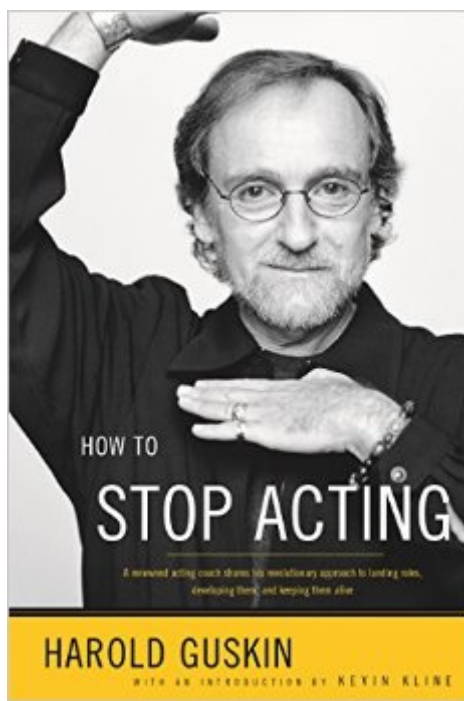


The book was found

How To Stop Acting



Synopsis

"The Great Guskin" (John Lahr, The New Yorker) shares the approach he uses to help actors land roles, develop them, and keep them alive Harold Guskin is an "acting doctor" whose clients include Kevin Kline, Glenn Close, James Gandolfini, Bridget Fonda, and dozens more. In *How to Stop Acting*, Guskin reveals the insights and techniques that have worked wonders for beginners as well as stars. Instead of yet another "method," Guskin offers a strategy based on a radically simple and refreshing idea: that the actor's work is not to "create a character" but rather to be continually, personally responsive to the text, wherever his impulse takes him, from first read-through to final performance. From this credo derives an entirely new perspective on auditioning and the challenge of developing a role and keeping it fresh, even over hundreds of performances. Drawing on examples from his clients' work and his own, Guskin presents acting as a constantly evolving exploration rather than as a progression toward a fixed goal. He also offers sound and original advice on adapting to the particular demands of television and film, playing difficult emotional scenes, tackling the Shakespearean and other great roles, and more. His book will find an eager and appreciative audience among novices and established actors alike.

Book Information

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Customer Reviews

I've read Strasberg, Adler, Meisner, Suzuki, Morris, Mamet, Chekov and several other acting books by lesser-known authors. Without question, Guskin's book is the best, most immediately usable method I have ever encountered. Guskin gives so many useful exercises to undertake his innovative approach along with a great deal of advice for solving a myriad of problems and issues

actors face. When I began reading Guskin's book I was intrigued but skeptical. The approach seemed like it just might be extraordinary, but I had questions as to whether it would work within certain contexts I faced as an actor. For example, what do I do when I'm in the middle of an audition and I freeze and nothing is coming to me? What good is Guskin's approach then? Much to my delight, Guskin addresses this question in a thorough and satisfying way. In fact, Guskin answered all of my practical acting questions and gives simple, usable solutions which all fall within the context of his unique acting approach. Just like any acting approach, ultimate success comes with undertaking his advice and practicing, practicing, practicing his approach. Do this and you will reap great rewards. My one slight reservation, which doesn't diminish the power of the book, is that casting directors for film and television often want you to come into an audition situation with a 'final performance' for the audition. They do not want you to 'play' or 'discover' various versions of your performance during your audition. Casting directors for film and TV want you to give them the character as it is stated in the written character breakdown that they give you.

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