

# Once The Musical Nhb Libretti Paperback

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Company: The Complete Revised Book and Lyrics  
Speech & Debate (TCG Edition)  
How Musicals Work  
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Everything You Always Wanted to Know about Acting, But Were Afraid to Ask,  
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Oklahoma!  
Be My Baby  
Dear Evan Hansen: The Complete Book and Lyrics (West End Edition)  
Satin 'n' Steel

## Music and the Broken Word

The first major collection by one of Ireland's most critically acclaimed playwrights.

## Misterman

L'illusion Comique by Pierre Corneille Adapted Freely

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by Kevin P. Joyce Pierre Corneille's 1636 masquerade of reality versus illusion is translated and transported to turn of the century Louisiana. Pridamant, an elderly man, seeks to reconnect with his estranged son with the help of the voodoo priestess Alcandre. She conjures visions of his son, now known as -Clindor-, and his misadventures and love affairs.

### **Audition Songs for Men**

""Oklahoma! premiered on Broadway on 31 March 1943 under the auspices of the Theatre Guild, and today it is performed more frequently than any other Rodgers and Hammerstein musical. When this book was first published in 2007, it offered the first fully documented history of the making of the show based on archival materials, manuscripts, journalism, and other sources. The present revised edition draws still further on newly uncovered sources to provide an even clearer account of a work that many have claimed fundamentally changed Broadway musical theater. It is filled with rich and fascinating details about the play on which Oklahoma! was based (Lynn Riggs's Green Grow the Lilacs); on what encouraged Theresa Helburn and Lawrence Langner of the Guild to bring Rodgers and Hammerstein together for their first collaboration; on how Rouben Mamoulian and Agnes de Mille became the director and choreographer; on the drafts and revisions that led the show toward its final shape; and on the rehearsals and tryouts that brought it to fruition. It also examines the lofty aspirations and the mythmaking that surrounded Oklahoma! from its very inception,

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and demonstrates just what made it part of its times."--

### **The Small Things and Other Plays**

THE STORY: If to live is to suffer, then Joseph Douaihy is more alive than most. With unexplained chronic pain and the fate of his reeling family on his shoulders, Joseph's health, sanity, and insurance premium are on the line. In an age when moder

### **Beauty and the Beast**

### **Writing Music for the Stage**

Bradley Manning is the 24-year-old US soldier accused of the release of thousands of US embassy emails to Wikileaks. On Friday 16th December 2011, his pre-trial hearing opened in Fort Meade in Maryland. Manning faces a maximum sentence of life in custody with no chance of parole. But just a few years ago, he was a teenager in west Wales. How does his story impact on the people he left behind, and who is responsible for his 'radicalisation'? The Radicalisation of Bradley Manning aims to place him in the pantheon of great Welsh radicals, from the Chartists to Aneurin Beva. This young soldier, who names the president of the United States as a defence witness, knows bus timetables around Haverfordwest. This young man who played a part in the Arab spring, knows the trials of schoolboy rugby. This young soldier who apparently chose his moral code over his military one,

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speaks rudimentary Welsh. Tim Price's trademark humanity, warmth and wit depicts a complex portrait of Manning as a modern-day, troubled and flawed martyr, but a martyr nonetheless.

### **So You Want to Be in Musicals?**

### **The Radicalisation of Bradley Manning**

A virtuosic study of one man's descent into religious mania in small-town Ireland. Inishfree might seem like a quaint Irish town, but fierce evangelist Thomas Magill knows better. He knows that jovial Dwain Flynn is a miserable drunk, that Timmy O'Leary enslaves his lovely mother, and that sweet Mrs Cleary is a blasphemous flirt. It is down to Thomas, with God on his shoulder, to save this sinful place. But the townsfolk are not listening, an angel is misbehaving and a barking dog will not be silenced. Just how far will Thomas go in his quest for salvation? This new edition of Enda Walsh's *Misterman* was published alongside the production at the National Theatre (2012) directed by the playwright, starring Cillian Murphy. 'luscious writing' *Irish Theatre Magazine* 'Mr. Walsh, one of the most fiercely individual voices in the theater today' *New York Times*

### **Acting Through Song**

A useful book for theater practitioners and fans of celebrity gossip alike, penned by an anonymous impresario. Have you ever wondered what really

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happens behind the scenes of a major West End production? West End Producer reveals all (except his true identity!) in this book that blows the lid off the theatre business.

