

A Challenge For The Actor

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Challenge For The Actor *Simon and Schuster*

The actress and teacher guides actors in developing their art, covering such aspects as voice techniques, timing, rhythm, and including exercises to correct problems

Respect for Acting *John Wiley & Sons Incorporated*

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

Acting *Simon and Schuster*

Honed by the author's 35 years of teaching, this advanced book offers different warm-up exercises concentrating on the actor's sense of smell, sound, sight, and touch; sensory tools for conveying the climate and environment of the text; tips for suggesting a character's physical conditions; and much more. Individual exercises will help actors to free the voice and body, create a character, find the action and condition of scenes, and explore the subconscious for effective emotional recall. Readers will also find meticulous guidelines for best using rehearsal time and preparing for in-class scene work. The foreword is written by two-time Academy Award nominee Edward Norton. Those who act, direct, or teach will not want to miss the acting lessons that have made T. Schreiber Studio a premier actor training program.

Book the Job *Dau Pub*

Tools to master everything from "getting in the door without any connections", "crying on cue", "making the most of your close-up", "nailing sitcoms even if you don't think you're funny", to "what makes someone a star."

The Actor's Art and Craft *Anchor*

William Esper, one of the leading acting teachers of our time, explains and extends Sanford Meisner's legendary technique, offering a clear, concrete, step-by-step approach to becoming a truly creative actor. Esper worked closely with Meisner for seventeen years and has spent decades developing his famous program for actor's training. The result is a rigorous system of exercises that builds a solid foundation of acting skills from the ground up, and that is flexible enough to be applied to any challenge an actor faces, from soap operas to Shakespeare. Co-writer Damon DiMarco, a former student of Esper's, spent over a year observing his mentor teaching first-year acting students. In this book he recreates that experience for us, allowing us to see how the progression of exercises works in practice. The Actor's Art and Craft vividly demonstrates that good training does not constrain actors' instincts—it frees them to create characters with truthful and compelling inner lives.

Acting in Film *Hal Leonard Corporation*

(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

Letters to a Young Actor *Basic Books*

The founder and director of the Yale Repertory Theater, as well as Harvard's American Repertory Theater, and a drama critic for more than thirty years, Robert Brustein is a living legend in theatrical circles. Letters to a Young Actor not only inspires the multitudes of struggling dramatists out pounding the pavement, but also reinvigorates the very state of the art of acting itself.

The Actor's Book of Improvisation *Penguin Group USA*

Voice into Acting *A&C Black*

How can actors bridge the gap between themselves and the text and action of a script, integrating fully their learned vocal skills? How do we make an imaginary world real, create the life of a role, and fully embody it vocally and physically so that voice and acting become one? Christina Gutekunst and John Gillett unite their depth of experience in voice training and acting to create an integrated and comprehensive approach informed by Stanislavski and his successors – the acting approach widely taught to actors in drama schools throughout the world. The authors create a step-by-step guide to explore how voice can: respond to our thoughts, senses, feelings, imagination and will fully express language in content and form communicate imaginary circumstances and human experience transform to adapt to different roles connect to a variety of audiences and spaces Featuring over fifty illustrations by German artist Dany Heck, Voice into Acting is an essential manual for the actor seeking full vocal identity in characterization, and for the voice teacher open to new techniques, or an alternative approach, to harmonize with the actor's process.

A Practical Handbook for the Actor *Vintage*

This simple and essential book about the craft of acting describes a technique developed and refined by the authors, all of them young actors, in their work with Pulitzer Prize-winning playwright David Mamet, actor W. H. Macy, and director Gregory Mosher. A Practical Handbook for the Actor is written for any actor who has ever experienced the frustrations of acting classes that lacked clarity and objectivity, and that failed to provide a dependable set of tools. An actor's job, the authors state, is to "find a way to live truthfully under the imaginary circumstances of the play." The ways in which an actor can attain that truth form the substance of this eloquent book.

