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The Actor As Mesmerist

Stage Presence The Actor As Mesmerist

Chaikin, who directed the celebrated Open Theater in the '60s, kindled an emphasis on communal playmaking whose impact is still evident today. This conversational review of his efforts details his methods and reveals the struggles involved in the creation of some of the most exciting theatre of our time.

Describes 250 occupations which cover approximately 107 million jobs. Collection of essays exploring all aspects of the actor in the Greek and Roman worlds.

BRING THE TECHNIQUES OF THE STAGE TO THE BOARDROOM. For more than a decade, Belle Linda

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Halpern and Kathy Lubar have applied the lessons and expertise they have learned as performing artists to the work of their company, The Ariel Group. Halpern and Lubar have helped tens of thousands of executives at major companies around the country and the globe, including General Electric, Mobil Oil, Capital One, and Deloitte. In *Leadership Presence*, they make their time-tested strategies available to everyone, from high-profile CEOs to young professionals seeking promotion. Their practical, proven approach will enable you to develop the skills necessary to inspire confidence, command respect, build credibility, and motivate others. Halpern and Lubar teach you:

- How to handle tough situations with

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heightened confidence and flexibility •
How to build your relationships to
enhance collaboration and business
development • How to express yourself
dramatically and motivate others •
How to integrate your personal values
into communication to inspire others
and become a more effective leader
Learning the skills of the true
performance experts, readers will
understand why Leadership Presence
is the key to dynamic and authentic
leadership.

Crossing Cultural Borders Through the
Actor's Work

The Lyrics and the Dynasts

Leadership Presence

Presence, Theatricality, and the
Question of Modernity

The Presence of the Actor

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Performance: Visual art and performance art

Focusing on examples of live performance in drama, dance, opera and light entertainment, Jane Goodall explores a characteristic as compelling and enigmatic as the performers who demonstrate it. The mysterious quality of 'presence' in a performer has strong resonances with the uncanny. It is associated with primal, animal qualities in human individuals, but also has connotations of divinity and the supernatural, relating to figures of evil as well as heroism. Stage Presence traces these themes through theatrical history. This fascinating study also explores the blend of science and spirituality that accompanies the appreciation of human power. Performers display a magnetism of their audiences; they electrify them,

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exhibit mesmeric command, and develop chemistry in their communication. Case studies include: Josephine Baker, Sarah Bernhardt, Thomas Betterton, David Bowie, Maria Callas, Bob Dylan, David Garrick, Barry Humphries, Henry Irving, Vaslav Nijinsky and Paul Robeson.

First published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

A new theory of acting that tears down the theatrical "Fourth Wall"

Stage Fright in the Actor explores the phenomena of stage fright—a universal experience that ranges in intensity from a relatively easy-to-conceal sense of anxiety to an overwhelming feeling of terror—from the actor's perspective, unearthing its social, cultural, and personal roots. Drawing on her experience as both an actor trainer and

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a licensed psychotherapist, Linda Brennan recounts the testimonies of professional actors to paint a clear picture of the artistic, behavioral, cognitive, physiological, and psychological characteristics of stage fright. This book encourages the reader to reflect on their own experiences while guided by the stories of fellow actors. Their personal accounts, combined with clinical research and practical exercises, will help readers to identify, manage, and even conquer this "demon in the wings." Stage Fright in the Actor is an essential tool for actors and acting students. Its insight into the many manifestations of stage fright also renders it as valuable reading for acting/performing arts teachers and directors, as well as anyone who fears stepping "onstage."

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To the Actor

Actor as Anti-character

Foreign Bodies of Knowledge

Encyclopedia of Acting Techniques

A Training for the Actor

Your readers can learn about the fine points of directing a musical production, from bringing a special vision to life on stage to staying organized and efficient through the audition process.

Everything an aspiring young director needs to know.

This collection reflects not only the multidisciplinary nature of current thinking about performance, but also the complex and contested nature of

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the concept itself.

