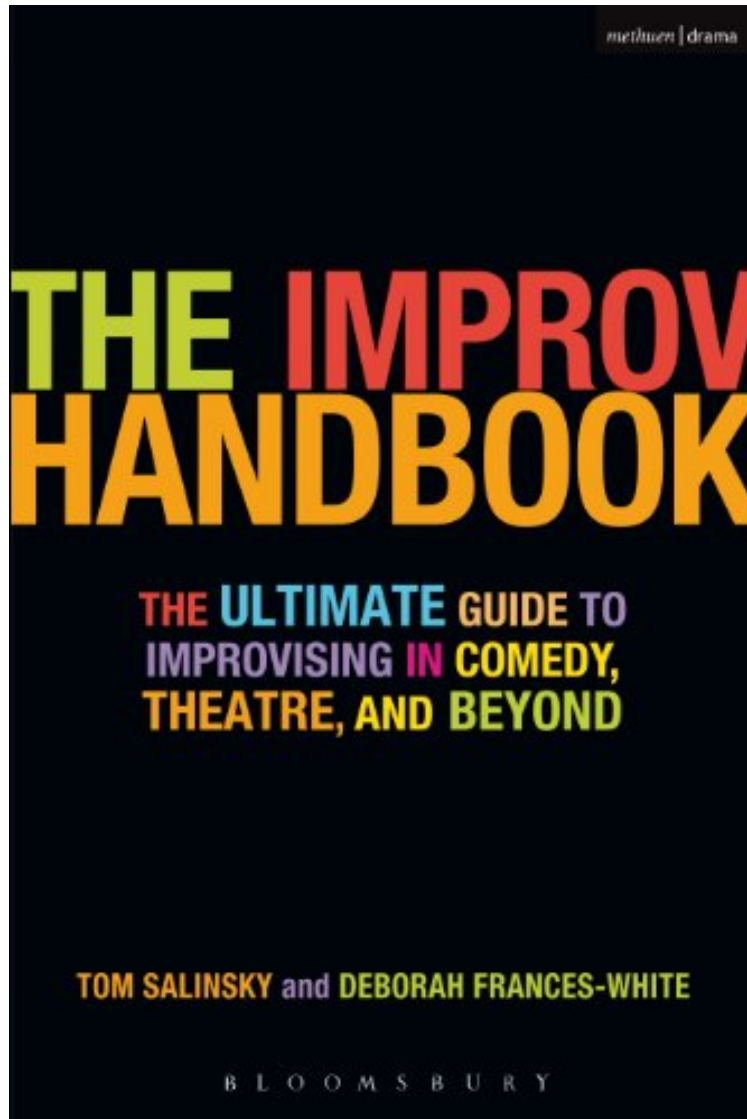


[Free read ebook] The Improv Handbook: The Ultimate Guide to Improvising in Comedy, Theatre, and Beyond (Modern Plays)

The Improv Handbook: The Ultimate Guide to Improvising in Comedy, Theatre, and Beyond (Modern Plays)

Tom Salinsky, Deborah Frances-White
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Tom Salinsky, Deborah Frances-White : The Improv Handbook: The Ultimate Guide to Improvising in Comedy, Theatre, and Beyond (Modern Plays) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Improv Handbook: The Ultimate Guide to Improvising in Comedy, Theatre, and Beyond (Modern Plays):

15 of 16 people found the following review helpful. Should be renamed the ultimate "impro" handbookBy Richard

