

## Acting Is Believing A Basic Method For Beginners

*How should religion and ethics be studied if we want to understand what people believe and why they act the way they do? An energetic guide to the study of religion and ethics, rejecting theories from postmodernism and cognitive science in favour of a return to pragmatic enquiry. For more than thirty years, philosopher Bernard Gert has been developing and refining his distinctive and comprehensive moral theory. His classic work, The Moral Rules: A New Rational Foundation for Morality, was first published in 1970. In 1988, Oxford published a fourth revision titled Morality: A New Justification of the Moral Rules. In this final revision, Gert has produced the fullest and most sophisticated account of this influential theoretical model. Here, he makes clear that morality is an informal system that does not provide unique answers to every moral question but does always limit the range of morally acceptable options, and so explains why some moral disagreements cannot be resolved. The importance placed on the moral ideals also makes clear that the moral rules are only one part of the moral system. A chapter that is devoted to justifying violations of the rules illustrates how the moral rules are embedded in the system and cannot be adequately understood independently of it. The chapter on reasons includes a new account of what makes one reason better than another and elucidates the complex hybrid nature of rationality. Although Gert's moral theory is sophisticated, it is presented with a clarity that enables it to serve as an excellent introduction for beginning philosophy students, as well as fruitful reading for advanced undergraduate and graduate courses. Unlike most moral theories, his account of morality is developed in sufficient detail to be useful to those interested in problems of applied ethics. This book will appeal to those engaged in business ethics, engineering ethics, environmental ethics, and especially medical ethics. In the manner of the works of Thomas Hobbes and John Stuart Mill, this book addresses the general philosophical reader and at the same time makes an important contribution to the philosophical literature. Used to teach beginning acting on more campuses than any other text, Acting One contains twenty-eight lessons based on experiential exercises. The text covers basic skills such as talking, listening, tactical interplay, physicalizing, building scenes, and making good choices.*

*Morality*

*Body, Theory, Stage*

*Acting One*

*Hope in the Dark*

*Believing and Acting*

*The First Six Lessons*

Contemporary literary theory, though it sometimes embraces the values of performance, has rarely addressed the concerns of the professional performer. The Actor's Instrument: Body, Theory, Stage reinterprets performance at a theoretical level and applies theory to acting problems in the attempt to offer new options to the professional artist. Hollis Huston scrutinizes with a highly theoretical eye the specific and practical problems of performance, believing that such philosophical thinking will enable artists to reappropriate the powers of the theatrical art. Huston challenges the notion that the director is the central figure in theater. Drawing on theater history and architecture, on contemporary corporeal research, on philosophies of text and representation, and on his experience in the acting studio, he shows that the director's theater is only one of many ways in which theater might be organized. The Actor's Instrument challenges directors, theater scholars and artists to see theater in a larger context. It offers the acting teacher a new physiological interpretation of the performer's breathing, as it supports voice, movement, role, and the spectator's attention. It describes the performance contract, as it is seen most simply in street theater, and speculates on what a performer's theater might be like. The book also offers a poetics of the central stage and suggests a new way of writing about performance.

Short Story Press Presents *Guide My Career by Jasmine Bowen* • Is an actor's life as glamorous as it seems? • Avlon and Jared, two leads in a new historic play, can barely stand each other, let alone stand the horrid historical play they are both starring in. • The story of Elizabeth Woodville and King Edward is well known, but they can't seem to capture each character in their acting. • Each of the actors in this play is a Blist actor, headed nowhere fast. • Reviews on previous are terrible and they don't expect to get far. • When strange things start to happen, on and off set, they begin to question who is really in control. • Dangerous accidents push them to their limit. • It's about standing your ground, believing in your dream, and overcoming obstacles. • These actors believe in their dream so strongly that they are willing to put their lives in danger in order to continue this production. • They find, as long ago, that strength and love come from the oddest places and can overcome. • "No, no, no, we aren't people. We play people. There's a difference" • Each of these actors is now propelled towards fame; but at what cost, as their lives flash in front of them? Short Story Press publishes short stories written by everyday writers.

