Interaction Ritual

Audition

Acting Face to Face

Roadblocks in Acting

Writer/director/producer Justine Bateman examines the aggressive ways that society reacts to the aging of women's faces. "Faceis filled with fictional vignettes that examine real-
life societal attitudes and internal fears that have caused a negative perspective on women’s faces as they age.” --The TODAY Show, a Best Book of 2021 "With her new book Face: One Square Foot of Skin, Justine Bateman is trying to push back against the notion that women's faces are 'broken and need to be fixed.' The book is a meditation on women's faces, and the cultural pressure to be 'ashamed and apologetic that their faces had aged naturally.' --New York Times "[Bateman] studies the topic of women and aging in her new book Face: One Square Foot of Skin." --People "There is nothing wrong with your face. At least, that's what Justine Bateman wants you to realize. Her new book, Face: One Square Foot of Skin, is a collection of fictional short stories told from the perspectives of women of all ages and professions; with it, she aims to correct the popular idea that you need to stop what you're doing and start staving off any signs of aging in the face." --W Magazine "The actor and author of Face: One Square Foot of Skin wants to push back against the ubiquity of plastic surgery." --Vanity Fair "Justine Bateman extends her creative talents to include fiction in this collection of vignettes that focus on how we've learned to react to women's faces as they age. Based on Bateman's own real-life interviews, the stories dig deep to uncover why we're uncomfortable with faces of a certain age, and argue that confidence--and not cosmetic procedures--are the answer to the problem.” --Town & Country, one of the Best Books of Spring 2021 "Through a selection of short stories, [Bateman] examines just how complicated it is for women to get older, both in and out of the spotlight." --Glamour "Bateman asks, what if we just rejected the idea that older faces need fixing. What if we ignored all the clanging bells that remind women every day on every platform that we are in some kind of endless battle with aging.” --TIME Magazine “[Bateman] argues that American society has long equated the signs of aging on a woman’s face with unattractiveness. But she also asserts that women need not participate in such prejudice by accepting and internalizing it.” --AARP "Right on, Justine Bateman. Thanks for helping us embrace our faces just as they are." --Upworthy "It's been a long time since I read something that made me want to stand up and cheer." --ScaryMommy Face is a book of fictional vignettes that examines the fear and vestigial evolutionary habits that have caused women and men to cultivate the imagined reality that older women's faces are unattractive, undesirable, and something to be "fixed." Based on "older face" experiences of the author, Justine Bateman, and those of dozens of women and men she interviewed, the book presents the reader with the many root causes for society's often negative attitudes toward women's older faces. In doing so, Bateman rejects those ingrained assumptions about the necessity of fixing older women's faces, suggesting that we move on from judging someone's worth based on the condition of her face. With impassioned prose and a laser-sharp eye, Bateman argues that a woman's confidence should grow as she ages, not be destroyed by society's misled attitude about that one square foot of skin.

The Best Book on Acting In words and pictures, this volume captures the private sides of the most talented and popular men of stage and screen

Acting for Film “Best book EVER! Lisa really gives us the inside track on how to make it as an actor! There’s so much to learn when getting started in Hollywood and this book is smart, concise and very insightful! A TRUE must-have for every parent and actor!” Tish Cyrus (Miley's Mom) 