Today, millions of individuals are required to give a speech in front of an audience to promote a new concept, advertise a product, or just to communicate with others.

Your opinions and ideas are significant, whether they are expressed through contemporary media such as the internet, radio, or television, or simply by you on a stage with a podium.

However, a public speech has never been easy to present. This book is for anyone who has ever been asked to stand up in front of others to give a speech: for the person who has experienced fear of speaking or for the actor

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who simply wants to improve their speaking skills and stage presence.

This is the first comprehensive and illustrated study of the most important form of theatre in the entire Roman Empire - pantomime, the ancient equivalent of ballet dancing. Performed for more than five centuries in hundreds of theatres from Portugal in the West to the Euphrates, from Gaul to North Africa, solo male dancing stars - the forerunners of Nijinsky, Nureyev, and Baryshnikov - stunned audiences with their erotic costumes, subtlety of gesture, and dazzling

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athleticism. In sixteen specially commissioned and complementary studies, the leading world specialists explore all aspects of the ancient pantomime dancer's performance skills, popularity, and social impact, while paying special attention to the texts that formed the basis of this distinctive art form.

A Strange Proximity

Stage Presence, Failure, and the Ethics of Attention

New Directions in Ancient Pantomime

Acting (Re)Considered

Mapping Intermediality in Performance

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Drama Handbook

Offering revolutionary new training for the actor, The Actor's Secret teaches actors and performers how to incorporate the fundamentals of the Alexander Technique, Somatic Experiencing®, and Breathing Coordination in order to reduce performance anxiety and stress; improve stage presence, breathing, and vocal production; and restore well-being and healthy functioning. These three

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kinesthetic disciplines are designed to lead to profound change and healing through body-mind reeducation. Part I explains in detail the principles of the three techniques. A practical method for self-improvement and neuromuscular reeducation, the Alexander Technique focuses on changing inefficient habits of movement and patterns of tension that inhibit the ability to move easily. Breathing Coordination

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helps increase breathing capacity and awareness. A method for resolving emotional trauma, Somatic Experiencing® follows a process of tracking bodily sensations to restore vitality and health. Enhanced with over 100 instructive photos, Parts II and III present explorations and exercises that draw on elements of the three methods. Topics covered include the importance of presence and non-doing; the proper

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mechanics of vocalization and singing; the understanding of character and role; and the actor's journey from auditions to performance, including initial script preparation, rehearsal, monologue, and scene work. Developed by Betsy Polatin, a movement specialist and master lecturer at Boston University's College of Fine Arts, the book's exercises provide the actor with simple tools

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for exploring his or her acting work. Most techniques and self-help books teach a new way of "doing." The secret of this book lies in "non-doing." When the actor learns to first recognize and then suspend habitual patterns, he or she opens the door to deeper artistic choices. "I have worked with many fine Alexander Technique teachers over the years and Betsy Polatin is far and away one of the finest. Her touch, her

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instincts, and her knowledge are miraculous."—Andre Gregory, actor and director, *My Dinner with Andre*

Contains step-by-step exercises and improvisations for the actor, including how to use the body and voice, the rehearsal process, auditions, and performance

Activities and scene performances related to real-life issues help middle school students build self-confidence as

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they learn drama and speech skills.

Performing basic acting exercises that focus on movement, using props, and speaking to an audience, participants develop effective oral expression and stage presence, and also learn theater-related terms and concepts. The book includes 16 short scenes and 22 interrelated monologues and dialogues. Grades 6-8. Suggested resources. Good Year Books. 128 pages.