The Actor and the Character *Routledge*

Transformative acting remains the aspiration of many an emerging actor, and constitutes the achievement of some of the most acclaimed performances of our age: Daniel Day-Lewis as Lincoln, Meryl Streep as Mrs Thatcher, Anthony Hopkins as Hannibal Lecter – the list is extensive, and we all have our favourites. But what are the physical and psychological processes which enable actors to create characters so different from themselves? To understand this unique phenomenon, Vladimir Mirodan provides both a historical overview of the evolution of notions of 'character' in Western theatre and a stunning contemporary analysis of the theoretical implications of transformative acting. The Actor and the Character: Surveys the main debates surrounding the concept of dramatic character and – contrary to recent trends – explains why transformative actors conceive their characters as ‘independent’ of their own personalities. Describes some important techniques used by actors to construct their characters by physical means: work on objects, neutral and character masks, Laban movement analysis, Viewpoints, etc. Examines the psychology behind transformative acting from the perspectives of both psychoanalysis and scientific psychology and, based on recent developments in psychology, asks whether transformation is not just acting folklore but may actually entail temporary changes to the brain structures of the actors. The Actor and the Character speaks not only to academics and students studying actor training and acting theory, but contributes to current lively academic debates around character. This is a compelling and original exploration of the limits of acting theory and practice, psychology, and creative work, in which Mirodan boldly re-examines some of the fundamental assumptions of actor training and some basic tenets of theatre practice to ask: What happens when one of us ‘becomes somebody else’?

Breathing, Movement, Exploration *Hal Leonard Corporation*

(Applause Books). Breathing, Movement, Exploration is a groundbreaking approach to how to use your body. Barbara Sellers-Young combines body mechanics and eastern and western philosophy to create a new visceral awareness of the performance process. Its simple, step-by-step structure enables the reader to learn the concepts of Laban and Stanislavski while exploring eastern ideas of breath and energy. Breathing, Movement, Exploration is a useful blueprint for how to use your body on stage. It speaks to professionals as well as anyone fascinated by the inner-process of an actor's training or to gain cognitive and physical insight into one's own self.

Respect for Acting *John Wiley & Sons*

Respect for Acting "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 [taught], and an explanation of the means to the end." --Publishers Weekly "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." --Library Journal "Uta Hagen's Respect for Acting . . . is a relatively small book. But within it, Miss Hagen tells the young actor about as much as can be conveyed in print of his craft." --Los Angeles Times "There are almost no American actors uninfluenced by Uta Hagen." --Fritz Weaver "This is a textbook for aspiring actors, but working thespians can profit much by it. Anyone with just a casual interest in the theater should also enjoy its behind-the-scenes flavor." --King Features Syndicate

The Actor and the Target

Mythic Imagination and the Actor *Routledge*

In Mythic Imagination and the Actor, Marissa Chibás draws on over three decades of experience as a Latinx actor, writer, filmmaker, and teacher to offer an approach to acting that embraces collective imagination, archetypal work, and the mythic. The book begins with a comparative analysis between method acting and mythic acting, encouraging actors to push past the limits of singular life experience and move to a realm where imagination and metaphor thrive. In the context of mythic acting, the book explores awareness work, solo performance creation, the power of archetypes,

character building exercises, creating a body/text connection, and how to be the detective of your own process. Through this inclusive guide for a new age of diverse performers traversing gender, ability, culture, and race, readers are able to move beyond their limits to a deep engagement with the infinite possibilities of rich imagination. The final chapter empowers and motivates artists to live healthfully within the practice and create a personal artistic vision plan. Written for actors and students of acting, American Drama, and film and theatre studies, Mythic Imagination and the Actor provides practical exercises and prompts to unlock and interpret an actor's deepest creative sources.

