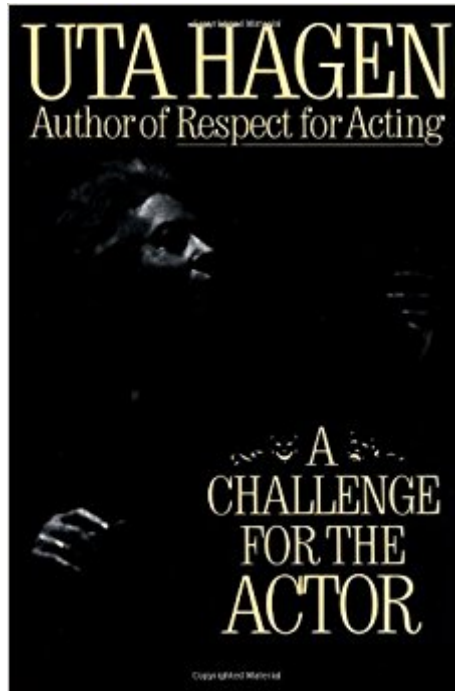




The book was found

A Challenge For The Actor



Synopsis

Theoretically, the actor ought to be more sound in mind and body than other people, since he learns to understand the psychological problems of human beings when putting his own passions, his loves, fears, and rages to work in the service of the characters he plays. He will learn to face himself, to hide nothing from himself -- and to do so takes an insatiable curiosity about the human condition. from the Prologue Uta Hagen, one of the world's most renowned stage actresses, has also taught acting for more than forty years at the HB Studio in New York. Her first book, *Respect for Acting*, published in 1973, is still in print and has sold more than 150,000 copies. In her new book, *A Challenge for the Actor*, she greatly expands her thinking about acting in a work that brings the full flowering of her artistry, both as an actor and as a teacher. She raises the issue of the actor's goals and examines the specifics of the actor's techniques. She goes on to consider the actor's relationship to the physical and psychological senses. There is a brilliantly conceived section on the animation of the body and mind, of listening and talking, and the concept of expectation. But perhaps the most useful sections in this book are the exercises that Uta Hagen has created and elaborated to help the actor learn his craft. The exercises deal with developing the actor's physical destination in a role; making changes in the self serviceable in the creation of a character; recreating physical sensations; bringing the outdoors on stage; finding occupation while waiting; talking to oneself and the audience; and employing historical imagination. The scope and range of Uta Hagen here is extraordinary. Her years of acting and teaching have made her as finely seasoned an artist as the theatre has produced.

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Customer Reviews

This volume completes Hagen's earlier classic, *Respect for Acting* (Macmillan, 1973). The beliefs, professionalism, and standards of training and performance that make *Respect* required reading for all actors are explored in this acting textbook that represents a lifetime of performance and teaching. Unlike the more academic texts, Hagen's study reflects exercises, insights, and techniques that have been taught and practiced in acting studios and on stages for many years. Readers should not be put off by Hagen's slightly archaic diction and habit of italicizing or boldfacing for emphasis. The heart of this book burns with commitment to an artistic ideal that, if it were a model for every actor, would improve American theater at all levels. Bravo. Recommended.- Thomas E. Luddy, Salem State Coll., Mass. Copyright 1991 Reed Business Information, Inc.

Publishers Weekly This fascinating and detailed book about acting is Miss Hagen's credo, the accumulated wisdom of her years spent in intimate communion with her art. It is at once the voicing of her exacting standards for herself and those she teaches, and an explanation of the means to the end. For those unable to avail themselves of her personal tutelage, her book is the best substitute. **Brooks Atkinson** Uta Hagen's *Respect for Acting* is not only pitched on a high artistic level but also full of homely, practical information by a superb craftswoman. An illuminating discussion of the standards and techniques of enlightened stage acting. **Library Journal** Hagen adds to the large corpus of titles on acting with vivid dicta drawn from experience, skill, and a sense of personal and professional worth. Her principal asset in this treatment is her truly significant imagination. Her "object exercises" display a wealth of detail with which to stimulate the student preparing a scene for presentation. **Harold Clurman** *Respect for Acting* is a simple, lucid, and sympathetic statement of actors problems in the theatre and basic tenets for their training wrought from the personal experience of a fine actress and teacher of acting. **Fritz Weaver** Uta Hagen is our greatest living actor; she is, moreover, interested and mystified by the presence of talent and its workings; her third gift is a passion to communicate the mysteries of the craft to which she has given her life. There are almost no American actors uninfluenced by her.

DonÃfÂçÃ â ÑÃ â„çt you just love those books that you buy for a single niche purpose, but instead literally take over your life for a time? This is one of those books. I am a stage actor in Charleston, looking for work and practicing the techniques I already know, when I stumble upon this. Now, hands down, the best book for acting you could ever look for would be Stella Adler: *The Art of Acting*, but I choose to read books with heathen techniques in them just to see what a good teacher

sees as a good actor. Anyways, I picked up this book to better my work ethic and see things a little more clearly as an actor. Lo and behold, I found myself with many sleepless nights WRITING. I hadn't written anything for leisure since I moved to Charleston, but now, my God, I wake up and wonder what can I do? I read poetry for the first time in my life and try, time and time again to do better work than the work I did before. I recommend this book to any and everyone. It's a book that working a creative office should own.

I was introduced to the technique many years ago and have currently become reacquainted with it. Excellent resource for all actors.

Uta Hagen a master acting teacher. Every actor should read this book.

I am of the opinion that each Actor has to find what works best for Her/Him. This book is a great Start, Middle or End (such is my case). After countless books, classes, workshops, and Roles, I have finally found something that resonates with my Spirit,Soul,and Body. This book is so great, that I can't wait to try out what I connect with so far (I have not read it all). If you are looking for another approach to the beautiful craft of Acting, just to consider, this is a must!!!!

Replacing my copy from 1977!

I order several books on acting techniques, and this one is the best yet. Stanislavsky's books are important but not as well organised or current. Sanford Meinsner's is great but not as detailed or thorough and doesn't cover as many topics/areas in learning the techniques. The lessons and exercises in this book are clear and useful. Uta is a good teacher and is so very generous to share her knowledge. You will get great results combining this book with Buddhism or wisdom from Eastern meditation techniques. They are all about being more intuitive, following the heart, responding to life moment to moment. I highly recommend it!

A staple of modern acting technique, this book is not to be simply read but to be used in conjunction with real world training. The author provides exercises that should be refined and practiced over time. I advise against anyone who expects to read this over a weekend. It's book that should be read over the course of one's career.

annual must read for actor s at any level...I studied with her legendary husband , coach /actor genius Herbert @HB studios , a treasured exper.

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