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This new edition of Twentieth Century Actor Training is an indispensable introduction to how actor training shapes modern theatre. Its coverage of key practitioners and movements is enhanced by the inclusion of eight more practitioners and forty more photographs. Conversations with Filipino American Performing Artists Occupational Outlook Handbook Actor Training

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A Literary Collection

How Music Works

The Noh Actor's

Attunement In Practice

The fifteen original essays in *Staging Philosophy* make useful connections between the discipline of philosophy and the fields of theater and performance and use these insights to develop new theories about theater. Each of the contributors—leading scholars in the fields of performance and philosophy—breaks new ground, presents new arguments, and offers new theories that will pave the way for future scholarship. *Staging*

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Philosophy raises issues of critical importance by providing case studies of various philosophical movements and schools of thought, including aesthetics, analytic philosophy, phenomenology, deconstruction, critical realism, and cognitive science. The essays, which are organized into three sections—history and method, presence, and reception—take up fundamental issues such as spectatorship, empathy, ethics, theater as literature, and the essence of live performance. While some essays challenge assertions made by critics and

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historians of theater and performance, others analyze the assumptions of manifestos that prescribe how practitioners should go about creating texts and performances. The first book to bridge the disciplines of theater and philosophy, *Staging Philosophy* will provoke, stimulate, engage, and ultimately bring theater to the foreground of intellectual inquiry while it inspires further philosophical investigation into theater and performance. David Krasner is Associate Professor of Theater Studies, African American Studies, and English at Yale

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University. His books include *A Beautiful Pageant: African American Theatre, Drama, and Performance in the Harlem Renaissance, 1910-1920* and *Renaissance, Parody, and Double Consciousness in African American Theatre, 1895-1910*. He is co-editor of the series *Theater: Theory/Text/Performance*. David Z. Saltz is Professor of Theatre Studies and Head of the Department of Theatre and Film Studies at the University of Georgia. He is coeditor of *Theater Journal* and is the principal investigator of the innovative *Virtual Vaudeville* project at the University of

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Georgia.

The great noh actor, theorist, and playwright Zeami Motokiyo (ca. 1363-1443) is one of the major figures of world drama. His critical treatises have attracted international attention ever since their publication in the early 1900s. His corpus of work and ideas continues to offer a wealth of insights on issues ranging from the nature of dramatic illusion and audience interest to tactics for composing successful plays to issues of somaticity and bodily training. Shelley Fenno Quinn's impressive interpretive examination of

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Zeami's treatises addresses all of these areas as it outlines the development of the playwright's ideas on how best to cultivate attunement between performer and audience. Quinn begins by tracing Zeami's transformation of the largely mimetic stage art of his father's troupe into a theater of poiesis in which the playwright and actors aim for performances wherein dance and chant are re-keyed to the evocative power of literary memory. prosodies and associated auras with the flow of dance and chant led to the creation of a dramatic prototype that engaged and

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depended on the audience as never before. Later chapters examine a performance configuration created by Zeami (the nikyoku santai) as articulated in his mature theories on the training of the performer. Drawing on possible reference points from Buddhist and Daoist thought, the author argues that Zeami came to treat the nikyoku santai as a set of guidelines for bracketing the subjectivity of the novice actor, thereby allowing the actor to reach a certain skill level or threshold from which his freedom as an artist might begin. Argues that the experience of

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modernity is fundamentally
spatial rather than subjective.
Stage Presence Psychology
Press

Building Speaking Techniques
How To Be A Great Speaker: A
Pocket Guide To Public
Speaking

Aspects of an Ancient
Profession

Intersections of Theater,
Performance, and Philosophy
Acting Power

The Paper Canoe

*This insightful book explores the
relationship between theater and
digital culture. The authors show
that the marriage of traditional
performance with new
technologies leads to an upheaval*

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of the implicit “live” quality of theatre by introducing media interfaces and Internet protocols, all the while blurring the barriers between theater-makers and their audience.

