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Acting without agony means acting methods that don't cause
the actor/actress trauma. She really liked it!

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Most acting books approach acting and directing from the Stanislavsky method which advocates arriving at emotions by "Affective Memory." This process asks the actor to use

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his/her own past experiences and graft them onto the character. Stanislavsky himself later rejected this and said it "led to hysteria." Acting Without Agony offers an alternative to the method and teaches another way of arriving at emotions, which is described in detail throughout the text. It further maintains that acting should be fun and not a self-dissecting experience. This practical, step-by-step guide is organized into 18 lessons for achieving outstanding performance in acting and directing. It applies not only to the theatre, but to television and film as well. It is a true how-to book written mostly in dialogue between students and teacher. Through this format, the author is able to take the reader directly into the classroom as an effective learning aid.

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This thesis examines Don Richardson's book *Acting Without Agony: An Alternative to the Method*. The goal of this research was to approach the text from a pedagogical perspective. It sought to examine whether Richardson's approach is appropriate for a program that integrates both beginning actors and non-actors. I tested this research in my Theatre Arts 5 Acting classes at San José State University. Theatre Arts 5 was an acting class functioning as foundational training for the student actor while fulfilling a general education requirement for the non-actor. This research used a foundational approach, introducing Richardson and exploring his technique. Then it explored the variables that defined the Theatre Arts 5 curriculum. The findings of this study suggest that Richardson's technique

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does not provide the necessary foundational training for the beginning actor in Theatre Arts 5. In addition, Richardson's approach does not meet the academic standards for Theatre Arts 5. While components of Richardson's technique may be useful, the requirements of the Theatre Arts 5 class do not allow for the exclusive use of his technique.

Why do people act? Why are other people drawn to watch them? How is acting as a performing art related to role-playing outside the theater? As the first philosophical study devoted to acting, *Acts: Theater, Philosophy, and the Performing Self* sheds light on some of the more evasive aspects of the acting experience—such as the import of the actor's voice, the ethical unease sometimes felt while

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embodying particular sequences, and the meaning of inspiration. Tzachi Zamir explores acting's relationship to everyday role-playing through a surprising range of examples of "lived acting," including pornography, masochism, and eating disorders. By unearthing the deeper mobilizing structures that underlie dissimilar forms of staged and non-staged role-playing, *Acts* offers a multi-layered meditation on the percolation from acting to life. The book engages questions of theatrical inspiration, the actor's "energy," the difference between acting and pretending, the special role of repetition as part of live acting, the audience and its attraction to acting, and the unique significance of the actor's voice. It examines the embodied nature of the actor's animation of a fiction, the breakdown of the distinction between what one

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acts and who one is, and the transition from what one performs into who one is, creating an interdisciplinary meditation on the relationship between life and acting.

From Richard Hornby's preface: This book is written for those who act, those who teach acting, and those who are interested in seeing it. It is both a theoretical work and a call for action. This book is an unashamed attack on the American acting establishment ... The concepts derive from my graduate seminars in acting theory and history in the School of Theatre at Florida State University ... Much of the feistiness of those classes carries over into this book ... If my arguments serve only to stimulate new dialogue, they will have been valuable.

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With a commonsense approach, *An Actor Rehearses* takes performers through the rehearsal process and explains exactly what to do when. The actor's process is explained simply, sequentially, and in detail, starting from the period before rehearsals begin and continuing through first read-through, blocking rehearsals, technical rehearsals, and performances. Packed with exercises that are useful in the classroom and in the rehearsal studio, *An Actor Rehearses* is an indispensable guide to the rehearsal process that makes building a character easier and more rewarding for both actor and audience. And because author David Hlavsa's emphasis is on relating acting to life, performers learn to make a remarkable connection between becoming a better actor and

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becoming a better person: more compassionate, more vital, more alive.

In this actor's guidebook, renowned acting coach Judy Kerr shares her lifetime of techniques and tricks of the trade. She opens the doors of Hollywood to acting hopefuls and professionals with a straightforward road map for building their dreams and careers. The previous 11 editions have contributed to the success of thousands of readers. In this new Ebook Judy shares brand new content: including Acting Tools, private dairy entries from those who have successfully applied Acting Is Everything to their careers, and more. A wonderful intro to the world of show biz. -- Jerry Seinfeld This is good, Judy, this is good. Julia Louis-Dreyfus First rate

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primer, excellent refresher course. -- Jason Alexander
Informative and to the point. - Michael Richards

Twenty-four leading voice experts speak out on the changing role of voice on stage. Essay topics include: Re-Discovering Lost Voices * Thoughts on Theatre, Therapy, and the Art of Voice * Finding Our Lost Singing Voices * Voice Training, Where Have We Come From? * Vocal Coaching in Private Practice * more.

"a work on the art and craft of comedy as important in its own way as works by Stanislavski and Chekhov" □ Oxford Theatre Companion In 1939, a young, inexperienced actor wrote to a famous actress of his acquaintance, asking for advice on

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playing comedy. She responded enthusiastically, and they corresponded variously over the next year. The Craft of Comedy, a record of these exchanges, soon emerged as one of the few classic texts in the field of comedy acting. This major new edition takes a brilliant book and makes it better. Editor Robert Barton has devised extensive supplementary material, including: An introduction to the correspondents, the culture of the time, and the evolution of their book; Summaries, definitions, and exercises and practice scenes for readers wishing to explore Athene Seyler's invaluable advice; Photographs, additional essays by Seyler, and a guide to easily accessed video clips of her performing. Seyler's lucid guidance, and Barton's scrupulous editorship, ensure this legendary work's rightful status is restored: as one

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of the great practical guides to the craft of comedy, and an essential resource for actors and students of acting.

Actor training is arguably one of the most unique phenomenons of 20th-century theatre making. This text analyses the theories, training exercises and productions of 14 key directors.

This inspirational guide for advanced acting students brings together multiple ways of creating excellence in performance. David Krasner provides tried and tested exercises, a history of actor training and explores the complex relationships between acting theories and teachers. Drawing on examples from personal experience as an actor, director and teacher,

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An Actor's Craft begins with the building blocks of mind, body and voice, moving through emotional triggers and improvisation, to a final section bringing these techniques together in approaching a role. Each chapter contains accompanying exercises that the actor should practice daily. Combining theory and practice, this thought-provoking and challenging study of acting techniques and theories is for actors who have grasped the basics and now want to develop their knowledge and training further.

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