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

The Hollow Hope

The Actor's Instrument

Where the Red Fern Grows

Acting Is Believing: A Basic Method

Believing, Deciding, Acting

The Magic of Thinking Big

**"[A] landmark book . . . Solnit illustrates how the uprisings that begin on the streets can upend the status quo and topple authoritarian regimes" (Vice). A book as powerful and influential as Rebecca Solnit's Men Explain Things to Me, her Hope in the Dark was written to counter the despair of activists at a moment when they were focused on their losses and had turned their back to the victories behind them—and the unimaginable changes soon to come. In it, she makes a radical case for hope as a commitment to act in a world whose future remains uncertain and unknowable. Drawing on her decades of activism and a wide reading of environmental, cultural, and political history, Solnit argues that radicals have a long, neglected history of transformative victories, that the positive consequences of our acts are not always immediately seen, directly knowable, or even measurable, and that pessimism and despair rest on an unwarranted confidence about what is going to happen next. Now, with a moving new introduction explaining how the book came about and a new afterword that helps teach us how to hope and act in our unnerving world, she brings a new illumination to the darkness of our times in an unforgettable new edition of this classic book. "One of the best books of the 21st century." —The Guardian "No writer has better understood the mix of fear and possibility, peril and exuberance that's marked this new millennium." —Bill McKibben, New York Times–bestselling author of Falter "An elegant reminder that activist victories are easily forgotten, and that they often come in extremely unexpected, roundabout ways." —The New Yorker**

**The performer and teacher guides the actor in overcoming the human and technical problems of his art**

**Have you ever known someone who expects the best of every situation and always seems to get it? That, according to author Claude Bristol, is the magic of believing. This self-help classic illustrates the timeless nature of Bristol's insights by bringing them to life through 52 modern case studies. Millions have benefited from these visualization techniques, which show how to turn your thoughts and dreams into effective actions that can lead to enhanced income, happier relationships, increased effectiveness, heightened influence and improved peace of mind.**

**A Theoretical and Practical Guide**

**A Novel**

**The Magic of Believing**

**Acting Is Believing A Basic Method**

**Respect for Acting**

**A Tragicomedy in Three Acts (c. 1607-1608)**

*The timeless and practical advice in The Magic of Thinking Big clearly demonstrates how you can: Sell more Manage better Lead fearlessly Earn more Enjoy a happier, more fulfilling Life With applicable and easy-to-implement insights, you'll discover: Why believing you can succeed is essential to defeat Goals for growth, and How to think like a leader "Believe Big," says Schwartz. "The size of your success is determined by the size of your belief. Think little goals and expect little achievements. Think big goals and win big success. Remember this, too! Big ideas and big plans are often easier -- certainly no more difficult - than small ideas and small plans."*

*Did you know that an actor must believe to make his audience believe? This is the key concept behind ACTING IS BELIEVING. Authors Charles McGaw and Larry D. Clark have influenced thousands of actors, and this Twelfth Edition has been completely updated by Kenneth Stilson to inspire today's future acting professionals. New exercises keep the content current and relevant. You'll learn the Stanislavski System and how to perfect using it, and benefit from hundreds of other tips that help you become the flawless actor you are meant to be. The final chapter, Getting the Job, will help you find a job in the acting industry by discussing the latest approaches to auditioning and marketing. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.*

*Stanislavski's 'system' has dominated actor-training in the West since his writings were first translated into English in the 1920s and 30s. His systematic attempt to outline a psycho-physical technique for acting single-handedly revolutionized standards of acting in the theatre. Until now, readers and students have had to contend with inaccurate, misleading and difficult-to-read English-language versions. Some of the mistranslations have resulted in profound distortions in the way his system has been interpreted and taught. At last, Jean Benedetti has succeeded in translating Stanislavski's huge manual into a lively, fascinating and accurate text in English. He has remained faithful to the author's original intentions, putting the two books previously known as An Actor Prepares and Building A Character back together into one volume, and in a colloquial and readable style for today's actors. The result is a major contribution to the theatre, and a service to one of the great innovators of the twentieth century. This Routledge Classics edition includes a new Foreword by the director Richard Eyre.*