Creativity: the Actor in Performance focuses on what it takes to be a creative performer. Many stage-actors succeed in rehearsals, yet under-perform where it counts—in performance. But, as actors know, performance is a thing unto itself—something is going to have to happen out there beyond anything that happened in rehearsals. This book provides actors, their teachers and directors with insights into the creativity of the actor in

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performance. An historical account of the emergence and development of one of the most generative concepts of our times - creativity - provides a theoretical backdrop to a critical discussion of the creativity of acting - a discussion that includes analyses of Denis Diderot, George Henry Lewes, William Archer, Konstantin Stanislavsky, Michael Chekhov, Michel Saint-Denis, Zeami and Eugenio Barba. Creativity: the actor in performance concludes by offering a detailed rationale for performance-oriented actor training, offering examples of workshop exercises (CREATICS) which focus on developing four main competencies crucial for

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successful and creative performances: situation awareness, audience awareness, divided consciousness and presence.

**Updated with a new chapter on digital curation* How Music Works is David Byrne's incisive and enthusiastic look at the musical art form, from its very inceptions to the influences that shape it, whether acoustical, economic, social or technological. Utilizing his incomparable career and inspired collaborations with Talking Heads, Brian Eno, and many others, Byrne taps deeply into his lifetime of knowledge to explore the panoptic elements of music, how it shapes the human*

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experience, and reveals the impetus behind how we create, consume, distribute, and enjoy the songs, symphonies, and rhythms that provide the backbeat of life. Byrne's magnum opus uncovers ever-new and thrilling realizations about the redemptive liberation that music brings us all.

A great actor can bring us to tears without saying a word. What makes the actor great? Total Physical Awareness - it's what every actor needs to seize the creative moment and steal the show. Veteran acting trainer David Zinder has spent a career helping actors at all stages of their careers fine-tune their stage presence and harness their talent

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through a unique series of exercises that hone the actor's fundamental expressive tools - the body , the voice and the imagination . Drawing upon the proven methods of David Zinder's workshops and acting classes, Body Voice Imagination teaches a set of skills so that the actor can be ready to perform at his or her highest level of creativity. Organized with a practitioners' theoretical and aesthetic concerns in mind, the exercises in this volume build on the link between technique and inspiration, providing a practical overview of Zinder's "Logic of Training" that lends from the bases of physical awareness, to advanced non-vocal

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and vocal imagery improvisations, to the fundamentals of the Chekhov school of acting. Body Voice Imagination communicates the joy and passion that motivate our geniuses of the stage, and reveals the secret behind their success. The beginning actor will find here the tools to prepare for a life on stage, and the experienced performer will appreciate techniques that will turn good performances into great ones. A great actor can bring us to tears without saying a word. What makes the actor great? Total Physical Awareness - it's what every actor needs to seize the creative moment and steal the show. Veteran acting trainer

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*and Advice for Improving Acting
Techniques and Stage Presence -
from Tragedy to Comedy, Epic to
Farce*

*How the World Became a Stage
Greek and Roman Actors*

*Mastering Stage Presence: How
to Present to Any Audience*

A sophisticated analysis of how the intersection of technique, memory, and imagination inform performance, this book redirects the intercultural debate by focusing exclusively on the actor at work. Alongside the perspectives of other prominent intercultural actors, this study draws from original interviews with Ang Gey Pin (formerly with the Workcenter of Jerzy Grotowski

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and Thomas Richards) and Roberta Carreri (Odin Teatret). By illuminating the hidden creative processes usually unavailable to outsiders--the actor's apprenticeship, training, character development, and rehearsals--Nascimento both reveals how assumptions based on race or ethnicity are misleading, trouble definitions of intra- and intercultural practices, and details how performance analyses and claims of appropriation fail to consider the permanent transformation of the actor's identity that cultural transmission and embodiment represent.

Explores the actor as subversive

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celebrant in premodern popular theatre, with special attention to Aristophanes' *Frogs*, medieval mystery plays, and Shakespeare's *As You Like It*.

