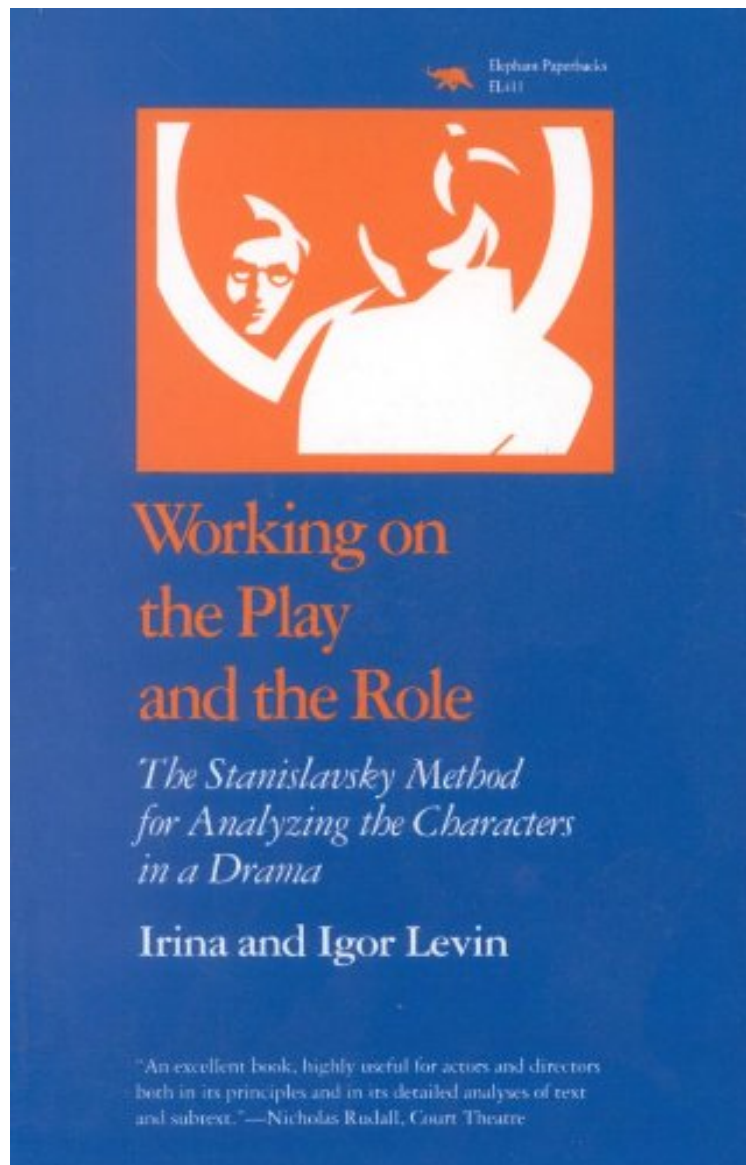


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Working on the Play and the Role: The Stanislavsky Method for Analyzing the Characters in a Drama

Irina Levin, Igor Levin
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following review helpful. Great technique, long book
By Tyler Seiple
The Levins have given theatre artists a great way to understand and apply Stanislavski's acting technique, most of which is completely explained in the first section. The remaining five sections are largely an in-depth analysis of "The Cherry Orchard," which is not necessarily useful for the artist looking for a more general approach to acting. However, the sum lessons of the book are definitely worth the purchase price, and all those interested in theatre performance would benefit from perusing this book.
0 of 0 people found the following review helpful.
First Acting book
By Customer
This was the first acting book I ever read. I got it when I was around 14 years old and have never forgotten it. Very useful. Was a great primer before diving into An Actor Prepares.

In order to create a living character on the stage, the actor needs more than masterful technique. He must work on the play in a way that will enable him to understand the meaning of each of the roles in it, and the nature of the relations between these roles. Stanislavsky developed his method of working on the play and the role over many years, but because it was constantly being modified and improved, only fragments of the method were ever recorded. Now Irina and Igor Levin have systematized the method, clearly setting forth its principles and demonstrating precisely how they are put to use. Using the complete text of Chekhov's *The Cherry Orchard* and breaking it into individual "events;" they take the reader through each situation in the play, exploring the motivations and feelings of the characters. The reader emerges with a fine understanding of the play and its roles, and with a method that can be used successfully to analyze any drama. "An excellent book, highly useful for actors and directors both in its principles and in its detailed analyses of text and subtext."
—Nicholas Rudall, *Court Theatre*.

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From the Back Cover
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About the Author
Irina Levin worked for many years as an actress, director, and drama teacher in Russia. Since coming to the United States in 1976, she has taught and directed. Igor Levin is a mathematician.