### **A Day in the Death of Joe Egg**

Love her or hate her, Katie Hopkins is impossible to ignore, and this hilarious and revealing new book – part memoir, part handbook for the modern woman – is much the same. Laughing through the chapters of her life, she shares her disasters, her biggest disappointments and the time she had to ring her super sensible boss to say she was on the front pages of the tabloids for having sex in a field. From being kicked out of the army for being epileptic, to firing Lord Sugar; from her first husband leaving her in the maternity ward for the big-boobed secretary, to the reality behind Celebrity Big Brother, she has plenty of surprises to share and lessons she thinks we should learn. Readers be warned, however! Katie doesn't sugar-coat anything, and neither does she hold back, making her as honest in her book as she is in life. But this book is an introduction to a quieter Katie too, one people seldom see. She takes us beyond her front door and into the privacy of her home, writing as a mum of three, sharing things even she feels awkward saying.

### **Hotel**

"A landmark achievement with touches of brilliance" - Irish Independent

## **The Age of Bowie**

Revised edition of best-selling play immensely popular with schools

## **The Walworth Farce**

It's eleven o'clock in the morning in a council flat on the Walworth Road in London. In two hours' time, as is normal, three Irish men will have consumed six cans of Harp, fifteen crackers with spreadable cheese, ten pink biscuit wafers, and one oven-cooked chicken with a strange blue sauce. In two hours' time, as is normal, five people will have been killed. A remarkable play about what can happen when we become stuck in the stories we tell about our lives. Visceral and tender, *The Walworth Farce* combines hilarious moments with shocking realism.

## **A Reference Grammar of Russian**

In this brilliant retelling of Shakespeare's *Richard III*, one of the most famous disabled characters in history is reimagined as a 16-year-old outsider taking on the political turmoil of high school. Bullied for his cerebral palsy (and his sometimes disturbing tendency to speak with a Shakespearean affect), Richard plots his revenge...as well as his glorious path to the senior class presidency. But as he falls deeper into a pattern of manipulation and greed, Richard is faced with an unexpected choice: Is it better to be feared or loved? *TEENAGE DICK* is a hilarious and sharp-witted adaptation about perception, disability, and the

treacherous road to ascendancy.

## **The Beggar's Opera**

It's Bobbie's thirty-fifth birthday party, and all her friends are wondering why she isn't married. Why can't she find the right man, settle down and start a family? A breakthrough on Broadway in 1970, *Company* is Stephen Sondheim and George Furth's legendary musical comedy about life, love and loneliness, featuring some of Sondheim's most iconic songs including 'Company', 'You Could Drive a Person Crazy', 'The Ladies Who Lunch', 'Side by Side' and 'Being Alive'. The acclaimed West End revival in 2018 was conceived and directed by award-winning director Marianne Elliott and produced by Elliott & Harper Productions. Reimagining the musical by switching the gender of several characters, including the protagonist Bobbie, played by Rosalie Craig, the production also starred Patti LuPone, Mel Giedroyc and Jonathan Bailey. It won the Peter Hepple Award for Best Musical at the 2018 Critics' Circle Theatre Awards. This edition features the complete revised book and lyrics for the production, colour production photographs, and an introduction by Sondheim's biographer David Benedict.