Acting in Real Time by renowned Dutch director and acting teacher Paul Binnerts describes his method for Real-Time Theater, which authorizes actors to actively determine how a story is told---they are no longer mere vehicles for delivering the playwright's message or the director's interpretations of the text. This level of involvement allows actors to deepen their grasp of the material and amplify their stage presence, resulting in more engaged and nuanced performances.

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The method offers a postmodern challenge to Stanislavski and Brecht, whose theories of stage realism dominated the twentieth century. In providing a new way to consider the actor's presence on stage, Binnerts advocates breaking down the "fourth wall" that separates audiences and actors and has been a central tenet of acting theories associated with realism. In real-time theater, actors forgo attempts to become characters and instead understand their function to be storytellers who are fully present on stage and may engage the audience and their fellow actors directly. Paul Binnerts analyzes the ascendance of realism as the

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dominant theater and acting convention and how its methods can hinder the creation of a more original, imaginative theater. His description of the techniques of real-time theater is illuminated by practical examples from his long experience in the stage. The book then offers innovative exercises that provide training in the real-time technique, including physical exercises that help the actor become truly present in performance. Acting in Real Time also includes a broad overview of the history of acting and realism's relationship to the history of theater architecture, offering real-time theater as an alternative. The book will appeal to actors and acting

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students, directors, stage designers, costume designers, lighting designers, theater historians, and dramaturgs.

What happens in the relationship between audience and performer? What choices are made in the space of performance about how we attend to others? *A Strange Proximity* examines stage presence as key to thinking about performance and ethics. It is the first phenomenological account of ethics generated from, rather than applied to, contemporary theatrical productions. The ethical possibilities of the stage, argues Jon Foley Sherman, rest not so much in its objects—the performers and the show

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itself—as in the “how” of attending to others. *A Strange Proximity* is a unique perspective on the implications of attention in performance.

Bulletin of the United States Bureau
of Labor Statistics

The 21st Century Edition

Testosterone's Relationship to Self-
presentation as Exhibited in Stage
Presence

The Actor's Secret

Acting Skills for Lawyers

Techniques for Transforming
Habitual Patterns and Improving
Performance

***In To the Actor Michael
Chekhov has recorded
brilliantly the results***

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of his many years of experimenting, testing and verifying in the professional theater and schools of the theater. He brings to actors far greater insight into themselves and the characters they are to portray, which enables them to approach any role with new ease and skill. "To the Actor is by far the best book that I have read on the subject of acting. Actors, directors, writers and critics will be grateful for it. It

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should prove enlightening to theatergoers who wish to deepen their appreciation for fine acting and thus help to invigorate the theatrical art.”—Gregory Peck “I think without a doubt every creative person in the theater will want to have it as a constant reference book, outside of its being, in my opinion, absorbing and entertaining reading.”—Yul Brynner (from the Preface) “One

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*of the most remarkable
and practical books on
the technique of acting
I have ever
read...Enthusiastically
recommended to all
theatre collections of
whatever size."*—Library
Journal

*Focusing on examples of
live performance in
drama, dance, opera and
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Jane Goodall explores a
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Case studies include: Josephine Baker, Sarah Bernhardt, Thomas Betterton, David Bowie, Maria Callas, Bob Dylan, David Garrick, Barry Humphries, Henry Irving, Vaslav Nijinsky and Paul Robeson.

For the lawyer, research and written

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communications are only half the battle. In this innovative book you ll learn how to develop and use stage presence, use an actors voice and gestures, develop characters for different audiences, deliver effective speeches, adopt the role of talk-show host for depositions, improvise in unprepared situations, be the acting coach for your witness, use monologue skills in your closing arguments, and even take

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the perfect professional photo!"

