

The Science and Art of Acting for the Camera

A Practical Approach to Film, Television,
and Commercial Acting

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Shout Outs

To put what I've been teaching in a studio onto the pages of a book required the help of many dedicated people. It's impossible to name everyone so let me express my thanks to a few that represent the many.

To the teachers that taught at Full Circle Productions in San Francisco where this technique was developed: Celia Shuman, Joie Seldon, Janice Erlendson, Mary Moore, Kate London, David Skelly, Tom Kelly, Mary Mackey, Elizabeth Ross, and TJ Metz. To the administrative staff who held everything together so we could do our work in the classroom: Jennifer Skelly, Kristie Cox, Soraya Knight, Ginger Nicolay-Davis, and Jessica Raaum. And to Elizabeth Pickett for her many contributions.

To my New York crew: Stacey Scotte, class assistant and editor extraordinaire who made more corrections on this book than I would like to admit; Jessica Raaum Foster (same person as listed above, only married now and living in New York), ace camera operator; Sarah Ann Rodgers for her outstanding assistance; to Bill Brooks for the fantastic design work he did, inside and outside, on the first iterations of this book; to Al Wright for his wonderful photograph; and to the people at Routledge Publishing, especially Simon Jacobs, for championing this project.

To the actors: to say that I got as much as I gave is not an exaggeration. Each actor came with lessons to learn and lessons to teach. My goal, every time I stepped into the studio, was to stay open and receptive to what each person brought to the work because it is only from a place of openness that any real communication can take place.

And always to Marsha Mercant who has been and continues to be the brightest light in my life.

The proof of any kind of instruction is: does it work? The actors who studied the techniques outlined in this volume have booked, at current count, over 8,500 jobs. Not a week goes by in which I don't hear from a student about a new project he or she has booked.

Many of the actors who started with me when I began teaching are still in the business. Most have continued on as actors, several others have gone on to become directors, producers, and writers, but all of them cite the

experience of working with this technique as being the foundation for their work. Sharing this information has been an exciting, life-affirming experience for me and I thank you one and all.

John Howard Swain