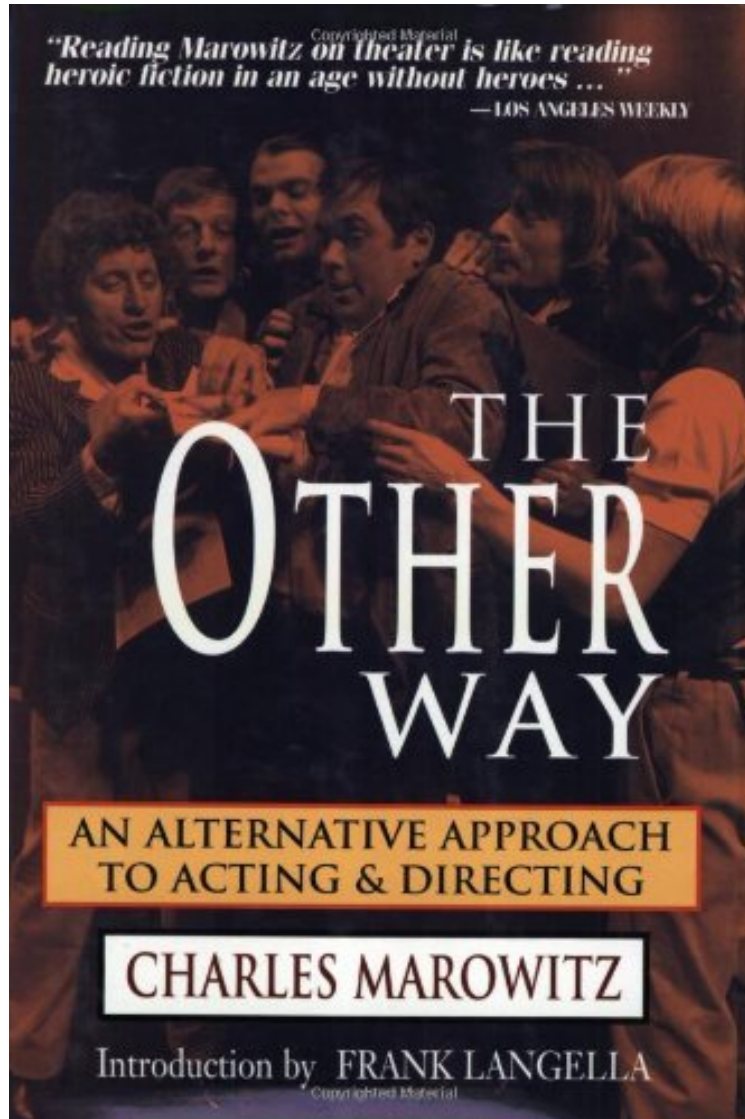


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The Other Way: An Alternative Approach to Acting Directing

Charles Marowitz

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Charles Marowitz : The Other Way: An Alternative Approach to Acting Directing before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Other Way: An Alternative Approach to Acting Directing:

0 of 0 people found the following review helpful. Build Your Library! By Gordon A. Goede Anything by Charles Marowitz should be included in personal library of a theatre professional. Why his writings are not mandatory as texts in courses is beyond me. I review, at least once a year, each of his books just to keep me on track to doing the best work I can. In every paragraph in every book, there is something of great value to think about, ponder if you will. The man has an amazing mind that never ceases to challenge and illumine. Gordon Goede (gordongoede@aol.com) And

you can quote me!3 of 5 people found the following review helpful. A "Must Read" for actors and directors! Five stars AREN'T ENOUGH!By Patrick MccrayUm, as someone who was a student of Richard Hornby's when THE END OF ACTING came out, I feel that the other critic is creating a false dilemma. Why not buy both books, since each has a slightly different area of emphasis? They work very well together. Marowitz gets organic when Hornby stays very academic, and both are passionate, thoughtful, stimulating reads. I employ ideas from each when I direct, and the results have never let me down. This is one of the four books on acting that I revisit the most. Along with AN ACTOR PREPARES, Mamet's TRUE AND FALSE, and Madd Harold's THE ACTOR'S GUIDE TO PERFORMING SHAKESPEARE (aka, "Barton for Dummies"), Marowitz has the written book I come to the most for common sense and bold ideas. It is illuminating, inspiring, and practical. I knew an actor who was one of the best I've seen, but was, by-and-large, untrained. In fact, he had quickly learned the obvious -- 95% of actor training was tedious and pretentious. The first book he found that really invigorated him was TRUE AND FALSE. The next summer, he read this one and really took to it. It was the "next, logical step," and it moved him in the right direction. I can see how. Is it a little sloppy? Yes. But that's a minor cavil. This book is just great. And if you haven't read Marowitz's other plays and books, you're in for a real treat!5 of 9 people found the following review helpful. A Muddled EffortBy A CustomerIf you can look past the poor design and layout, the careless editing and abysmal proofreading, and the overall cheap quality of the book (including fuzzy and irrelevant photos), there is at least a little food for thought here. For a critic who is normally so concise and clear in his theatre reviews, Marowitz proves to be a rambling and unfocused sort in a longer forum. He has some interesting ideas, but they tend to get lost in the muddled and inconsistent style. Probably a must-buy for the diehard theatre enthusiast who wants to stay informed, but a much better overall treatment of the topic can be found in Richard Hornby's "The End of Acting".

(Applause Books). Marowitz examines every aspect of contemporary theatre practice including auditions, first-readings, the rehearsal process, classical techniques and performance art. He delves beyond sub-text, probing the labyrinth that exists beneath conventional psychology. Marowitz comes up with a tantalizing new brew of ideas with which actors and directors can ply their craft in the new millennium.

From Library JournalFrom esteemed actor Frank Langella's simple yet eloquent introductory statement on acting through the concluding regimen of exercises, Marowitz?theater scholar, practitioner, director, and guru?offers contemporary actors the most relevant, no-nonsense acting treatise since Uta Hagen's Respect for Acting (1979). For Marowitz, "the way" is a deeply entrenched approach grounded in Stanislavsky and Strasberg's Method, which has left the modern actor in the intellectual and creative dust of theatrical progress. Conversely, the "other way" asks the actor to check his familiar shtick at the door, disrupting traditional approaches and techniques with more primal undetermined methodologies. Marowitz applies the insights gained through his empirical work to all areas of the rehearsal/performance process. Of both practical and critical importance, The Other Way transcends the ephemeral flavor-of-the-month category into which most acting books fall and should benefit actors and directors for years to come.?Barry X. Miller, Austin P.L., TXCopyright 1999 Reed Business Information, Inc.