Actors and Audiences explores the exchanges between those on and off the stage that fill the atmosphere with energy and vitality. Caroline Heim utilises the concept of "electric air" to describe this phenomenon and discuss the charge of emotional electricity that heightens the audience's senses in the theatre. In order to understand this electric air, Heim draws from in-depth

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interviews with 79 professional audience members and 22 international stage and screen actors in the United Kingdom, United States, France and Germany. Tapping into the growing interest in empirical studies of the audience, this book documents experiences from three productions - The Encounter, Heisenberg and Hunger. Peer Gynt - to describe the nature of these conversations. The interviews disclose

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*essential elements:
transference,
identification,
projection, double
consciousness, presence,
stage fright and the
suspension of disbelief.
Ultimately Heim reveals
that the heart of
theatre is the
relationship between
those on- and off-stage,
the way in which
emotions and words
create psychological
conversations that pass
through the fourth wall
into an "in-between
space," and the*

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*resulting electric air.
A fascinating
introduction to a unique
subject, this book
provides a close
examination of actor and
audience perspectives,
which is essential
reading for students and
academics of Theatre,
Performance and Audience
Studies.*

*Stage Fright in the
Actor*

*A Guide to Theatre
Anthropology*

Stage Presence

*Performance of Absence
in Theatre, Performance*

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and Visual Art

*Thomas Hardy's Tragic
Poetry*

Actors and Audiences

This research project investigates the concepts of absence across the disciplines of visual art, theatre, and performance. Absence in the centre of an ideology frees the reader from the dominant meaning. The book encourages active engagement with theatre theory and performances. Reconsideration of theories and experiences changes the way we engage with performances, as well as social relations and traditions outside of theatre. Sylwia Dobkowska examines and theorises absence and presence through theatre, performance, and visual arts

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practices. This book will be of great interest to students and scholars of theatre, visual art and philosophy.

'Robert Cohen's book, *Acting Power*, follows the tradition of his other book, *Acting One*, and has been the veritable bible for acting teachers for the last quarter century.' – David Krasner, Emerson College

'This book, above all else, is an attempt to explore the qualities of acting power.... to suggest to you, the actor, an approach toward not merely good acting but powerful acting. Great actors display the power to frighten – and the power to seduce – and can shift between the one and the other like a violinist can her notes.' – From the Preface

The first edition of *Acting Power* was a

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groundbreaking work of acting theory which applied sociological and psychological principles to actor training. The book went on to influence a generation of theatre and performance studies students and academics, and was translated into five languages. This carefully revised 21st Century Edition (re)considers, in the context of today's field: questions such as 'should actors act from the inside or the outside?' and 'should the actor live the role or present the role?'; contemporary research into communication theory, cybernetics, and cognitive science; brilliantly illuminating and witty exercises for solo study and classroom use, and a through-line of useful references to classic plays; penetrating observations

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about the actor's art by more than 75 distinguished professional actors and directors. Cohen's elegant and rigorous updates emphasise the continuing relevance of his uniquely integrated and life-affirming approach to this field. The new edition draws on his extraordinarily rich career as teacher, scholar, director, translator and dramaturg. It is a recipe for thrilling theatre in any genre.

Acting (Re)Considered is an exceptionally wide-ranging collection of theories on acting, ideas about body and training, and statements about the actor in performance. This second edition includes five new essays and has been fully revised and updated,

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with discussions by or about major figures who have shaped theories and practices of acting and performance from the late nineteenth century to the present. The essays - by directors, historians, actor trainers and actors - bridge the gap between theories and practices of acting, and between East and West. No other book provides such a wealth of primary and secondary sources, bibliographic material, and diversity of approaches. It includes discussions of such key topics as:

- * how we think and talk about acting
- * acting and emotion
- * the actor's psychophysical process
- * the body and training
- * the actor in performance
- * non-Western and cross-cultural paradigms of the body, training and acting.

Acting

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(Re)Considered is vital reading for all those interested in performance.

Dionysus, the Devil, and the Boy

Rosalind

Developing Zeami

A Theoretical and Practical Guide

Creativity: the Actor in

Performance

On the Technique of Acting

Acting in Real Time