Theatre

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If theatre were a religion, explains David Mamet in his opening chapter, "many of the observations and suggestions in this book might be heretical." As always, Mamet delivers on his promise: in *Theatre*, the acclaimed author of *Glengarry Glen Ross* and *Speed the Plow* calls for nothing less than the death of the director and the end of acting theory. For Mamet, either actors are good or they are non-actors, and good actors generally work best without the interference of a director, however well-intentioned. Issue plays, political correctness, method actors, impossible directions, Stanislavksy, and elitists all fall under Mamet's critical gaze. To students, teachers, and directors who crave a blast of fresh air in a world that can be insular and fearful of change, *Theatre* throws down a gauntlet that challenges everyone to do better, including Mamet himself.

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