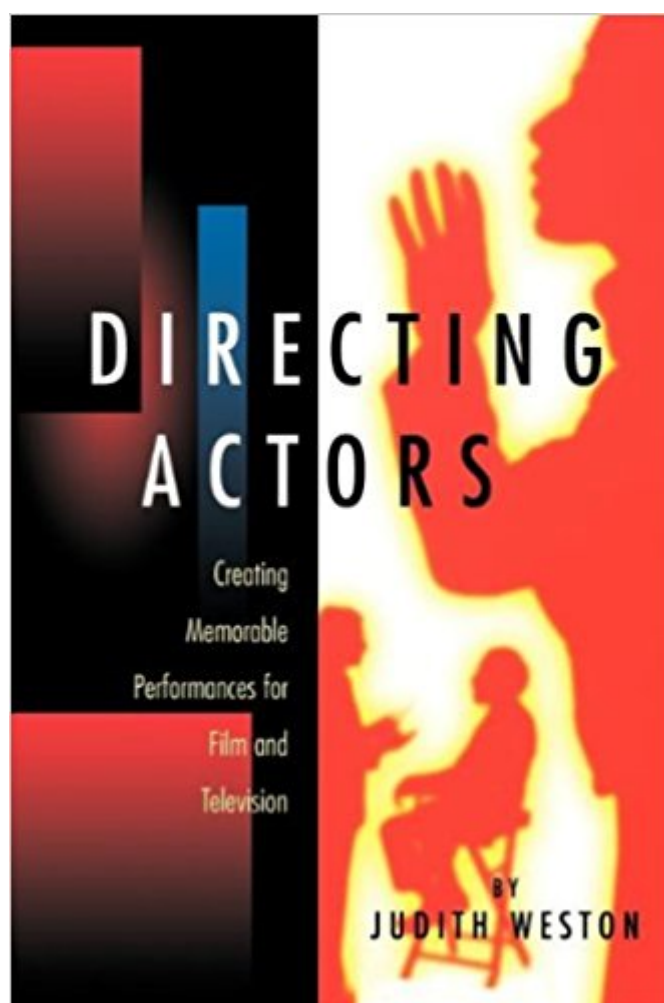


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# Directing Actors: Creating Memorable Performances For Film & Television



## Synopsis

Internationally-renowned directing coach Weston demonstrates what constitutes a good performance, what actors want from a director, what directors do wrong, script analysis and preparation, how actors work, and shares insights into the director/actor relationship.

## Book Information

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## Customer Reviews

This is essential reading for anyone interested in directing or acting. Judith Weston's brilliance is to recognize that directors, actors, writers, and technicians are involved in a process that is at essence a collaboration. In order for them to have the best shot at creating something true and meaningful, they must share a language and a method of exchange that fosters creative cooperation. Weston rightly sees the director as the central figure in inspiring the energy of a production's harmony. She advises the prospective director on every aspect of a stage or film production, showing how the director can draw the best performances possible from actors.

The focus on creating memorable performances for film and television provides explicit acting advice and examples rather than the usual generalities. From the initial reading of a script to casting and rehearsing techniques and developing or understanding relationships between actors and directors, this is packed with practical considerations. -- Midwest Book Review

I have been acting in theater and film since I was a kid but I didn't really understand what acting was

until I read this book. Weston is enjoyable to read and deeply wise about the actor's process and human behavior in general. DA is packed with vital information for the actor or director, and while it will take several re-reads and much real practice before I fully integrate all of the techniques presented here, there are many things I can adapt immediately to significantly improve another's performance or my own performance in a role or my performance in life.

I'm actually a professional actor, getting into directing. (I've become interested in directing after being on sets with directors who don't know how to communicate to me what they want me to do.) And as an actor, please, please, please read this book before approaching an actor for the first time - I can't tell you how much easier it makes my job! Reading this improved my acting AND my directing. In conjunction with *The Charisma Myth* (Olivia Fox Cabane) and *The Actor and the Target* (Declan Donnellan), this is a must-have for any director's or actor's bag.

I have Stu Maschwitz's *DV Rebel's Guide* and this was a book that he recommends in his produce several local television commercials. I got into the production side because I was tired of seeing the garbage that passes for local production and wanted to up the standard. Unfortunately, in a small market, professional acting talent is rare. This book has been a great help. Using the techniques in this book, I've been able to get great performances from non-professional actors and actresses (and often better performances than I could have gotten from a professional). If you do any directing at all, this book is a must-have.

Judith Weston clearly has a system that works. The book is full of incredibly useful insights and techniques with practical applications on the set, but the book suffers from a lack of structure that makes you feel like you're reading the student's notes rather than the teacher's lesson plan. I fear the book better serves as a primer for Judith Weston's "Directing Actors" class than as a standalone product. In fact, her web site lists it as required reading for her course, which is how I came across it. Also (for the kindle version at least) it is overwhelmed to the point of distraction by spelling errors. It appears that the book was run through spellcheck but no more, as we are encouraged to do things "just for fun," make sure we do a "fall scene analysis" or not to try too hard to be "fanny." I lost count after about 40 occurrences of this.

Good book. Should be a part of a film class curriculum.

We haven't read the whole thing but so far so good. So far I've gained some great insight into the difference between acting and directing and what is important to do, and what it is important NOT to do in order to be good at directing actors. This is proving to be a great second book after reading Michael Caine's 'Acting in Film'. I bought both for my daughter for Christmas. She's a very young aspiring director. I read these to her at bed time and I think I get as much from them as she does. Very accessible and packed with great professional wisdom.

**BUY THIS BOOK. YOU WILL BE HAPPY YOU DID.** If you are involved with film or television production, you **MUST** read this book. I have been studying acting and directing for over two years now and this book is such a solid, thorough explanation of how actors work and how best to communicate with them as a director. Chapter by chapter I can recall how we touched on this or that in class or in my other studies and it has amounted to quite an impressive collection of technique, advice, anecdotes and examples, indeed. There is virtually no filler. Any examples given serve the case-in-point directly. Some pitfalls are addressed in most areas and explanations are given as to why they occur and why and how they are best avoided. Writers can even benefit from this book by understanding how their scripts are broken down, analyzed, and delivered and how a stumble in acting may truly fall back on the words on the page. This book will equip you with a knowledge of most ubiquitous technique and terminology such that you can fashion your own approach to each new role as either an actor or as a director who will help your actors deliver the best they can. Five Stars, hands-down. I am seriously considering purchasing a backup copy, this book is **THAT GOOD**.

Nice book, but needs deeper description. Or maybe should be written by greatest film director to boost its level?

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