## **Oklahoma!**

“The idea is inspired and the treatment piercingly beautiful . . . Two formidable artists have shown respect for the integrity of each other’s work here and the result is magnificent.” —Independent “Bob

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Dylan's back catalogue is used to glorious effect in Conor McPherson's astonishing cross-section of hope and stoic suffering . . . It is the constant dialogue between the drama and the songs that makes this show exceptional." —Guardian "Beguiling and soulful and quietly, exquisitely, heartbreaking. A very special piece of theatre." —Evening Standard "A populous, otherworldly play that combines the hard grit of the Great Depression with something numinous and mysterious." —Telegraph Duluth, Minnesota. 1934. A community living on a knife-edge. Lost and lonely people huddle together in the local guesthouse. The owner, Nick, owes more money than he can ever repay, his wife Elizabeth is losing her mind, and their daughter Marianne is carrying a child no one will account for. So when a preacher selling bibles and a boxer looking for a comeback turn up in the middle of the night, things spiral beyond the point of no return . . . In *Girl from the North Country*, Conor McPherson beautifully weaves the iconic songbook of Bob Dylan into a show full of hope, heartbreak and soul. It premiered at the Old Vic, London, in July 2017, in a production directed by the author. Conor McPherson is an award-winning Irish playwright. His best-known works include *The Weir* (Royal Court; winner of the 1999 Olivier Award for Best New Play), *Dublin Carol* (Atlantic Theater Company) and *The Seafarer* (National Theatre). Bob Dylan, born in Duluth, Minnesota, in 1941, is one of the most important songwriters of our time. Dylan was awarded the Nobel Prize for Literature in 2016. He released his thirty-ninth studio album, *Triplicate*, in April 2017, and continues to tour worldwide.

## **Company: The Complete Revised Book and Lyrics**

This is a comprehensive, practical, encouraging book full of exercises and tips for anyone who wants to – even needs to – sing. Actors in straight plays, performers in musicals, professionals and amateurs, even people singing in choirs or bands will all benefit from Orlanda Cook's expert guidance.

## **Speech & Debate (TCG Edition)**

Musicals are the most popular form of stage entertainment today, with the West End and Broadway dominated by numerous long-running hits. But for every *Wicked* or *Phantom of the Opera*, there are dozens of casualties that didn't fare quite so well. In this book, Julian Woolford explores the musical-theatre canon to explain why and how some musicals work, why some don't, and what you should (and shouldn't) do if you're thinking of writing your own. Drawing on his experience as a successful writer and director of musicals, and as a lecturer in writing musicals at the University of London, Woolford outlines every step of the creative process, from hatching the initial idea and developing a structure for the work, through creating the book, the music and the lyrics, and on to the crucial process of rewriting. He then guides the reader through getting a musical produced, with invaluable advice about generating future productions and sustaining a career. The book includes dozens of exercises to assist the novice writer in developing their craft, and

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detailed case studies of well-known musicals such as Les Misérables, The Sound of Music, Miss Saigon, Little Shop of Horrors, Godspell and Evita. An essential guide for any writers (or would-be writers) of musicals, *How Musicals Work* is a fascinating insight for anyone interested in the art form or who has ever wondered what it takes to get from first idea to first night. 'A comprehensive and thoughtful guide to everything one must consider in order to write a successful musical. It would take at least a decade to learn all of this on one's own. Invaluable.' David Zippel (lyricist of *City of Angels* and *The Woman in White*) 'If anyone knows how musicals work (I'm not sure I do), this highly entertaining dissection of every aspect of that bewildering art form reveals that Julian Woolford does.' Tim Rice

### **How Musicals Work**

For singers who like zingers, these hilarious contemporary hymns by Paul Toscano, illustrated by cartoonist Calvin Grondahl, will leave anyone with a funny-bone in stitches. The tunes are familiar, the lyrics new, some lighthearted and poke fun at everyday events, while others are edged with satire and parody. Titles include *Ere You Left Your Room This Morning*, *Did You Think to Shave? My!* *How the Women are Raging*, *How Numerous the Commands*, *There is Sun's tone in the Mail Today*, *Marry On!* *Mormo Have the Holiest Architects*, *Let Us All be Faith-Promoting*, and *We are Spending, Daily Spending*. *Music and the Broken Word* is guaranteed to delight lovers of Mormon humor and dismay ward choristers.

## **Singing With Your Own Voice**

A new play for young people from one of the UK's most exciting playwrights.

## **Rude**

An outrageously fun musical set in an all-girls school in the 60s, from the team behind *Bad Girls: The Musical*.