Lisa London has been discovering new talent for over 20 years in her role as a top Hollywood Casting Director. Her experience with Hollywood began earlier during her childhood years when she accompanied her famous father, Television Director Jerry London, to the sets. Even then, she had an eye for talent as she watched well-known actors work. Lisa discovered and/or cast early in their careers, such notable actors as, Miley Cyrus, Jennifer Aniston, Jonah Hill, Emma Stone, Giovanni Ribisi, Victoria Justice, Selena Gomez, Megan Hilty, Ryan Phillippe, Mark Ruffalo Mariska Hargitay and many others. In this book, she will take you on a step by step journey, laying out what you need to know to have the best shot at stardom. Never before have so many details and insider secrets been revealed in such a way that is easy to understand and apply. The key to your success as a professional actor may be just be a chapter away. - How do you get started as an actor? - How to
make the most of your headshots and resume? - When and how do you get an agent or manager? -
Charisma over credits, which is more important? - Steps on how to audition. - How to find resources
regardless of where you live. - What does a casting director look for? - Why do some actors get call
backs and most do not? - Plus interviews with working Hollywood professionals and more... "What a
great book - Lisa tells it like it is. I followed much of her advice and ended up making my dream
come true of being on a Disney Channel series." Adam Irigoyen (Shake It Up) "As both an Actor
and Executive Producer, I think Lisa's book is fantastic! She really explains the process of casting so
an actor can understand what they need to do. As a former 3-Time NBA World Champion, I know a
winner when I see one. 'From Start to Stardom' is your key to a successful career."Rick Fox, Actor
and Executive Producer Today as never before thanks to computers, the internet and digital video,
anyone in North America and even the world can audition for TV or film roles. This book will give
you the basic, professional level information necessary to be taken seriously by the Casting Directors,
Agents and Managers that are the gatekeepers of the entertainment industry. “Lisa London is a
phenomenal resource for any actor, both new and seasoned, and her book is a wonderful tool and
must-have for those wanting to know what's in the entertainment industry."Sarah Shyn,
Manager, 3 Arts Entertainment “Lisa's book 'From Start to Stardom' is an invaluable and amazing
tool for actors of any age. I have known Lisa London for 20 years and she is a true gift to the
entertainment business. Lisa is a wealth of information and she is one of the few people in
Hollywood that cares.” Cindy Osbrink, Owner/Agent - The Osbrink Agency "I wish this book was
available when I graduated from college and started auditioning. It's so great to hear this advice
from a casting director's perspective. And Lisa is the best! I should know - she gave me my first TV
job and we've been friends ever since!"Megan Hilty (Sean Saves The World, Wicked)

Scott Sedita's Guide to Making It in Hollywood Actor Anthony James has played killers,
psychopaths, and other twisted characters throughout his Hollywood career. In the summer of 1967,
James made his motion picture debut as the murderer in the Academy Award-winning Best Picture,
In the Heat of the Night. His role in the 1992 Academy Award-winning Best Picture, Unforgiven,
culminated a unique, twenty-eight-year career. Behind his menacing and memorable face, however,
is a thoughtful, gentle man, one who muses deeply on the nature of art and creativity and on the
family ties that have sustained him. James's Acting My Face renders Hollywood through the eyes
and experience of an established character actor. James appeared on screen with such legendary
stars as Clint Eastwood, Bette Davis, Gene Hackman, and Sidney Poitier, and in such classic
television shows as Gunsmoke, The Big Valley, Starsky and Hutch, Charlie's Angels, and The A-
Team. Yet, it is his mother's heroic story that captures his imagination. In an odyssey which in 1940
took her and her newly wedded husband from Greece to a small southern town in America where she
bore her only child, James's mother suffered the early death of her husband when James was only
eight years old. In the blink of an eye, she went from grand hostess of her husband's lavish parties to
hotel maid. But like the lioness she was, she fought with great ferocity and outrageous will in her
relentless devotion to James's future. And so it was, that on an August morning in 1960, eighteen-
year-old James and his mother took a train from South Carolina three thousand miles to Hollywood,
California, to realize his dream of an acting career. They possessed only two hundred dollars, their
courage, and an astonishing degree of naiveté. After his retirement in 1994, James and his mother
moved to Arlington, Massachusetts, where he concentrated on his painting and poetry. His mother
died in 2008 at the age of ninety-four, still a lioness protecting her beloved son. Acting My Face is
an unusual memoir, one that explores the true nature of a working life in Hollywood and how
aspirations and personal devotion are forged into a career.

Caught in the Act 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.
Acting in Film Acting Face to Face 2: How to Create Genuine Emotion for TV and Film (AFF2) is the second book in a series about the "Language of the Face" - or how the face communicates nonverbally. Building upon the work and concepts of many leading researchers, including famed Dr. Paul Ekman, that were introduced in the first book. AFF2 expands on the science of emotions offering practical exercises guiding its readers to true Emotional Alignment. Acting Face to Face 2 is not just another book on acting theory; it's a complete course in emotion training and developing. It contains links to videos, audio as well as detailed photos, explanations, descriptions and reference sheets of each of the muscle groups associated with the seven universal emotions. AFF2 goes even deeper, with a guided method to reveal how you personally express emotions, how others perceive you and what could be interfering with your emotional life in your character work. For the first time, you are presented with how the science of emotion and the art of expression are interwoven to assist the professional actor in achieving the real and genuine emotion necessary to not only move the story along but to captivate the viewer. This is where you will have the long awaited opportunity to learn to speak the Language of the Face, John Sudol's groundbreaking set of tools for on-camera actors and business professionals alike. "And when we do it correctly it allows the viewer to read your mind" is Sudol's emphasis when he teaches and coaches his students and clients. AFF2 contains ALL and more of what you were never told about on-camera acting!

