

An Acrobat Of The Heart A Physical Approach To Acting Inspired By The Work Of Jerzy Grotowski

An Actor's Task provides a framework for studying the dual arts of acting: inhabiting a character both physically and psychologically. Actors at all levels can use this book to explore, develop, and review the sensory tools and training that enable them to be the best versions of themselves and, ultimately, to bring that understanding of "self" to their art. Innovative new exercises and selected classics--updated for today's students--comprise more than 100 exercises. Introductions to each exercise explain its aims and benefits. Clear step-by-step prompts provide guidance. Debriefing sections engage actors in reflection on what they have experienced and learned. This inspired text is equally suited to classroom use and individual study.

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.

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Describes the astounding success of the theater program at Harry S Truman High School in Levittown, Pennsylvania, under the direction of gifted teacher Lou Volpe. Some of the country's most admired authors—including Andre Dubus III, Mark Doty, Marianne Leone, Michael Patrick MacDonald, Richard Blanco, Abigail Thomas, Kate Bornstein, Jerald Walker, and Kyoko Mori—describe their treks through dark memories and breakthrough moments and attest to the healing power of putting words to experience. What does it take to write an honest memoir? And what happens to us when we embark on that journey? Melanie Brooks sought guidance from the memoirists who most moved her to answer these questions. Called an essential book for creative writers by Poets & Writers, *Writing Hard Stories* is a unique compilation of authentic stories about the death of a partner, parent, or child; about violence and shunning; and about the process of writing. It will serve as a tool for teachers of writing and give readers an intimate look into the lives of the authors they love. Authors profiled in *Writing Hard Stories*: Andre Dubus III, Sue William Silverman, Michael Patrick MacDonald, Joan Wickersham, Kyoko Mori, Richard Hoffman, Suzanne Strempek Shea, Abigail Thomas, Monica Wood, Mark Doty, Edwidge Dantict, Marianne Leone, Jerald Walker, Kate Bornstein, Jessica Handler, Richard Blanco, Alysia Abbott, and Kim Stafford Insights from *Writing Hard Stories* “Why we endeavor collectively to write a book or paint a canvas or write a symphony...is to understand who we are as human beings, and it's that shared knowledge that somehow helps us to survive.”—Richard

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Blanco “Here’s what you need to understand: your brothers [or family or friends] are going to have their own stories to tell. You don’t have to tell the family story. You have to tell your story of being in that family.”—Andre Dubus III “We all need a way to express or make something out of experiences that otherwise have no meaning. If what you want is clarity and meaning, you have to break the secrets over your knee and make something of those ingredients.”—Abigail Thomas “What we remember and how we remember it really tells us how we became who we became.”—Michael Patrick MacDonald “The reason I write memoir is to be able to see the experience itself...I hardly know what I think until I write...Writing is a way to organize your life, give it a frame, give it a structure, so that you can really see what it was that happened.”—Sue William Silverman “After a while in the process, you have some distance and you start thinking of it as a story, not as your story...It was a personal grief, but no longer personal...[It’s] something that has not just happened to me and my family, but something that’s happened in the world.”—Edwidge Danticat “Tibetan Buddhists believe that eloquence is the telling of a truth in such a way that it eases suffering...The more suffering that is eased by your telling of the truth, the more eloquent you are. That’s all you can really hope for—being eloquent in that fashion. All you have to do is respond to your story honestly, and that’s the ideal.”—Kate Bornstein “You can never entirely redeem the experience. You can’t make it not hurt anymore. But you can make it beautiful enough so that there’s something to balance it in the other scale. And if you

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understand that word beautiful as not necessarily pretty, then you're getting close to recognizing the integrative power of restoring the balance, which is restoring the truth."—Richard Hoffman

Marlon Brando, Al Pacino, Paul Newman, Dustin Hoffman, Dennis Hopper, Robert DeNiro, Marilyn Monroe, and Joanne Woodward-these are only a few of the many actors trained in "Method" acting by the great and legendary Lee Strasberg. This revolutionary theory of acting-developed by Stanislavsky and continued by Strasberg-has been a major influence on the art of acting in our time. During his last decade, Strasberg devoted himself to a work that would explain once and for all what The Method was and how it worked, as well as telling the story of its development and of the people involved with it. The result is a masterpiece of wisdom and guidance for anyone involved with the theater in any way. .