## **Strawberries in January**

*Hotel* is in two parts. In the first, *Eight Rooms*, fourteen people - tourists, couples, business people - spend an ordinary night in a hotel. But they all occupy the same space, and their stories overlap and interweave, creating an exhilarating collage of words, voices, music and choreographed movement. In the second part, a dance piece, we see two nights happening at the same time. Two people find different ways to disappear, while a diary found in the hotel room tells of another extraordinary disappearance. With words by Caryl Churchill, music by Orlando Gough and direction/movement by Ian Spink, *Hotel* was premiered by Second Stride, who have pioneered a unique brand of performed event. This volume contains Churchill's witty libretto, plus articles on the making of *Hotel*.

## **The Further Adventures of Hedda Gabler**

Celebrated actress Ruthie Henshall has starred on

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Broadway and the West End in Chicago, Les Misérables, Cats, and Oliver! among others. She brings her extraordinary knowledge and personal experiences to this insider account of how to make it in this very tough business. An essential guide to turning dreams into reality.

### **Everything You Always Wanted to Know about Acting, But Were Afraid to Ask, Dear**

A smart, satirical musical by Chris Bush and Matt Winkworth about truth, celebrity and public outrage.

### **Sons of the Prophet**

### **The Assassination of Katie Hopkins**

THE STORY: Beginning immediately after Henrik Ibsen's classic ends, THE FURTHER ADVENTURES OF HEDDA GABLER finds Hedda mired in an alternative hell: a place where death is only possible when a fictional character is forgotten by the real-life publi

### **While You Lie**

A new edition of the hugely successful musical by Steven Levenson, Benj Pasek and Justin Paul, published alongside its West End premiere and featuring exclusive content. A letter that was never meant to be seen, a lie that was never meant to be told, a life he never dreamed he could have. Evan

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Hansen is about to get the one thing he's always wanted: a chance to belong. Both deeply personal and profoundly contemporary, Dear Evan Hansen is a groundbreaking musical about truth, fiction, and the price we're willing to pay for the possibility to connect. The production opened in Washington DC in 2015, off-Broadway in 2016, and on Broadway later that year, before winning six Tony Awards including Best Musical, Best Book and Best Score, and the Grammy Award for Best Musical Theater Album. This official West End edition is published alongside the production's transfer to London's Noël Coward Theatre in 2019. It features the complete book and lyrics of the show, plus exclusive bonus content and colour photographs of the West End production. 'Dear Evan Hansen lodges in your head long after you've seen it or heard it or read it. It feels like a pure expression from young writers at a crossroad of coming to terms with who they are and what they want to say about the world' James Lapine, from his Foreword

### **The Wardrobe**

A dark fable of the emotionally stultifying effects of small-town life, from the author of Disco Pigs and The Walworth Farce. Edinburgh Fringe First Award 2008  
Three sisters in a remote fishing village, trapped in the years that have passed since their halcyon days at The New Electric Ballroom, are still obsessed by darker memories of something resembling romance.

### **L'illusion Comique**

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The backstage story of the timeless Broadway hit, and how Rodgers and Hammerstein brought it to life: “Meticulously researched” (Publishers Weekly). Oklahoma! premiered on Broadway in 1943 under the auspices of the Theatre Guild, and today it is performed more frequently than any other Rodgers and Hammerstein musical. In this book, Tim Carter offers the first fully documented history of the making of this celebrated American musical. Drawing on research from rare theater archives, manuscripts, journalism, and other sources, Carter records every step in the development of Oklahoma! The book is filled with rich and fascinating details about how Rodgers and Hammerstein first came together, the casting process, how Agnes de Mille became the show’s choreographer, and the drafts and revisions that ultimately gave the musical its final shape. Carter also shows the lofty aspirations of both the creators and producers and the mythmaking that surrounded Oklahoma! from its very inception, and demonstrates just what made it part of its times.

### **Crush**

Literature written in the style of computer code, electro-acoustic compositions with newly created sounds, but also subcultures with clearly identifiable manifestations, from Internet porn to neo-Nazis and anti-copyright activists: high-, low- and subculture have long been impossible to distinguish, including in the degree of their self-reference. Art and media criticism focuses mainly on the concepts, not on the objects themselves. In *Anti-media*, Florian Cramer

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shows, through a close reading of cultural expressions and analysis of media and art criticism, how these constantly refer to their tradition, language and medium while trying to subvert them.