Secrets of Acting Shakespeare Culled from Tony Barr's 40 years' experience as a performer, director and acting teacher in Hollywood, this highly praised handbook provides readers with the practical knowledge they need when performing in front of the camera. This updated edition includes plenty of new exercises for honing on-camera skills; additional chapters on imagination and movement; and fresh material on character development, monologues, visual focus, playing comedy and working with directors. Inside tips on the studio system and acting guilds make it particularly helpful for people new to the business, and numerous anecdotes from actors such as Morgan Freeman and Anthony Hopkins and examples from current movies illustrate its many lessons. It is perfect for acting classes, workshops, all actors who work in front of the camera -- and all those who want to.

The Acting Person Aspiring film and television actors will discover exercises for relaxing the face to achieve maximum expressiveness; maintaining proper eye focus in front of the camera and conveying the "beats" of a scene, even in the shortest takes. They'll also learn tested techniques for adapting to the styles of different directors; modulating voice and breath for maximum effect; preparing for the first day on the set; enduring multiple takes and on-the-set waiting; and much, much more. For any performer who intends to make a living in front of the camera, Acting for Film is the most authoritative resource!

Masks Or Faces? The best actor never gets the role. But the right actor always gets hired and if you want to be the right actor, you need to create a well-paved pathway through the traffic jam that can slow you down, divert your attention and create stress behind the wheel of the career you're committed to driving forward. It's your journey and it's time for a career tune up, even if you're just starting out In this revised and expanded Next Edition to his popular book for actors, talent manager, educator and author Brad Lemack tackles the tough challenges actors face in seeking, building and maintaining rewarding careers in the new landscape. From the role of personal ethics and integrity to landing the role of a lifetime, Lemack teaches readers how to navigate through and thrive in a continually changing landscape in an industry challenged to redefine itself and how it does business. Whether you're new to the business or in need of a professional career rebranding, The New Business of Acting: The Next Edition will empower you with a critical perspective on how to create, map out and embark on a life-long journey that will earn you the career-building opportunities you seek.
You, the Career Secrets of Acting Shakespeare isn’t a book that gently instructs. It’s a passionate, yes—
you can designed to prove that anybody can act Shakespeare. By explaining how Elizabethan actors
had only their own lines and not entire playscripts, Patrick Tucker shows how much these plays work
by ear. Secrets of Acting Shakespeare is a book for actors trained and amateur, as well as for
anyone curious about how the Elizabethan theater worked.

The Power of the Actor This guide for actors and directors develops a valid method for training
performers to act from their core—whether they are cold reading, auditioning, or performing for
film or television. This book teaches actors how to achieve and respond to believable and honest
emotions before the camera, and it maintains that the key to a successful performance lies in how
the actors relate to one another and to the circumstances. Exercises, including script examples,
throughout the book give readers an easy resource for practicing the principles outlined. The Art of
Film Acting applies a classic stage acting method (Stanislavsky) to the more intimate medium of
performing before a camera, teaching readers to experience an emotion rather than to indicate it.

Acting with Passion An essential update to this classic book from the ultimate insider, Tom Logan. It
contains everything you need to know about the profession of acting from both sides of the camera.
Previously a highly successful working actor, Tom brings that experience to this book but through
the unique lens of now being an extremely successful working TV, film, and commercial director,
writer, and producer. You’ll learn how ultimately succeeding in an audition has absolutely nothing
to do with acting. Rather, it’s having the essential audition skills, which you won’t find in a "how
to" audition book. And that’s what you’ll learn from a master who has spent a career in and around
the universe of auditions and the casting process. All sixteen chapters, eight on the "do’s" and eight
on the "don't," have been brought up-to-date, making How to Act & Eat at the Same Time the must
read for today’s aspiring and working actors. And all of the appendices containing all the essential
practical information an actor needs in his toolbox has been updated to - resource websites; SAG,
AFTRA, and Equity locations; rules and requirements for joining SAG, AEA, and Equity; plus, an
updated glossary.