The Intent to Live *Bantam*

"I call this book The Intent to Live because great actors don't seem to be acting, they seem to be actually living." --Larry Moss, from the Introduction When Oscar-winning actors Helen Hunt and Hilary Swank accepted their Academy Awards, each credited Larry Moss's guidance as key to their career-making performances. There is a two-year waiting list for his advanced acting classes. But now everyone--professionals and amateurs alike--can discover Moss's passionate, in-depth teaching. Inviting you to join him in the classroom and onstage, Moss shares the techniques he has developed over thirty years to help actors set their emotions, imagination, and behavior on fire, showing how the hard work of preparation pays off in performances that are spontaneous, fresh, and authentic. From the foundations of script analysis to the nuances of physicalization and sensory work, here are the case studies, exercises, and insights that enable you to connect personally with a script, develop your character from the inside out, overcome fear and inhibition, and master the technical skills required for success in the theater, television, and movies. Far more than a handbook, The Intent to Live is the personal credo of a master teacher. Moss's respect for actors and love of the actor's craft enliven every page, together with examples from a wealth of plays and films, both current and classic, and vivid appreciations of great performances. Whether you act for a living or simply want a deeper understanding of acting greatness, The Intent to Live will move, instruct, and inspire you.

Sources

Uta Hagen, one of the great ladies of the American theatre has written a deeply personal memoir of her life, from her childhood in Germany to the present. Sources is Miss Hagen's lyrical account of the special ways love of nature is intertwined with love of art in her life, providing a rare glimpse of the off-stage life of an actress. Originally published in 1983, this book is republished in 2019 with a foreword by Uta's daughter, Leticia Ferrer, and her grand-daughter Teresa Teuscher to whom Uta dedicated the book.

The Actor Speaks *St. Martin's Griffin*

In The Actor Speaks, Patsy Rodenburg takes actors and actresses, both professional and beginners, through a complete voice workshop. She touches on every aspect of performance work that involves the voice and sorts through the kinds of vexing problems every performer faces onstage: breath and relaxation; vocal range and power; communication with other actors; singing and acting simultaneously; working on different sized stages and in both large and small auditoriums; approaching the vocal demands of different kinds of scripts. This is the final word on the actor's voice and it's destined to become the classic work on the subject for some time to come.

Collected Stories *Dramatists Play Service, Inc.*

THE STORY: The conflict between the established artist and the adulatory fan who becomes a protégé, disciple, colleague and friend--and finally threatening rival--is one of those great topics...It resurfaces in Donald Margulies's provocative new play,

The Fun Knowledge Encyclopedia

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Lessons in Laughter *Gallaudet University Press*

Relates the life story of the accomplished deaf actor, director, playwright, and lecturer and tells how he triumphed over obstacles to pursue his dream of acting.

A Director Prepares *Routledge*

A Director Prepares is a thought-provoking examination of the challenges of making theatre. In it, Anne Bogart speaks candidly and with wisdom of the courage required to create 'art with great presence'. Each chapter tackles one of the seven major areas Bogart has identified as both potential partner and potential obstacle to art-making. They are Violence; Memory; Terror; Eroticism; Stereotype; Embarrassment; and Resistance. Each one can be used to generate extraordinary creative energy, if we know how to use it. A Director Prepares offers every practitioner an extraordinary insight into the creative process. It is a handbook, Bible and manifesto, all in one. No other book on the art of theatre comes even close to offering this much understanding, experience and inspiration.

The Invisible Actor *Routledge*

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

The Actor And The Text *Random House*

Cicely Berry, Voice Director of the Royal Shakespeare Company, is world-famous for her voice teaching. The Actor and the Text is her classic book, distilled from years of working with actors of the highest calibre.

How to Stop Acting *Macmillan*

Presents different techniques for stage and screen actors, including a new approach to acting and advice on auditioning, developing a character, and playing difficult roles.

In-Depth Acting *Bloomsbury Publishing*

'A book that will stand the test of time' – Pierce Brosnan An essential guide to the Stanislavski technique, filtering out the complexities of the system and offering a dynamic, hands-on approach. Provides a comprehensive understanding of character, preparation, text, subtext and objectives. How to prepare for drama school and professional auditions How to develop a 3-dimensional, truthful character Preparation exercises to help you get in character Rehearsal guidelines An appendix of Transitive/Active Verbs and more

Creating a Character *Hal Leonard Corporation*

Actor and mime artist Moni Yakim reveals his time-tested techniques and step-by-step exercises for physically evoking a character. Beginning with a chapter on looking inward, Yakim gives exercises on discovering aspects of one's own character. Then he teaches the actor how to identify with qualities outside the self. Finally, he shows how to apply these techniques to 12 classical theatrical roles.