### **Improbable Frequency**

The definitive guide to writing music for the stage, by the Composer-in-Residence at the Donmar Warehouse. Music has played a vital part in drama since the earliest days of theatre. For composers, writing music for the stage is an opportunity to exercise their utmost creativity and versatility: a good musical score will both support and enhance the play it serves, and can lift a prosaic moment into something quite extraordinary. In this book, Michael Bruce takes you through the entire process - from initial preparation, through composition, rehearsals and recording, and finally to performance. He covers everything a composer needs to know, including: - Getting started - spotting when and how music might be used in a play, doing research, considering form and content - Building a 'sound world' - finding and using source music, creating incidental music, choosing the best instrumentation, scoring, utilising technology, writing music to accompany song lyrics - Working on the production - understanding the composer's role in rehearsals, collaborating with key creatives, employing actor-musicians, getting the show on - Recording - knowing when to record, booking and working with musicians - and the studio engineer, running a recording session Throughout the book, the author draws on his own experience of

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creating music for a wide variety of plays at the Donmar Warehouse, the National Theatre, in the West End and on Broadway, including detailed case studies of his work on *The Recruiting Officer*, *Coriolanus*, *Privacy*, *The Winslow Boy*, *Noises Off* and *Strange Interlude*. The book is accompanied by online excerpts from his scores. An essential companion for all composers - amateur, student or professional - *Writing Music for the Stage* is also invaluable reading for other theatre professionals, including directors, playwrights, producers, actors, designers and sound designers - in fact, for anyone seeking to understand how music helps to create worlds and tell stories on stage. 'This fascinating book - like its author (with whom I've had the good fortune to work on three productions) - is bursting with practical advice, good sense and invention. A must-read for all those with an interest in how music works on stage.' Mark Gatiss 'A good score makes a world of difference to an actor. Read Michael Bruce's book and you'll understand why. He is a genius.' Judi Dench 'Michael's music is wonderful: inclusive, original, respectful and - in its rightness - sheer joy.' Josie Rourke, from her Foreword

### **The New Electric Ballroom**

This book describes and systematizes all aspects of the grammar of Russian: the patterns of orthography, sounds, inflection, syntax, tense-aspect-mood, word order, and intonation. It is especially concerned with the meaning of combinations of words (constructions). The core concept is that of the predicate history: a record of the states of entities

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through time and across possibilities. Using predicate histories, the book presents an integrated account of the semantics of verbs, nouns, case, and aspect. More attention is paid to syntax than in any other grammars of Russian written in English or in other languages of Western Europe. Alan Timberlake refers to the literature on variation and trends in development, and makes use of contemporary data from the internet. This book will appeal to students, scholars and language professionals interested in Russian.

### **Talking Theatre**

"A karaoke competition at their local Miners' Welfare Club brings together seasoned pro, Vince Steel, and talented beginner, Tina White, in an explosion of talent and creativity. He persuades her to form a duo - and to change her name. As the all-singing and all-dancing Satin 'n' Steel, they set their sights on the big time. And as love blossoms, it seems nothing could go wrong. But a guilty secret threatens to jeopardise their designs on super-stardom."--BOOK JACKET.

### **Girl from the North Country**

From the author of the play *Cockroach*, which was an instant sensation in 2008.