Acting Face to Face 2 Based on the latest research from the fields of neuroscience and mind-body
psychology, Acting With Passion offers a revolutionary new approach to the age-old problems of the
actor: dealing with nerves, engaging the body, quieting the inner critic, auditioning, creating a
character, and even playing comedy. With this step-by-step guide, actors who have struggled with
'visualization' and 'emotional recall' can learn an alternative method of accessing feelings through
the release of chronic, subtle muscular tensions that connect into the brain at lightning fast speed
and can actually produce emotions on cue. Written with verve and accessibility, and using practical
exercises to guide the actor through each stage, Acting With Passion is the must-have text for actors
seeking that magical 'state of aliveness'.

The Face on Film The Science of On-Camera Acting documents a skill-set for screen actors unlike
any other in print or taught in a classroom. Tailored to the camera's unique perspective, this
streamlined approach offers a complete foundation for mastering comedy and drama,
transformative character work, naturalism, and confidence on-set and in auditions.In an
unprecedented convergence of art and science, The Science of On-Camera Acting combines decades
of experience in front of and behind the camera with exclusive insights from one of the most
influential psychologists of the past century, pioneer of the science of emotional expression, Dr.
Paul Ekman.Actress, filmmaker, columnist, behavioral science researcher, and Certified Advanced
Expert in FACE Micro Expression Training Program, for over 20 years Andréa Morris has worked
in film and television while studying the camera's sublime perception of the human face. By
experimenting with how the camera perceives and translates the slightest nuance of muscle
movement, Morris discovered that the scientific model applied to screen acting allows minimal time
spent in your head, and maximum ability to unleash creative impulse—the fuel for strong performance. The blending of the physiological sciences, the technology of a rapidly changing digital medium, and the art of acting, makes this book the underpinnings of an entirely new standard of working with the camera.

How to Act & Eat at the Same Time, the Sequel In The Reason to Sing, renowned composer-lyricist and teacher Craig Carnelia provides musical actors with a step-by-step guide to making their singing performances more truthful, vivid, and full of life. Using a technique developed over decades of teaching the professional community of Broadway actors and students alike, The Reason to Sing utilizes detailed descriptions of sessions the author has had with his notable students and lays out a new and proven approach to help you build your skills, your confidence, and your career. This book is intended for musical theater acting students as well as working professionals and teachers of the craft.

Black Acting Methods (Applause Books). A master actor who’s appeared in an enormous number of films, starring with everyone from Nicholson to Kermit the Frog, Michael Caine is uniquely qualified to provide his view of making movies. This revised and expanded edition features great photos, with chapters on: Preparation, In Front of the Camera Before You Shoot, The Take, Characters, Directors, On Being a Star, and much more. “Remarkable material A treasure I’m not going to be looking at performances quite the same way FASCINATING!” Gene Siskel

From Start to Stardom In The Power of the Actor, a Los Angeles Times bestseller, premier acting teacher and coach Ivana Chubbuck reveals her cutting-edge technique, which has launched some of the most successful acting careers in Hollywood. The first book from the instructor who has taught Charlize Theron, Brad Pitt, Elisabeth Shue, Djimon Hounsou, and Halle Berry, The Power of the Actor guides you to dynamic and effective results. For many of today’s major talents, the Chubbuck Technique is the leading edge of acting for the twenty-first century. Ivana Chubbuck has developed a curriculum that takes the theories of the acting masters, such as Stanislavski, Meisner, and Hagen, to the next step by utilizing inner pain and emotions, not as an end in itself, but rather as a way to drive and win a goal. In addition to the powerful twelve-step process, the book takes well-known scripts, both classic and contemporary, and demonstrates how to precisely apply Chubbuck’s script-analysis process. The Power of the Actor is filled with fascinating and inspiring behind-the-scenes accounts of how noted actors have mastered their craft and have accomplished success in such a difficult and competitive field.

