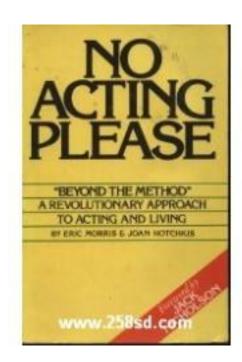
## No Acting Please



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著者:

出版者:

出版时间:

装帧:

isbn:9780399510663

t);ric and ! met as; students in the sense melilory class he (tescribes<br/>
No one was more zealous in pursuit of \"the work \"<br/>
br>than ~ the manic-depressive dane.\" Nothing daunted Morrisi'/4E Not the<br/>
of tile Moon\": not the ~c.-ti'/4E or xvho<br/>
br>wore rubber bands and couldn t figure out from wtlich si<ie of his<br/>
br>mouth to spit his Ludens cough drops: not me as the nazi of yotzr<br/>
br>drean]s driving him quivering and vulnerable through the coilcentr:i-<br>
ion camp of his not even being called the most pretentious ass It]is<br/>
br>side of Sasha Guitry at four a.m. by some i'/4Eillgrv yotil ig actor with<br/>
br>(]gill<\_) on his lips. Eric was always helpful to oth ~ s<br/>
of.i'/4E and most im-<br/>
br>portant to himself.<br/>
br>\"file reality is no one can tell you how to act. My own feelings<br/>
br>and observations tell me it requires deep personal coi]-~Initnlcnt to<br/>
br>allow any individual to move from that

vague desirous state of \"l nl<br/>'"l nl<br/>'" \ "<br/>'" \ br >gOl]|l|~.| I)e ~111 ,it.; ross (or actor to a point where the actor has some < br > vague scn..c that every! art in which he is cast is not some illcredible<br>piece o1\" luck like saying the secret word on \" You Bet Your I.itc. \"<br >but the result of some solidly :tCtluired skills wl~ictli¼Œ in tllere, where < br > the truth is i'4 C he can call his own. < br > No t ~ ook is going to contain all of {lie things which have licit)eel<br >other actors arrive fit :i free rise Of tlteir talent.<br > Ϊ¼Œϊ¼ĔKs is poiilled ()tit in tliis book, ill:lily l ~ople) feel ~lx. . ϊ¼Œic,lcten/ic \"~<br >apt.rei¼Œ]oh io acting is in conl lict witl~ t!le (,ypsy, or ilituitive vle-<br >meill of this craft. I suppose tile reason Eric asked ~ne to write<br>>somettiing for tile front of this book is because we have been in<br>Ill <tily classesi¼Œ workstiopsi¼Œ groupsi¼Œ whateveri¼Œ together where we ob-<br >served an experienced talent struggling for agonizingi¼Œ tediousi¼Œ and<br>hysterical periods of time to break through and become expressive. <br > If you re interested in this sort of thing i'4 C it can be an inspiring proc-<br/>
-ess. It's not for everyone. It's not \" ci]tertaining 1/4 (E \ thc)tigbii¼Œ it can be.<br > l here are no gt.iarantcesi¼Œ or diplc)nl<isii¼Œ but it CLtl]! ~C deeply\_ satisfying<br/>br >to acquire and be a part of\" another's acquisition of tile tool which < br > allow them t~) enjoy aiict express their talent. < br > file concept of \"Being\' as oppo~vsds\" to \"Acting\" is Eric s foc.t,s- ~ <br >here. Alol lg the way he ctescril-~es exercises related to ~icloi\"s ad-<br >versary nui-nber one. Tension: relatingi¼Œ stimulii¼Œ levels of consciotis-<br > \"JI ~ ~ -<br > nessi¼Œ beh<ivioii¼Œ vulnerabilityi¼Œ unpredictability ~ \"\"<br > i¼Œ specificityi¼Œ alld ll]:iily<br > others. What is described has worked in some way tor one actor or < br > another. The Method isi¼Œ \"If it worksi¼Œ use it.\"<br>

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书评

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