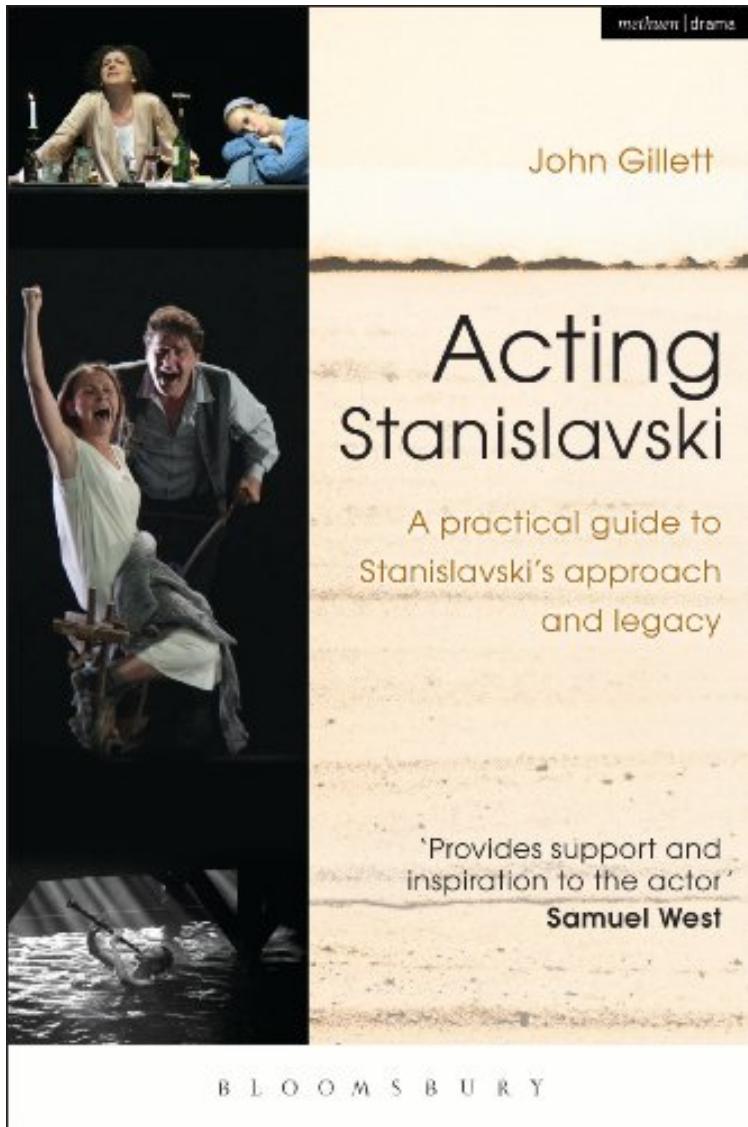


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## Acting Stanislavski: A practical guide to Stanislavskisquo;s approach and legacy

John Gillett

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2 of 2 people found the following review helpful. Four StarsBy B. LordAn excellent, information-packed book. Gives a great overview of the system with an emphasis on practical exercises.

Stanislavski was the first to outline a systematic approach for using our experience, imagination and observation to create truthful acting. 150 years after his birth, his approach is more widely embraced and taught throughout the world – but is still often rejected, misunderstood and misapplied. In *Acting Stanislavski*, John Gillett offers a clear, accessible and comprehensive account of the Stanislavski approach, from the actor's training to final performance, exploring: ease and focus; the nature of action, interaction and objectives; the imaginary reality, senses and feeling; active analysis of text; physical and vocal expression of character; the actor in the context of training and the industry. Drawing on Stanislavski's major books, in both English translations, and on records of his directing process and final studio classes, *Acting Stanislavski* demystifies terms and concepts. It is for actors from an actor's point of view, and offers many practical exercises and examples as an integrated part of each subject. *Acting Stanislavski* also creates an up-to-date overview of the Stanislavski approach, connecting his legacy with the work of his successors, from Michael Chekhov to Meisner, Adler and Strasberg. A new, extended and fully updated edition of *Acting on Impulse: Reclaiming the Stanislavski Approach* (Methuen Drama, 2007), *Acting Stanislavski* now includes new exercises and biographies, a further chapter on The Character, and an expanded glossary along with many other additions to the previous chapters. It is an essential practical and educational resource for any acting student, professional or teacher.

“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, Actor and Director  
“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, *Actors Yearbook*  
“It sets the record straight in terms of what Stanislavski was actually about. Its invaluable.” Marina Calderone, co-author 'ACTIONS, The Actor's Thesaurus'  
“This is an excellent book – one of the best of its kind that I have read. John Gillett's book is way out in front in that it offers both scholarship and really sound practical strategies.” Annie Tyson, acting tutor at RADA and Drama Centre  
“If an actor was to have just one book on the process of acting on their shelf it should be this one.” Edda Sharpe, co-author of 'How To Do Accents'  
“[Acting Stanislavski] feels significantly more substantial, more comprehensive, and clearer than other recent studies of Stanislavski . . . While this book is a fantastically expansive introduction for the uninitiated, it will also provide real nourishment and clarity for the many actors who have studied bits of Stanislavski here and there and are looking for something more comprehensive. Or one could simply dip into the book for some fresh studio exercises to use in the classroom . . . This balance between the practical and scholarly, as well as the book's sensible, logical structure, would make it a great course book for the more technically-minded and historically-curious of acting students, while its glossary and index make it one the best reference books about acting on the market . . . A deep, authentic, and mature love of the theatre shines throughout the writing. This is the clearest, most comprehensive, and most ambitious book on Stanislavski in existence, from a writer who clearly has a lifetime's experience of dedicated exploration as an actor, teacher, and director.” Journal of Dramatic Theory and Criticism  
About the Author  
John Gillett trained as an actor in the Stanislavski and Michael Chekhov techniques between 1969-71 and has worked widely as an actor in repertory, touring, small-scale and London theatre, radio, film and television. He has directed and taught acting in drama schools, was Head of the Post Graduate Acting Course at East 15 Acting School, and helped to run two theatre companies and acting training for professional actors. He is a member of Equity, and his website is [www.gillettweb.co.uk](http://www.gillettweb.co.uk).