The Art of Film Acting How to Become a Better Actor Instantly Without Killing Yourself with "The Method"! Discover the the psychological secrets of "The Life Acting System" If you are an actor, you’ve probably done your fair share of pointless exercises in classes: "Hold the imaginary teacup. Feel the warmth of the tea. Can you smell it? Can you smell it?" or you may have had your fill of "gurus" who may direct scenes, but don’t give actors any understanding of how to get where they need to get—on their own! If you are not a trained actor, this book will help you to STOP THINKING and START DOING! It cuts through all the b.s., is mercifully short, but yet will help you get to the core questions that every actor should answer. Based on 50 plus years of psychological research, I make the case for what I call "Life Acting." A very simple, behavior-based approach that can be as effective with a toddler as it can be with a veteran wanting to go as deep as possible. That’s why it’s humbly titled "The Best Book on Acting." You won’t be disappointed. You will become a better actor because 1. You won’t be scraping your psyche with an internal focus to present something that has nothing to do with the material. 2. You won’t be overly focused on emotion, (often pushing and unrealistic) but on the INTENT of the character. 3. You will be more focused, more colorful, more memorable and interesting because you know how to make crystal clear choices which lead to impacting the audience! 4. You won’t be "in your head" in performance, trying to juggle the balls of
technique, emotion and connection. You will be "doing"! 5. You will understand the crucial difference between Homework, Rehearsal, and Performance. This book might reboot your whole way of building a character. It will be faster, more precise and more interesting. The questions for Homework can be broken down to such a basic level that a small child can use them and be effective!

The Presentation of Self in Everyday Life "A refreshing and enlightening new perspective on what it means to be powerful."--Susan Cain, bestselling author of Quiet We all know what it looks like to use power badly. But how much do we really know about how to use power well? There is so much we get wrong about power: who has it, what it looks like, and the role it plays in our lives. Grounded in over two decades' worth of scientific research and inspired by the popular class of the same name at Stanford's Graduate School of Business, Acting with Power offers a new and eye-opening paradigm that overturns everything we thought we knew about the nature of power. Although we all feel powerless sometimes, we have more power than we tend to believe. Power exists in every relationship, not just at the top of big institutions. It isn't merely a function of status or hierarchy, either. It's about how much we are needed and how well we take care of other people. We oft assume that power flows to those with the loudest voice or the most commanding presence. But, in fact, true power is often much quieter and more deferential than we realize. Moreover, it's not just how much power we have but how we use it that determines how powerful we actually are. Actors aren't the only ones who play roles for a living. We all make choices about how to use the power that comes with our given circumstances. We aren't always cast in the roles we desire--or the ones we feel prepared to play. Some of us struggle to step up and be taken more seriously, while others have trouble standing back and ceding the spotlight. In Acting with Power, Deborah Gruenfeld shows how we can get more comfortable with power by adopting an actor's mindset. Because power isn't a personal attribute. It's a part we play in someone else's story.

Yellow Face (TCG Edition) Masks or Faces? : A Study in the Psychology of Acting by William Archer, first published in 1888, is a rare manuscript, the original residing in one of the great libraries of the world. This book is a reproduction of that original, which has been scanned and cleaned by state-of-the-art publishing tools for better readability and enhanced appreciation. Restoration Editors' mission is to bring long out of print manuscripts back to life. Some smudges, annotations or unclear text may still exist, due to permanent damage to the original work. We believe the literary significance of the text justifies offering this reproduction, allowing a new generation to appreciate it.