*Untold Histories, Wild Possibilities*

*Stanislavski for Children*

*Believe Me*

*Repainting the Christian Faith*

*A Basic Method for Beginners*

*Short Story Press Presents Guide My Career*

For fans of Old Yeller and Shiloh, Where the Red Fern Grows is a beloved classic that captures the powerful bond between man and man's best friend. This special edition includes new material, including a note to readers from Newbery Medal winner and Printz Honor winner Clare Vanderpool, a letter from Wilson Rawls to aspiring writers, original jacket artwork, and more. Billy has long dreamt of owning not one, but two dogs. So when he's finally able to save up enough money for two pups to call his own—Old Dan and Little Ann—he's ecstatic. It's true that times are tough, but together they'll roam the hills of the Ozarks. Soon Billy and his hounds become the finest hunting team in the valley. Stories of their great achievements spread throughout the region, and the combination of Old Dan's brawn, Little Ann's brains, and Billy's sheer will seems unbeatable. But tragedy awaits these determined hunters—now friends—and Billy learns that hope can grow out of despair. Praise for Where the Red Fern Grows A Top 100 Children's Novel, School Library Journal A Must-Read for Kids 9 to 14, NPR A Great American Read's Selection (PBS) Winner of Multiple State Awards Over 14 million copies in print! "A rewarding book . . . [with] careful, precise observation . . . Very touching." —The New York Times Book Review "One of the great classics of children's literature . . . Any child who doesn't get to read this beloved and powerfully emotional book has missed out on an important piece of childhood for the last 40-plus years." —Common Sense Media "An exciting tale of love and adventure you'll never forget." —School Library Journal "A book of unadorned naturalness." —Kirkus Reviews "Written with so much feeling and sentiment that adults as well as children are drawn [in] with a passion." —Arizona Daily Star "It's a story about a young boy and his two hunting dogs and . . . I can't even go on without getting a little misty." —The Huffington Post "We tear up just thinking about it." —Time on the film adaptation

A manual of common sense for actors and those that want to be."Thank you so much Mark for this fabulous book, I feel elated again and have ditched all the other stuff." JOHNATHON FARRELWhen you own Truth in Action, you'll:Learn to Develop the Mindset of the Truthful Actor, which means that no matter what skill level you're at, you'll see immediate improvements.Discover how to pull apart any script and grasp the actable parts of it, which means that no matter how good or bad the material is, you'll understand it and you'll have the know-how to translate it into action - the language of the actor.Understand how to connect with your scene partners, which means you'll create great on screen/stage chemistry with your fellow actors.Learn how to transform the ideas and instructions of the director into truthful action.Discover the secrets of truthful acting and how to put them into action, which means you'll create authentic, organic and sincere performances.

In this twisty psychological thriller from the New York Times bestselling author of The Girl Before, an actress plays both sides of a murder investigation. "[A] rich, nuanced, highly literary take on the Gone Girl theme."—Booklist (starred review) Claire Wright is desperate. A British drama student in New York without a green card, she takes the only job she can get: working for a firm of divorce lawyers, posing as an easy pickup in hotel bars to entrap straying husbands. But then the game changes. When one of her targets becomes the suspect in a murder investigation, the police ask Claire to use her acting chops to lure him into a confession. From the start, she questions the part she's being asked to play: Is Patrick Fogler a killer? Or is there more to this setup than she's being told? Claire will soon realize she is playing the deadliest role of her life. Praise for Believe Me "For readers who enjoyed the paranoia factor in A. J. Finn's The Woman in the Window or the unreliable narrator of Paula Hawkins's The Girl on the Train."—Library Journal "Produces a bobbed run's worth of twists." —Publishers Weekly "An intense, stylish psychological thriller."—Good Housekeeping "A dark and haunting thriller . . . A superb evocation of conflicted emotions, this never lets you guess what's coming next."—Daily Mail "I so enjoyed it—what a twisty, exciting read."—Sabine Durant, author of Lie With Me

The Power of the Actor

A Basic Method for Beginners : Sketches By Rohert Heddy

Acting is Believing. A Basic Method. Second Edition . . . Sketches by James Maronek. [With illustrations.].

An Actor's Work

Acting

Sidney Meisner was one of the best known and beloved teachers of acting in the country. This book follows one of his acting classes for fifteen months, beginning with the most rudimentary exercises and ending with affecting and polished scenes from contemporary American plays. Written in collaboration with Dennis Longwell, it is essential reading for beginning and professional actors alike. Throughout these pages Meisner is a delight—always empathizing with his students and urging them onward, provoking emotion, laughter, and growing technical mastery from his charges. With an introduction by Sydney Pollack, director of Out of Africa and Tootsie, who worked with Meisner for five years. "This book should be read by anyone who wants to act or even appreciate what acting involves. Like Meisner's way of teaching, it is the straight goods."—Arthur Miller "If there is a key to good acting, this one is it, above all others. Actors, young and not so young, will find inspiration and excitement in this book."—Gregory Peck