Bennett A great book for beginning and advanced improvisors that explains exactly what the mechanics are of the authors' interpretation of the Keith Johnstone school of improvisation, and for that it deserves 5 stars. But the authors deeply misunderstand and arrogantly dismiss the entire Chicago/Del Close school of improv, under the guise of Keith and Del being equally valid methods. At the beginning they explain that there are differences and that they'll give fair treatment to both, but then proceed for several hundred pages to denigrate the Chicago school for reasons that are invalid, and which shows they have limited understanding of what they're talking about. It's as if those parts were added late in the book's development when someone noticed that "ultimate" really only meant "half ultimate". An example of bias can be found in the short interviews at the end where of all the wise words of Keith Johnstone (who they label "The Innovator") they could have used, they instead focus on Keith saying that Del's work doesn't particularly fit with his views on improvisation (my paraphrasing). It doesn't help that they then included an interview with the mildly dismissive Charna Halpern (who they by comparison label simply "The Keeper of the Harold"), with questions based on misunderstandings of Del's teachings. To their credit they do try to explain some Chicago techniques, but there's a lot of misunderstandings. At one point they talk about "game" being a core Harold concept, taking it from the book "Truth in Comedy", thus confusing the UCB which focusses on game as the core of a scene, and iO and other Chicago schools which consider it just another tool in your kitbag. Another misunderstanding is Chicago's "heightening", which they think is the same as the "absurdity curve". The book should be renamed to "The Impro Handbook: The Ultimate Guide to Improvising the Keith Johnstone way", so that anyone in the U.S. or learning the Chicago style, doesn't buy it thinking that it refers directly to them. There will be nuggets for the Chicago improviser, but warning should be given that many of the techniques don't apply very well to Chicago style play. 6 of 7 people found the following review helpful. I hate to disagree, but... By Michael Burdick I am a huge believer in reviews and have written several. So... I want to be careful and not sound like a crank! I own several improv books and am an experienced improv performer. As such, there is ALWAYS room for improvement, and I'm constantly learning more. That said, I can't recommend this book. The authors are egotistical in style and freely criticize others' works, including, of all things, M. Night Shyamalan! Huh?!? I find the reading to be very negative - kinda in opposition to the whole "yes and..." vibe. So, if you get something out of this book, great! I just can't bring myself to read it all the way thru. 3 of 3 people found the following review helpful. Absolutely the only improv book you need By KMI teach high school theater and I can't recommend this book enough. I came across the Improv Handbook just by dumb luck (I think it was one of those recommendations) and it has changed my acting classes for the better across the board. It is wonderful for not only teaching improv, but for teaching the elements of storytelling which are so important in all areas of theater. It's fun to read, the exercises are clearly explained, the objectives are concrete, and the kids love it. There are one or two parts that are not workable in my very conservative high school, but those are few and far between. This book, along with anything by Bruce Miller, will give you substantive ways to improve your acting classes.

The most comprehensive, smart, helpful and inspiring guide to improve available today. Applicable to comedians, actors, public speakers and anyone who needs to think on their toes. From The Improv Handbook: The problem for improvisers is anxiety. Faced with a lot of nameless eyes staring at us, and feeling more than anything else like prey, we are likely to want to display very consistent behavior, so that anyone who looks at us, looks away and then looks back sees the same thing. Thus we become boring, we fade into the background, and we cease to be of interest. The Improv Handbook provides everything someone interested in improvisational comedy needs to know, as written by a husband and wife comedy duo with years of experience and teaching in the field. In addition to providing a comprehensive history of improvisational theater as a backdrop, it also looks at modern theories and practices of improvisation on a global scale, including how the form of comedy has evolved differently in different parts of the world, from Europe to the UK to the Chicago scene. The Improv Handbook also contains an essential performance segment that details different formats of improvisation. Chapter topics include Theatresports, Micetro, Gorilla Theatre, and the inventions of Keith Johnstone and Del Close as well as other popular forms of improv, like those on "Whose Line is it Anyway." The core section of the book is called simply, "How to Improvise" and delves into issues of spontaneity, the fundamentals of storytelling, working together, upping the ante, and character development. The book concludes with sections on how to improvise in front of an audience and- just as crucially- how to attract an audience in the first place.

Co-founders of the London-based improvisational theater company The Spontaneity Shop, Salinsky and Frances-White provide a wonderful addition to the growing literature on theatrical improvisation. The book can serve as both a scholarly resource, since it covers the history of improvisation from its beginnings to the present, and a practical guide, for the beginner and advanced improviser... The authors include interviews with ten leading international improvisers, and they conclude with an appendix that details many of the most common improvisational games used in academic and professional settings. This book is a must for institutions supporting theater and performance programs. Summing Up: Highly recommended. All readers, all levels. CHOICE on the first edition About the Author Tom Salinsky is the co-

founder (with Deborah Frances-White) of The Spontaneity Shop. He and Deborah have performed improvisation for the Royal Court, the RSC Summer Season, the Gilded Balloon at the Edinburgh Festival, and at the Bloomsbury Theatre. They have toured the world and performed at many comedy festivals by invitation. They teach at RADA, The Actors Centre, The National Youth Theatre, and many other colleges and institutions, as well as their own successful workshop program. Deborah Frances-White is a stand-up comedian best known for her BBC Radio 4 show Deborah Frances-White Rolls the Dice. She's performed comedy around the world including The Edinburgh Festival, The Melbourne International Comedy Festival and Roadshow and The London Storytelling Festival. Her book *Off the Mic*, co-authored with Marsha Shandur, was published by Bloomsbury Methuen Drama in 2015.