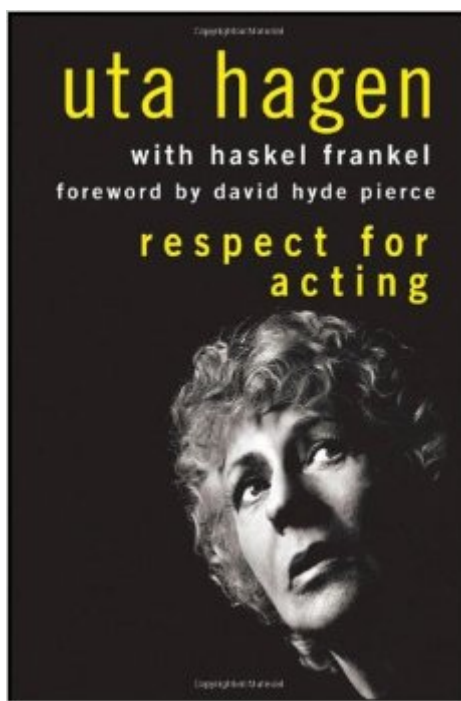


The book was found

Respect For Acting



Synopsis

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

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Customer Reviews

I have had the great pleasure and privilege of seeing Uta Hagen perform in plays by Edward Albee, Donald Margulies and George Bernard Shaw. She is surely one of the finest actors of our time. I have also had the great pleasure and privilege of studying for four years with Uta in the school she helped create with her late husband, Herbert Berghof (the famous HB Studio in New York City). I can assure you that she is one of the finest teachers of our time. It is a very rare actor who can

actually communicate as a fine teacher. Uta is one of those very few who do just that. In this, her first book, she lays out a "blueprint" for actors which, as surely as a blueprint by an architect, can be followed by those actors who are novices or those who have great experience. No, she cannot give you talent, but she can (and does) show you the how and why to use your talent to serve the playwright. She believes in acting as an Art and this "how-to book" is invested with the love and respect of its title. It can be read and enjoyed and actually used by actors. It can also be read and enjoyed and relished by lovers of fine theatre who do not happen to be actors. It would make a terrific gift for any young actor along with the only books I would rate as its equal: Constantin Stanislavski's "An Actor Prepares" and his "Building A Character." It is HIGHLY RECOMMENDED.

Uta Hagen has long been considered one of "our" best. Here she examines what makes a human being "tick" and how an actor can use this to enhance his/her performance. Too many times books on acting tend to be very bland, and uninformative. Or even worse, they tend to take an almost clinical approach to our art, making it impossible to enjoy, and almost equally impossible to learn. Having read many books on technique, I would consider this one of the best. Unlike Stanislavski's trilogy, which to me is like reading a science textbook, it doesn't bore the reader while trying to teach him, but rather inspires the artist to a greater understanding of his art and himself as an artist. In the book, she challenges us to work to achieve a higher form of theatre, one that works collaboratively, not individually. In summation, all I can say is that, for me, she speaks to my soul.

This book is great, don't get me wrong. But her later book, "A Challenge For The Actor" takes everything of value in this book, elaborates on it, and adds oodles more information and insight (reflecting the author's own revising of her approach and methods over the years). Reading both isn't necessary; I would head straight for "...Challenge..."

Uta Hagen has a great writing style, and "Respect for Acting" is clear and easy-to-read. She has many wonderful ideas, and I would definitely recommend this book to aspiring actors. However, her methods (particularlyly sense and emotional memory) don't work for everyone. Be sure to also read Meisner, Clurman or Adler for more ideas, and find out what methods work for you.

For anyone interested in acting, Uta Hagen's, Respect for Acting, is a must read. Miss Hagen's sass and sense of humor really shine through in her writing style as she relates her own wisdom and solutions to challenges and pit falls that all actors make time and time again. This would be a most

valuable selection to keep in one's library because of its invaluable knowledge coupled with witty anecdotes and easy-to-understand exercises. In tandem with Haskel Frankel, Hagen has created a wonderful map for the aspiring actor, and she portrays the journey to be an exciting one. This book is a perfect starting point for anyone interested in pursuing acting in any form. It is simple and strait forward however it only scratches the surface. It is a fabulous predecessor for Hagen's second book, *Challenge for the Actor*. Admittedly, the exercises and techniques that are outlined in this book are difficult, and not for the faint-hearted. Someone not committed to really learning from them might find them silly or unnecessary. To keep the right mind set, Hagen would advise you to, "set your own goals, set them for your own approval." This advice is something I have truly taken to heart. As an aspiring actress I truly enjoyed reading this book. Hagen's experience and renown may be impressive, but her words and insights communicate on a vastly more personal level. Many actors, young and old, would be doing themselves a disservice if they choose to ignore this book. Hagen makes a much needed call to bringing back the innocence of acting and she has a genuine poise bringing it about. I for one can attest to the multitude of sleazy acting that Hollywood and even Broadway are producing these days, and to them I would recommend that they read this book.

This is only the second book on acting I have read so far, the first one being Boleslavsky's *Acting: The First Six Lessons*, so naturally I've been comparing the two a lot while reading. I love Uta Hagen's book stresses the craft part of acting with highly practical exercises. This is definitely in line with Boleslavsky who stresses that the art of acting cannot be taught but that techniques can be learned to perfect the tools of concentration, poise, and projection, to name a few. I have found both books really great preparation for my first workshop, which is coming up soon!

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