In follow-up studies, dozens of reviews, and even a book of essays evaluating his conclusions, Gerald Rosenberg's critics—not to mention his supporters—have spent nearly two decades debating the arguments he first put forward in The Hollow Hope. With this substantially expanded second edition of his landmark work, Rosenberg himself steps back into the fray, responding to criticism and adding chapters on the same-sex marriage battle that ask anew whether courts can spur political and social reform. Finding that the answer is still a resounding no, Rosenberg reaffirms his powerful contention that it's nearly impossible to generate significant reforms through litigation. The reason? American courts are ineffective and relatively weak—far from the uniquely powerful sources for change they're often portrayed as. Rosenberg supports this claim by documenting the direct and secondary effects of key court decisions—particularly Brown v. Board of Education and Roe v. Wade. He reveals, for example, that Congress, the White House, and a determined civil rights movement did far more than Brown to advance desegregation, while pro-choice activists invested too much in Roe at the expense of political mobilization. Further illuminating these cases, as well as the ongoing fight for same-sex marriage rights, Rosenberg also marshals impressive evidence to overturn the common assumption that even unsuccessful litigation can advance a cause by raising its profile. Directly addressing its critics in a new conclusion, The Hollow Hope, Second Edition promises to reignite for a new generation the national debate it sparked seventeen years ago.

Acting is BelievingCengage Learning

Sanford Meisner on Acting

ACTING IS BELIEVING.

An Actor Prepares

Acting in Musical Theatre

A Memoir of Love, Death, and Jazz Chickens

TRUTH IN ACTION

"Pett's words go right to the heart of Chekhov's technique ... Anyone looking for a key to understanding more about Michael Chekhov's technique will devour it." — Jessica Cerullo, Michael Chekhov Association, NYC*The Michael Chekhov technique is today seen as one of the most influential and inspiring methods of actor training in existence. In The Michael Chekhov Handbook, Lenard Pett draws on twenty years of teaching experience to unlock and illuminate this often complex technique. Pett uses four sections to guide those studying, working with or encountering Chekhov's approach for the first time: the aims of the technique - outlining the real aims of the actor the principles - acting with energy, imagination and creative power the tools - the actor's use of the body and sensation the application - bringing the technique into practice The Michael Chekhov Handbook's explanations and exercises will provide readers with the essential tools they need to put the rewarding principles of this technique into use. Lenard Pett is the Artistic Director of The Michael Chekhov Acting Studio in New York City. He teaches Chekhov Technique in the MFA and BFA Acting programs at Rutgers University. He was a contributor and co-creator of the DVD, Master Classes in The Michael Chekhov Technique, published by Routledge.*

*A guide to living an authentic Christian life urges readers to seek an expression of faith that is personal, rather than in accordance with the belief systems of others. In a handbook that cites the examples of Jesus while offering a perspective on the unlimited nature of God.*

*Games for Actors and Non-Actors is the classic and best selling book by the founder of Theatre of the Oppressed, Augusto Boal. It sets out the principles and practice of Boal's revolutionary Method, showing how theatre can be used to transform and liberate everyone - actors and non-actors alike! This thoroughly updated and substantially revised second edition includes: two new essays by Boal on major recent projects in Brazil Boal's description of his work with the Royal Shakespeare Company a revised introduction and translator's preface a collection of photographs taken during Boal's workshops, commissioned for this edition new reflections on Forum Theatre.*

Acting Is Believing

Can Courts Bring About Social Change? Second Edition

Its Nature and Justification

The Michael Chekhov Handbook

Acting is Believing: a Basic Method (by) Charles McGaw. Foreword by Alan Schneider. Sketches by James Maronek. 2d Ed

