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Viewpoints is a technique of dance composition that acts as a medium for thinking about and acting upon movement, gesture and creative space. Originally developed in the 1970s by master theater artist and educator Mary Overlie, the Six Viewpoints has been studied and practiced for decades in theatre and dance. Overlie's practice and theory profoundly enables access to the source of inspiration ...

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An invaluable resource for theatre-makers, as well as for anyone with an interest in collaboration and the creative process, whether in art, business or daily life. Over the last twenty years, Viewpoints has ignited the imaginations of choreographers, actors, directors, designers, dramaturgs and writers. It is taught all over the world and used by countless theatre-makers in the rehearsal process to develop flexibility, articulation and strength in movement, and to enrich ensemble playing. In The Viewpoints Book, first published in the United States, acclaimed theatre directors Anne Bogart and Tina Landau introduce the history, terminology and philosophy of Viewpoints, and offer a step-by-step recipe for using it as both a training tool and a rehearsal technique. 'Viewpoints is timeless - a system

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belonging to the natural principles of movement, time and space. It is a philosophy translated into a technique for training performers, building ensemble, and creating movement for the stage.' Anne Bogart and Tina Landau

Like the 'Method' before it, 'Viewpoints' is the new gospel amongst American actors - and like the 'Method' - it is already spreading to Britain. This book offers actors a primer in a revitalising new technique.

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Spanning four politically and socially tumultuous decades, Stephen Maxwell's writings explore the origins and development of the modern Scottish Nationalist movement. As an instrumental member of the SNP and a life-long socialist, Maxwell's work provides an engaging contemporary insight into the debate over Scottish independence, setting out a clear ideological and practical arguments for a socially just Scotland. *The Case for Left Wing Nationalism* - Maxwell's seminal 1981 pamphlet - considers the historical and cultural roots of Scottish national identity and stresses the importance of a realistic understanding of the past as the basis of a more prosperous, independent future. It concludes with Hugh MacDiarmid's prescription for a Scottish renaissance: *Not Traditions -*



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Actor Training the Laban Way is essential reading for all serious actors, acting teachers, and students.

A Director Prepares is a thought-provoking examination of the challenges of making theatre. In it, Anne Bogart speaks candidly and with wisdom of the courage required to create 'art with great presence'. Each chapter tackles one of the seven major areas Bogart has identified as both potential partner and potential obstacle to art-making. They are Violence; Memory; Terror; Eroticism; Stereotype; Embarrassment; and Resistance. Each one can be used to generate extraordinary creative energy, if we know how to use it. A Director Prepares offers every practitioner an extraordinary insight into the creative process. It is a

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handbook, Bible and manifesto, all in one. No other book on the art of theatre comes even close to offering this much understanding, experience and inspiration.

This practical book with illustrations links Alexander technique to acting, dancing and singing by the trainer of performers on The Lion King The Alexander Technique is a method of physical relaxation that reduces tension and strain throughout the body. It promotes a beneficial use of movement that is stress-free by learning to free-up the body. It teaches an individual to use their body efficiently in order to avoid damage or loss of control. Kelly McEvenue has been teaching the Alexander Technique to performers for nearly twenty years and is a world expert on the system.

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In this book she draws on her considerable experience and sets up a series of set-by-step warm-ups and exercises that anybody can follow. The exercises are linked to accurate anatomical drawings, showing where stress is most pronounced in the body. The Foreword is by Patsy Rodenburg, Head of Voice for the Royal National Theatre and author of Methuen titles *The Right to Speak* and *The Actor Speaks*.

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