Letters to a Young Artist *Anchor*

From the most exciting individual in American theater” (Newsweek), here is Anna Deavere Smith’s brass tacks advice to aspiring artists of all stripes. In vividly anecdotal letters to the young BZ, she addresses the full spectrum of issues that people starting out will face: from questions of confidence, discipline, and self-esteem, to fame, failure, and fear, to staying healthy, presenting yourself effectively, building a diverse social and professional network, and using your art to promote social change. At once inspiring and no-nonsense, Letters to a Young Artist will challenge you, motivate you, and set you on a course to pursue your art without compromise.

A Bright Ray of Darkness *Knopf*

Hawke's narrator is a young man in torment, disgusted with himself after the collapse of his marriage, still half-hoping for a reconciliation that would allow him to forgive himself and move on as he clumsily, and sometimes hilariously, tries to manage the wreckage of his personal life with whiskey and sex. What saves him is theater: in particular, the challenge of performing the role of Hotspur in a production of Henry IV under the leadership of a brilliant director, helmed by one of the most electrifying--and narcissistic--Falstaffs of all time. A novel about shame and beauty and faith, and the moral power of art.

Being an Actor, Revised and Expanded Edition *Picador*

A new edition of the classic book for actors starting their careers, with new material Few actors have ever been more eloquent, more honest, or more entertaining about their life and their profession than Simon Callow, one of the finest actors of his time and increasingly one of the most admired writers about the theater. Beginning with the letter to Laurence Olivier that produced his first theatrical job to his triumph as Mozart in the original production of Amadeus, Callow takes us with him on his progress through England's rich and demanding theater: his training at London's famed Drama Centre, his grim and glorious apprenticeship in the provincial theater, his breakthrough at the Joint Stock Company, and then success at Olivier's National Theatre are among the way stations. Callow provides a guide not only to the actor's profession but also to the intricacies of his art, from unemployment—"the primeval slime from which all actors emerge and to which, inevitably, they return"—to the last night of a long run.

Consumer Psychology: A Study Guide to Qualitative Research Methods *Verlag Barbara Budrich*

This book provides students with a clear and concise guide to studying undergraduate courses in qualitative consumer research and ethnography. The authors present the major qualitative research approaches used in consumer and marketing research as well as practical procedures and theoretical aspects of research design, report presentation etc. In addition to that a weekly study guide, including comprehensive reading lists, completes the book.

How to Win at The Challenge and Life *Simon and Schuster*

You’ve seen the rivalries. You’ve witnessed the blood, sweat, and tears. You’ve celebrated the champions. But what does it really take to win MTV’s The Challenge? And what happens after the cameras stop rolling? Since 1998, MTV’s The Challenge has tested competitors’ physical, mental, and emotional endurance. Some go on to become Challenge legends, going down in history as players who changed the game forever. But for each champion, there are dozens more who try and fail (over and over again) to earn the title. In her time covering the show, pop culture journalist and Challenge superfan Sydney Bucksbaum has gotten to know many of the champs, gaining an insider’s knowledge of what goes into making a winning strategy—and how difficult it is to actually pull it off. Here, she profiles twenty-one of the most popular, successful, and infamous champions and reveals not only how they won The Challenge but also how they applied the skills they learned from the experience to their personal lives and careers. From seven-time winner Johnny “Bananas” Devenanzio, Challenge “Godfather” Mark Long, OG champ Veronica Portillo, elimination beast Emily Schromm to most-improved competitors Cara Maria Sorbello and Chris “C.T.” Tamburello, the best in the game look back at their decades of hard work, including the euphoric highs, devastating lows, and everything in between. Eye-opening and inspiring, How to Win at The Challenge and Life is the must-have book for any and all fans looking to level up their own lives—and learn never-before-heard stories from the people who have dominated the show in every way.