### **Anti-Media**

"You might think a play that grapples with serious modern social issues—homophobia, teenage

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alienation, the limits of online privacy—would have no room for a warbling Abraham Lincoln doing an interpretive dance. But then you might not expect to encounter a piece of theater as ingenious and cannily plotted as Stephen Karam's *Speech & Debate*. It is a suspenseful tale that fuses keen-eyed civic critique with riotous and even campy humor." - Celia Wren, *Washington Post* "Hilarious *Speech & Debate's* real accomplishment is its picture of the borderland between late adolescence and adulthood, where grown-up ideas and ambition coexist with childish will and bravado. We never feel we're being educated, just immensely entertained." - Caryn James, *New York Times* "A provocative play. A lot of shows about teens ring inauthentic. Not this one." - Chris Jones, *Chicago Tribune* "Stephen Karam's savvy comedy is bristling with vitality, wicked humor, terrific dialogue, and a direct pipeline into the zeitgeist of contemporary youth." - David Rooney, *Variety* In this unconventional dark comedy, three misfit high school students in Salem, Oregon form a unique debate club, complete with a musical version of *The Crucible*, an unusual podcast, and a plot to take down their corrupt drama teacher. With his signature wit, Karam traces the cohort's attempts to fend off the menace of encroaching adulthood with caustic humor and subversive antics. Stephen Karam's plays include *The Humans* (Tony Award and Pulitzer Prize finalist), *Sons of the Prophet* (Pulitzer Prize finalist), and *Speech & Debate*. His adaptation of *The Cherry Orchard* premiered on Broadway for the Roundabout Theatre Company.

## **Teenage Dick**

Lucy Kirkwood's delightful version of the classic fairytale, first seen in a production devised and directed by Katie Mitchell at the National Theatre for Christmas 2010. 'I expect you have been told fairytales before. But you have never really heard a fairytale until you have heard it told by a real fairy.' The theft of a single rose has monstrous consequences for Beauty and her father. Because this is no ordinary rose and this is no ordinary fairytale. Narrated by a pair of mischievous fairies, a very helpful Rabbit, and a Thoughtsnatcher machine, this timeless story is sure to surprise, delight and enchant. A wild and twisted tale, full of exciting and intriguing challenges for drama groups wishing to stage their own production.

## **Oklahoma!**

François, a café bartender/frustrated screenwriter, uses every event in his life as inspiration for his movie scripts. He casts Sophie, his ex-flatmate-turned-lover-turned-friend, opposite Robert, a café regular and university professor. Outside the city, Sophie's childhood friend Lea runs a B&B. She's drowning in 'too much fresh air and boredom.' A surprising, passionate encounter provokes her to seek out Sophie for a reunion.

## **Be My Baby**

Author and industry insider Paul Morley explores the

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musical and cultural legacies left behind by “The Man Who Fell to Earth.” Respected arts commentator and author Paul Morley, an artistic advisor to the curators of the highly successful retrospective exhibition David Bowie is for the Victoria & Albert Museum in London, constructs a definitive story of Bowie that explores how he worked, played, aged, structured his ideas, influenced others, invented the future, and entered history as someone who could and would never be forgotten. Morley captures the greatest moments from across Bowie’s life and career; how young Davie Jones of South London became the international David Bowie; his pioneering collaborations in the recording studio with the likes of Tony Visconti, Mick Ronson, and Brian Eno; to iconic live, film, theatre, and television performances from the 1970s, 80s, and 90s, as well as the various encounters and artistic relationships he developed with musicians from John Lennon, Lou Reed, and Iggy Pop to Trent Reznor and Arcade Fire. And of course, discusses in detail his much-heralded and critically acclaimed finale with the release of Blackstar just days before his shocking death in New York. Morley offers a startling biographical critique of David Bowie’s legacy, showing how he never stayed still even when he withdrew from the spotlight, how he always knew his own worth, and released a dazzling plethora of personalities, concepts, and works into the world with a single-minded determination and a voluptuous imagination to create something the likes of which the world had never seen before—and likely will never see again.

## **Dear Evan Hansen: The Complete Book and Lyrics (West End Edition)**

The Good Audition Guides: Helping you select and perform the audition piece that is best suited to your performing skills.

## **Satin 'n' Steel**

(Book). Paul Harvard takes the techniques of modern actor training including the theories of Stanislavsky, Brecht, Meisner and Laban, amongst others and applies them to the fundamental component of musical theatre: singing. With dozens of exercises to put these theories into practice, and numerous examples from a broad range of musicals, the result is a comprehensive and rigorous acting course for those training in musical theatre or already performing, whether amateur or professional, to realise their potential and act better.

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