In this treasure-trove of wisdom from an award-winning author and teacher, both the beginner and the seasoned writer learn how to build better scenes, the underpinning of any good narrative.

Filled with characters as menacing as they are memorable, this chilling twist on vampire fiction packs a punch in the bestselling tradition of 'Salem's Lot by Stephen King.

Asmodeus "Sax" Saxon-Tang, a vainglorious and well-established antiques dealer, has made a fortune over many years by globetrotting for the finest lost objects in the world. Only Sax knows the true secret to his success: at certain points of his life, he's

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killed vampires for their priceless hoards of treasure. But now Sax's past actions are quite literally coming back to haunt him, and the lives of those he holds most dear are in mortal danger. To counter this unnatural threat, and with the blessing of the Holy Roman Church, a cowardly but cunning Sax must travel across Europe in pursuit of incalculable evil—and immeasurable wealth—with a ragtag team of mercenaries and vampire killers to hunt a terrifying, ageless monster...one who is hunting Sax in turn. From author Ben Tripp, whose first horror novel *Rise Again* “raises the stakes so high that the book becomes nearly impossible to put down” (Cory Doctorow, author of *Little Brother*), *The Fifth House of the Heart* is a powerful story that will haunt you long after its final pages.

The acclaimed bestseller--a selection of Oprah's Book Club--that brings vividly to life the Georgetown neighborhood of Washington, DC, circa 1925, a community reeling from a young girl's tragic death. Five-year-old Clara Bynum is dead, drowned in the Potomac River in the shadow of a seemingly haunted rock outcropping known locally as the Three Sisters. *River, Cross My Heart*, which marks the debut of a wonderfully gifted new storyteller, weighs the effect of Clara's absence on the people she has left behind: her parents, Alice and Willie Bynum, torn between the old world of their rural North Carolina home and the new world of the city, to which they have moved in search of a better life for themselves and their children; the friends and relatives of the Bynum family in the Georgetown neighborhood they now call home; and, most especially,

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Clara's sister, ten-year-old Johnnie Mae, who must come to terms with the powerful and confused emotions stirred by her sister's death as she struggles to decide what kind of woman she will become. This highly accomplished first novel resonates with ideas, impassioned lyricism, and poignant historical detail as it captures an essential part of the African-American experience in our century.

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.

For fans of *The Hen Who Dreamed She Could Fly* and *The Guest Cat*, this inspiring story of courage and determination will resonate with readers young and old -- and especially animal lovers. Includes several beautiful b&w line drawings throughout the novel.

Under this "marquee-book", a heterogeneous and talented family of artists offers us a magnificent show. Starting from the bottom of the "stack", the numbers of acrobats follow one another, to go up to ten! But beware, here is Mistinguette the cat! As in a construction game, the child-reader places the characters in balance

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one above the other by turning the pages. Here they form a pyramid, always higher and spectacular! Echoing the wooden games of the fifties (we think of the famous animals of Enzo Mari), the members of this family fit into each other and take into account the personality of each to achieve a result may be fragile but harmonious and alive!

A new theory of acting that tears down the theatrical "Fourth Wall"

Once an animator at Disney Studios, Nicolas Keramidas now makes a living as a cartoonist in Grenoble. He's married to a wonderful woman, Chloé, has two energetic sons, and plays soccer every Sunday with his pals. He was also born with Tetralogy of Fallot, a rare combination of four heart defects that in 1973 made him one of the youngest children ever to undergo open-heart surgery. Forty-three years later, when his congenital condition stops him short during a soccer game, he'll have to face surgery again, a saga he details in this moving, humorous, and above all, very human memoir.