Acting (Re)Considered

THE MILLION COPY INTERNATIONAL BESTSELLER Drawn from 3,000 years of the history of power, this is the definitive guide to help readers achieve for themselves what Queen Elizabeth I, Henry Kissinger, Louis XIV and Machiavelli learnt the hard way. Law 1: Never outshine the master Law 2: Never put too much trust in friends; learn how to use enemies Law 3: Conceal your intentions Law 4: Always say less than necessary. The text is bold and elegant, laid out in black and red throughout and replete with fables and unique word sculptures. The 48 laws are illustrated through the tactics, triumphs and failures of great figures from the past who have wielded - or been victimised by - power. (From the Playboy interview with Jay-Z, April 2003) PLAYBOY: Rap careers are usually over fast: one or two hits, then styles change and a new guy comes along. Why have you endured while other rappers haven't? JAY-Z: I would say that it's from still being able to relate to people. It's natural to lose yourself when you have success, to start surrounding yourself with fake people. In The 48 Laws of Power, it says the worst thing you can do is build a fortress around yourself. I still got the people who grew up with me, my cousin and my childhood friends. This guy right here (gestures to the studio manager), he's my friend, and he told me that one of my records, Volume Three, was wack. People set higher standards for me, and I love it.

THE NEW YORK TIMES BESTSELLER "Lizard is one of the funniest people alive, a talented actor, a sharp cross-dresser, an experienced marathon runner, and a great writer. You will have to read this if only to find out what a jazz chicken is."—"The Philadelphia Inquirer With his brand of keenly intelligent humor that ranges from world history to historical politics, sexual politics, mad ancient kings, and chickens with guns, Eddie Izzard has built an extraordinary fan base that transcends age, gender, and race. Writing with the same candor and insight evident in his comedy, he reflects on a childhood marked by the loss of his mother, boarding school, and alternative sexuality, as well as a life in comedy, film, politics, running and philanthropy. Honest and generous, Believe Me is an inspired account of a very singular life thus far.

The classic text on the craft of Method acting by the founder of The American Laboratory Theatre. After studying at the Moscow Art Theatre under Konstantin Stanislavski, Richard Boleslavsky became one of the most important acting teachers of his or any generation. Bringing Stanislavski's system to America in the 1920s and 30s, he influenced many of the titans of American drama, from his own students—including Lee Strasburg and Stella Adler—to Marlon Brando, Paul Newman, and many others. In Acting: The First Six Lessons, Boleslavsky presents his acting theory and technique in a series of accessible and engaging dialogues. Widely considered a must-have for any serious actor, Boleslavsky's work has long helped actors better understand their craft.

A Basic Method

Games for Actors and Non-Actors

The Magic If

Velvet Elvis

A Comprehensive Course

Science and the Stanislavsky Tradition of Acting

*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.*

*Providing new insight into the well-known tradition of acting, Science and the Stanislavsky Tradition of Acting is the first book to contextualise the Stanislavsky tradition with reference to parallel developments in science. Rooted in practice, it presents an alternative perspective based on philosophy, physics, romantic science and theories of industrial management. Working from historical and archive material, as well as practical sources, Jonathan Pitches traces an evolutionary journey of actor training from the roots of the Russian tradition, Konstantin Stanislavsky, to the contemporary Muscovite director, Anatoly Vasiliev. The book explores two key developments that emerge from Stanislavsky's system - one linear, rational and empirical, while the other is fluid,organic and intuitive. The otherwise highly contrasting acting theories of Vsevolod Meyerhold (biomechanics) and Lee Strasberg (the Method) are dealt with under the banner of the rational or Newtonian paradigm; Michael Chekov's acting technique and the little known ideas of Anatoly Vasiliev form the centrepiece of the other Romantic, organic strain of practice. Science and the Stanislavsky Tradition of Acting opens up the theatre laboratories of five major practitioners in the twentieth and twenty-first centuries and scrutinises their acting methodologies from a scientific perspective.*

*Acting in Musical Theatre remains the only complete course in approaching a role in a musical. It covers fundamental skills for novice actors, practical insights for professionals, and even tips to help veteran musical performers refine their craft. Updates in this expanded and revised second edition include: a brand new companion website for students and teachers, including PowerPoint lecture slides, sample syllabi, and checklists for projects and exercises. Learning outcomes for each chapter to guide teachers and students through the book's core ideas and lessons New style overviews for pop and jukebox musicals Extensive updated professional insights from field testing with students, young professionals, and industry showcases Full-colour production images, bringing each chapter to life Acting in Musical Theatre's chapters divide into easy-to-reference units, each containing group and solo exercises, making it the definitive textbook for students and practitioners alike.*

*The 48 Laws Of Power*

*The Pragmatic Turn in Comparative Religion and Ethics*

*For the Actor*

*The Chubbuck Technique --- The 12-Step Acting Technique That Will Take You from Script to a Living, Breathing, Dynamic Character*