I Don't Need an Acting Class The human face was said to be rediscovered with the advent of motion pictures, in which it is often viewed as expressive locus, as figure, and even as essence of the cinema. But how has the modern, technological, mass-circulating art revealed the face in ways that are also distinct from any other medium? How has it altered our perception of this quintessential incarnation of the person? The archaic powers of masks and icons, the fashioning of the individual in the humanist portrait, the modernist anxieties of fragmentation and de-figuration--these are among the cultural precedents informing our experience in the movie theatre. Yet the moving image also offers radical new confrontations with the face: Dreyer's Passion of Joan of Arc, Donen's Funny Face, Hitchcock's The Wrong Man, Bresson's enigmatic Au hasard Balthazar, Antonioni's Screen Test, Warhol's filmic portraits of celebrity and anonymity are among the key works explored in this book. In different ways these intense encounters manifest a desire for transparency and plenitude, but--especially in post-classical cinema--they also betray a profound ambiguity that haunts the human countenance as it wavers between image and language, between what we see and what we know. The spectacular impact of the cinematic face is uncannily bound up with an opacity, a reticence. But is it not for this very reason that, like faces in the world, it still enchants us?
Black Like Me: The most controversial and newsworthy plays of British theatre are a rash of rude, vicious and provocative pieces by a brat pack of twentysomethings whose debuts startled critics and audiences with their heady mix of sex, violence and street-poetry. In-Yer-Face Theatre is the first book to study this exciting outburst of creative self-expression by what in other contexts has been called Generation X, or Thatcher's Children, the 'yoof' who grew up during the last Conservative Government. The book argues that, for example, Trainspotting, Blasted, Mojo and Shopping and F***king are much more than a collection of shock tactics - taken together, they represent a consistent critique of modern life, one which focuses on the problem of violence, the crisis of masculinity and the futility of consumerism. The book contains extensive interviews with playwrights, including Sarah Kane (Blasted), Mark Ravenhill (Shopping and F***king), Philip Ridley (The Pitchfork Disney), Patrick Marber (Closer) and Martin McDonagh (The Beauty Queen of Leenane).

Acting My Face I Don’t Need an Acting Class explores critical aspects of the technique of acting, utilizing conversations via email with countless actors. Some are aspiring students, others are seasoned professionals. The conversations document the challenges these diverse actors face as they digest what they have learned in a class or rehearsal while exploring in practical terms how to use their growing technique. Milton Justice first began receiving emails from actors in 2008. In this book, Justice brings together email conversations between teacher and student, along with observations and commentary about acting technique and craft. Not all of the emails in the book are overly thought-out or complete. Quite the contrary, they are meant to capture the feeling of a living, breathing process as it happens. When an actor sends a teacher or director an email with a problem, be it a simple comment or confusion, it is evidence of a creative artist exploring new ground. Many years ago, Stella Adler sent Justice a letter in response to a panicked note he had written to her while lost in the weeds during rehearsals for a new play. She set a tone for him as she succinctly defined the problem and reminded him of its elegant solution. He was overwhelmed by the care she had given him. That letter still hangs over his desk, perfectly demonstrating the power of a written exchange between a teacher and a student.

If I Understood You, Would I Have this Look on My Face? The casting director for Chicago, Pippin, Becket, Gypsy, The Graduate, the Sound of Music and Jesus Christ Superstar tells you how you can find your dream role! Absolutely everything an actor needs to know to get the part is here: What to do that moment before, how to use humour; create mystery; how to develop a distinct style; and how to evaluate the place, the relationships and the competition. In fact, Audition is a necessary guide to dealing with all the "auditions" we face in life. This is the bible on the subject.

Face Why do actors keep making the same choices each time they perform, even though they are playing a different character? Why do actors put limitations on their work that diminish their marketability? How can actors remain personally safe in emotionally charged scene work? How can actors identify the roadblocks that are holding them back from freedom in their work? This book examines these and many other questions related to the self-imposed barriers actors place on their work. Roadblocks often limit and constrain actors from accessing the emotional availability so readily required for this unique craft. This book offers a systematic approach to achieving peak performance in order to defeat the self-doubt that hinders so many actors. Equally, the book offers guidance for educators and directors to compassionately assist actors toward that freedom. The book co-mingles psychology and acting theory in a unique way that targets the challenges that actors face daily.

The Reason to Sing Developed by Benjamin Mathes in one of Los Angeles's most prestigious underground acting studios, "You, the Career" will revolutionize the way you relate to the hustle, the industry, and the actor you want to become. Drawing from 25 years in the industry as an actor,
producer, and cultural entrepreneur, Mathes will show you how to take the power from the people who manage, and put it back into the hands of the person who creates it—you! Inspiring, challenging, and full of useful tools, this book is perfect for the beginner and the veteran actor. There is a career that only you can create. This book will show you how.