The Actor's Guide to Creating a Character *Anchor*

William Esper, one of the most celebrated acting teachers of our time, takes us through his step-by-step approach to the central challenge of advanced acting work: creating and playing a character. Esper’s first book, The Actor’s Art and Craft, earned praise for describing the basics taught in his famous first-year acting class. The Actor’s Guide to Creating a Character continues the journey. In these pages, co-author Damon DiMarco vividly re-creates Esper’s second-year course, again through the experiences of a fictional class. Esper’s training builds on Sanford Meisner’s legendary exercises, a world-renowned technique that Esper further developed through his long association with Meisner and the decades he has spent training a host of distinguished actors. His approach is flexible enough to apply to any role, helping actors to create characters with truthful and compelling inner lives.

The Presence of the Actor *Theatre Communications Group*

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.

The Actor *Leaping Hare Press*

The first book in the four-part Mystery School Series by bestselling authors Don Miguel Ruiz and

Barbara Emrys, The Actor is a guide to mastering the art of happiness, and living more authentically. Don Miguel Ruiz, author of the internationally bestselling The Four Agreements and mythical Mexican shaman, together with his longtime apprentice Barbara Emrys, returns with his most important work of all: a course for students on the spiritual mystery of life, created to provoke an inner revolution. With The Actor: How to Live an Authentic Life, join the ‘Mystery School’ for your first week of learning and explore the most fascinating story and mystery of all: you! Bring your curiosity and enthusiasm, and prepare to open your mind. Learn, over five days, how to observe your life from an artist’s point of view, and meet the real face behind the actor’s mask. Your schedule: Day 1: The Artist Day 2: Language Day 3: Acting Day 4: The Stage Day 5: The Final Curtain Discover how you are the main character in every story you’ve ever told about yourself, and how to view the human drama as a whole, as well as the role you play in it. Develop your awareness of human thinking and behaviour as each lesson brings you a step closer to wisdom and awareness, and begin to step away from the ‘roles’ you play and reclaim your authenticity. Every one of us is a transforming work of art, and underneath all the theatrics, the truth waits to be illuminated. Peep behind the stage curtains, and embrace the show that is life! Don Miguel Ruiz’s new work, the Mystery School Series, is a four-part course exploring the spiritual mystery of life, with lessons that bring insight on its specific challenges taught through theory, practice, and imaginative exercises. As a student of life, learn to recognize the creative choices that have made your reality what it is now, and the choices that are still available to you. Use your new understanding to make peace with the past; transform your relationship with the present and create a new script for your life. Continue your transformation with the other three books of the Mystery School Series: Eros: Misconceptions About the Art of Romance and Sexuality The Myth: The Stories We Tell About Ourselves and Our Reality Grief: Self-Care While Surviving the Loss of People we Love

Phenomenology for Actors *Intellect Books*

This book gives new insight into acting and theatre-making through phenomenology (the study of how the world shows itself to conscious experience). It examines Being-in-the-world in everyday life with exercises for workshops and rehearsal. Each chapter explores themes to guide the creative process through objects, bodies, spaces, being with others, time, history, freedom and authenticity. Key examples in the work are drawn from Chekhov’s The Cherry Orchard, Sophocles’ Antigone and Shakespeare’s Hamlet. Practical tasks in each section explore how the theatrical event can offer unique insight into Being and existence. In this way, the book makes a bold leap to understand acting as an embodied form of philosophy and to explain how phenomenology can be a rich source of inspiration for actors, directors, designers and the creative process of theatre-making. This original new book will provide new insight into the practice and theory of acting, stimulate new approaches to rehearsal and advance the notion of theatre making a genuine contribution to philosophical discourse. The fundamental task of the actor is to be on stage with purposeful action in the given circumstances. But this simple act of ‘Being’ is not easy. Phenomenology can provide valuable insight into the challenge. For some time, scholars have looked to phenomenology to describe and analyse the theatrical event. But more than simply drawing attention to embodiment and the subjective experience of the world, a philosophical perspective can also shed light on broader existential issues of being. No specialist knowledge of philosophy is required for the reader to find this text engaging and it will be relevant for second-year students and above at tertiary level. For postgraduates and researchers, the book will provide a valuable touchstone for phenomenology and performance as research. The book will appeal to theatre and performance studies, and some applied philosophy courses. The material is also relevant to studies in literary and critical theory, cultural studies and comparative literature. The work is relevant to The International Federation of Theatre Research (IFTR/FIRT) (Performance and Consciousness), Performance Studies International (psi) and the Performance Philosophy Research Network — an influential and growing research field. Primary markets for this book will be students (both at university and conservatoires) and academics in theatre studies, as well as practitioners and actors in training. The text will be useful to students in units or modules relating to acting theory and theatre-making processes, and which combine critical theory with practical performance. It will also be useful for practitioners of theatre looking to expand or inflect their own methods of approaching performance.