The New Business of Acting From the star of Broadway's The Book of Mormon and HBO's Girls, the heartfelt and hilarious coming-of-age memoir of a Midwestern boy surviving bad auditions, bad relationships, and some really bad highlights as he chases his dreams in New York City With a new afterword * "Candid, funny, crisp . . . honest and tender about lessons of the heart."--Vogue When Andrew Rannells left Nebraska for New York City in 1997, he, like many young hopefuls, saw the city as a chance to break free. To start over. To transform the fiercely ambitious but sexually confused teenager he saw in the mirror into the Broadway leading man of his dreams. In Too Much Is Not Enough, Rannells takes us on the journey of a twentysomething hungry to experience everything New York has to offer: new friends, wild nights, great art, standing ovations. At the heart of his hunger lies a powerful drive to reconcile the boy he was when he left Omaha with the man he desperately wants to be. As Rannells fumbles his way towards the Great White Way, he also shares the drama of failed auditions and behind-the-curtain romances, the heartbreak of losing his father at the height of his struggle, and the exhilaration of making his Broadway debut in Hairspray at the age of twenty-six. Along the way, he learns that you never really leave your past—or your family—behind; that the most painful, and perversely motivating, jobs are the ones you almost get; and that sometimes the most memorable nights with friends are marked not by the trendy club you danced at but by the recap over diner food afterward. Honest and hilarious, Too Much Is Not Enough is an unforgettable look at love, loss, and the powerful forces that determine who we become.

Acting for the Camera "It will not disappoint . . ." —Ian McKellen, from the Foreword An Authoritative Training Manual for Film Actors and Teachers “In today's entertainment industry of buff bodies and beautiful faces, it's easy to think that a couple of sit-ups and high cheek bones can create a movie legend,” writes film veteran Cathy Haase. However, she adds, what the actor really must have are “technique, craft, and a depth of self-knowledge.” In Acting for Film, Second Edition, Haase shows actors how to develop all of these, sharing her secrets (developed through years of on-camera work) for creating characters who come alive and who touch the souls of the audience. Readers will learn how to apply theatrical training to film acting and hone a personal approach to rendering a character. Acting for Film, Second Edition, is an essential guide for aspiring performers, acting teachers, and anyone interested in gaining a greater understanding of the craft. This new edition includes: Advice on dealing with new technology including CGI and motion capture Concentration and relaxation exercises that will enhance facial expressiveness Exploration of sense memory techniques for on-camera work Animal exercises and their usages Tips for maintaining proper eye focus in front of the camera and conveying the “beats” of a scene, even in the shortest takes For any performer who intends to make a living in front of the camera, Acting for Film, Second Edition, is the most authoritative resource! With Haase's experience and advice in their pocket, readers will be prepared to land the film role they've been dreaming of.

The Science of On-Camera Acting: with Commentary by Dr. Paul Ekman First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

In-Yer-Face Theatre “A thesis of a play, unafraid of complexities and contradictions, pepped up with a light dramatic fizz. It asks whether race is skin-deep, actable or even fakeable, and it does so with huge wit and brio.”—TimeOut London “A pungent play of ideas with a big heart. Yellow Face brings to the national discussion about race a sense of humor a mile wide, an even-handed treatment and a hopeful, healing vision of a world that could be”—Variety “It’s about our country, about
public image, about Face,” says David Henry Hwang about his latest work, a mock documentary that puts Hwang himself center stage. An exploration of Asian identity and the ever-changing definition of what it is to be an American, Yellow Face “is by turns acldly funny, insightful and provocative” (Washington Post). The play begins with the 1990s controversy over color-blind casting for Miss Saigon before it spins into a comic fantasy, in which the character DHH pens a play in protest and then unwittingly casts a white actor as the Asian lead. Yellow Face also explores the real-life investigation of Hwang’s father, the first Asian American to own a federally chartered bank, and the espionage charges against physicist Wen Ho Lee. Adroitly combining the light touch of comedy with weighty political and emotional issues, Hwang creates a "lively and provocative cultural self-portrait [that] lets nobody off the hook” (The New York Times). David Henry Hwang is the author of the Tony Award-winning M. Butterfly, Yellow Face (OBIE Award, 2008 Pulitzer Prize finalist), Golden Child (1997 OBIE Award), FOB (1981 OBIE Award), Family Devotions (Drama Desk nomination), and the books for musicals Aida (co-author), Flower Drum Song (2002 Broadway revival), and Tarzan, among other works. David Henry Hwang graduated from Stanford University, attended the Yale School of Drama, and holds honorary degrees from Columbia College in Chicago and The American Conservatory Theatre. He lives in New York City with his wife, actress Kathryn Layng, and their children, Noah David and Eva Veanne.