Liquid Love *John Wiley & Sons*

This book is about the central figure of our contemporary, ‘liquid modern’ times – the man or woman with no bonds, and particularly with none of the fixed or durable bonds that would allow the effort of self-definition and self-assertion to come to a rest. Having no permanent bonds, the denizen of our liquid modern society must tie whatever bonds they can to engage with others, using their own wits, skill and dedication. But none of these bonds are guaranteed to last. Moreover, they must be tied loosely so that they can be untied again, quickly and as effortlessly as possible, when circumstances change – as they surely will in our liquid modern society, over and over again. The uncanny frailty of human bonds, the feeling of insecurity that frailty inspires, and the conflicting desires to tighten the bonds yet keep them loose, are the principal themes of this important new book by Zygmunt Bauman, one of the most original and influential social thinkers of our time. It will be of great interest to students and scholars in sociology and in the social sciences and humanities generally, and it will appeal to anyone interested in the changing nature of human relationships.

An Actor's Companion *Theatre Communications Group*

"I was totally unprepared for the transformation that Seth's technique created in me. . . . I realized that what I thought I knew about acting up to that point was largely misguided . . . but I now had a great, talented, dedicated teacher who generously wanted to share his tools with everyone. There is muscularity, not to mention wisdom and truth to Seth's techniques. He is a wonderful teacher, and I know that having him as my first guide is one of the luckiest things to have happened to me in my career and life. And when I can't get back to class with him, I am so grateful I have this book to turn to."—Anne Hathaway "This book is truly unlike anything else I know—these pieces are haikus on specific elements of performance and character building."—Philip Himberg, executive director, Sundance Theatre Institute A collection of practical acting tips, tools, and exercises, An Actor's Companion is ideal for both the seasoned professionals and actors-in-training. The tips—all simple, direct, and useful—are easy to understand and even easier to apply, in both rehearsal and in performance. Seth Barrish is an actor, teacher, and the co-artistic director of The Barrow Group in New York City. In his thirty-year career, he has directed the award-winning shows My Girlfriend's Boyfriend (Lucille Lortel Award for Best Solo Show, Drama Desk and Outer Critics Circle nominations for Best Solo Show), Sleepwalk With Me (Nightlife Award for Outstanding Comedian in a Major Performance), The Tricky Part (Obie Award, Drama Desk nominations for Best Play and Best Solo Show), Pentecost (Drama Desk nomination for Best Play), Old Wicked Songs (Los Angeles Drama Critics Circle Award and Garland Award for Best Direction), and Good (Straw Hat Award for Best Direction), among dozens of others.

The Actor

The Real Life Actor

There is a sense that permeates most acting classes which promotes the idea that acting is hard and you need to do a bunch of traditional steps if you're ever going to get anywhere. The flame of this concept is kept lit for two reasons. One is tradition. Successful actors and teachers in our theatrical history supposedly believed in or espoused such ideas and two; it is easier for teachers and actors to follow a path that is well worn. Actors feel intimidated to challenge the ideas and teachings of past

masters. But isn't that exactly how every field of endeavor evolves? Think of where we'd be in science or medicine or sports if no one questioned past methods or tried to discover new ones. This book will show you an approach that is direct and to the point, an approach that will be far easier to remember and utilize. We'll use real life. We call it acting only because people are watching. "If you're an actor, this book will restore your sanity." Steven Pressfield, Author: The War of Art, Turning Pro, The Legend of Bagger Vance