Acting with Power This American classic has been corrected from the original manuscripts and indexed, featuring historic photographs and an extensive biographical afterword.

Directing Actors Black Acting Methods seeks to offer alternatives to the Euro-American performance styles that many actors find themselves working with. A wealth of contributions from directors, scholars and actor trainers address afrocentric processes and aesthetics, and interviews with key figures in Black American theatre illuminate their methods. This ground-breaking collection is an essential resource for teachers, students, actors and directors seeking to reclaim, reaffirm or even redefine the role and contributions of Black culture in theatre arts.

Acting Wild Originally entitled Osoba i Czyn and published in Poland in 1969, The Acting Person is the official English translation and has been thoroughly edited and revised with the collaboration of the author. The book stresses that Man must ceaselessly unravel his mysteries and strive for a new and more mature expression of his nature. The author sees this expression as an emphasis on the significance of the individual living in community and on the person in the process of performing an action. The author states in his preface that he has tried to face the major issues concerning life, nature, and the existence of Man directly as they present themselves to Man in his struggles to survive while maintaining the dignity of a human being, but who is torn apart between his all too limited condition and his highest aspirations to set himself free. The author hopes that his book "contributes to this disentangling of the conflicting issues facing Man, which are crucial for Man’s own clarification of his existence and direction of his conduct". The author’s analysis of the human being is a dynamic counter to the materialistic and positivistic tendencies in various schools of modern philosophy. Ever since Descartes, the knowledge of Man and his world has been identified through cognition. This book is a reversal of the post-Cartesian attitude toward Man in that it characterises him as the person in action. Audience: The Acting Person will be of great interest to philosophers, anthropologists, and scholars specializing in phenomenology. It will also be of deep concern to theologians, priests, seminarians, and members of religious orders who wish to gain an insight into Pope John Paul II’s philosophy of life.

The Invisible Actor The actor and founder of the Alan Alda Center for Communicating Science traces his personal quest to understand how to relate and communicate better, from practicing empathy and using improv games to storytelling and developing better intuitive skills.
Make Acting Work A notable contribution to our understanding of ourselves. This book explores the realm of human behavior in social situations and the way that we appear to others. Dr. Goffman uses the metaphor of theatrical performance as a framework. Each person in everyday social intercourse presents himself and his activity to others, attempts to guide and control the impressions they form of him, and employs certain techniques in order to sustain his performance, just as an actor presents a character to an audience. The discussions of these social techniques offered here are based upon detailed research and observation of social customs in many regions.

Acting for Film (Second Edition) "Not then, men and their moments. Rather, moment and their men," writes Erving Goffman in the introduction to his groundbreaking 1967 Interaction Ritual, a study of face-to-face interaction in natural settings, that class of events which occurs during co-presence and by virtue of co-presence. The ultimate behavioral materials are the glances, gestures, positionings, and verbal statements that people continuously feed into situations, whether intended or not. A sociology of occasions is here advocated. Social organization is the central theme, but what is organized is the co-mingling of persons and the temporary interactional enterprises that can arise therefrom. A normatively stabilized structure is at issue, a "social gathering," but this is a shifting entity, necessarily evanescent, created by arrivals and killed by departures. The major section of the book is the essay "Where the Action Is," drawing on Goffman's last major ethnographic project observation of Nevada casinos. Tom Burns says of Goffman's work "The eleven books form a singularly compact body of writing. All his published work was devoted to topics and themes which were closely connected, and the methodology, angles of approach and of course style of writing remained characteristically his own throughout. Interaction Ritual in particular is an interesting account of daily social interaction viewed with a new perspective for the logic of our behavior in such ordinary circumstances as entering a crowded elevator or bus." In his new introduction, Joel Best considers Goffman's work in toto and places Interaction Ritual in that total context as one of Goffman's pivotal works: "His subject matter was unique. In sharp contrast to the natural tendency of many scholars to tackle big, important topics, Goffman was a minimalist, working on a small scale, and concentrating on the most mundane, ordinary social contacts, on everyday life."

Too Much Is Not Enough A look at the surprising similarities between humans and other animals' behavior

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