Covers topic selection story dimensions, organization, and editing

"From Fay's methodology, I learned to use my intuition and lived experiences in myriad new ways." —Winston Duke, actor, Black Panther, Avengers, Us, and Nine Days Engaging Mind and Body to Develop the Complete Physical Nature of Characters Actors are shape-shifters, requiring the tools to wade into unfamiliar

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waters and back out again. The Lucid Body offers a holistic, somatic approach to embodying character from the inside-out and, for the non-actor, offers a way to give hidden parts of the self their full expression. By identifying stagnant movement patterns, this process expands one's emotional and physical range and enables the creation of characters from all walks of life—however cruel, desolate, or jolly. Rooted in the exploration of the seven chakra energy centers, The Lucid Body reveals how each body holds the possibility of every human condition. Readers will learn how to: Practice a non-judgmental approach to the journey of self-awareness Break up stagnant and restrictive patterns of thought and movement Allow an audible exhale to be the key to unlocking the breath Develop a mindset to “hear” one's inner body Analyze the human condition through the psycho-physical lens of the chakras Experience the safety of coming back to a neutral body Acquire a sense of clarity and calm in one's everyday life A step-by-step program guides the actor through the phases of self-awareness that expand emotional and physical range not only on stage, but also in daily life. This new edition includes a more diversified range of playwrights, non-binary language, and new chapters on stage intimacy protocol and physical listening. Exercises that have been honed for the past ten years have been made more concise. New somatic and neuro-scientific data has been added, with additional

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wisdom and insights from colleagues and Simpson's team of Lucid Body teachers.

A man shouldn't die with no understanding of why he's been murdered. Renowned throughout the land of Ankhana as the Blade of Tyshalle, Caine has killed his share of monarchs and commoners, villains and heroes. He is relentless, unstoppable, simply the best there is at what he does. At home on Earth, Caine is Hari Michaelson, a superstar whose adventures in Ankhana command an audience of billions. Yet he is shackled by a rigid caste society, bound to ignore the grim fact that he kills men on a far-off world for the entertainment of his own planet—and bound to keep his rage in check. But now Michaelson has crossed the line. His estranged wife, Pallas Rill, has mysteriously disappeared in the slums of Ankhana. To save her, he must confront the greatest challenge of his life: a lethal game of cat and mouse with the most treacherous rulers of two worlds . . .

Originally published in 1968, Jerzy Grotowski's groundbreaking book is available once again. As a record of Grotowski's theatrical experiments, this book is an invaluable resource to students and theater practitioners alike.

“Will keep readers on edge from start to finish.” —Kirkus Reviews Tell the truth. Or face the consequences. Clue meets Riverdale in this page-turning thriller that exposes the lies five

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teens tell about a deadly night one year ago. One year ago, there was a party. At the party, someone died. Five teens each played a part and up until now, no one has told the truth. But tonight, the five survivors arrive at an isolated mansion in the hills, expecting to compete in a contest with a \$50,000 grand prize. Of course...some things are too good to be true. Now, they realize they've been lured together by a person bent on revenge, a person who will stop at nothing to uncover what actually happened on that deadly night, one year ago. Five arrived, but not all can leave. Will the truth set them free? Or will their lies destroy them all?

The Heart of Teaching is a book about teaching and learning in the performing arts. Its focus is on the inner dynamics of teaching: the processes by which teachers can promote—or undermine—creativity itself. It covers the many issues that teachers, directors and choreographers experience, from the frustrations of dealing with silent students and helping young artists 'unlearn' their inhibitions, to problems of resistance, judgment and race in the classroom,. Wangh raises questions about what can—and what cannot—be taught, and opens a discussion about the social, psychological and spiritual values that underlie the skills and techniques that teachers impart. Subjects addressed include: Question asking: which kinds of questions encourage creativity and which can subvert the learning process. Feedback: how it can foster both dependence and independence in students. Grading: its meaning and meaninglessness. Power relationships, transference and counter-transference The pivotal role of listening. The Heart of Teaching speaks to experienced teachers and beginning teachers in all disciplines, but is particularly relevant to those in the performing arts, from which most of its examples are drawn. It brings essential insight and honesty to the discussion of how to teach. One of our most brilliantly iconoclastic playwrights takes on the art of profession of acting with

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these words: invent nothing, deny nothing, speak up, stand up, stay out of school. Acting schools, "interpretation," "sense memory," "The Method"—David Mamet takes a jackhammer to the idols of contemporary acting, while revealing the true heroism and nobility of the craft. He shows actors how to undertake auditions and rehearsals, deal with agents and directors, engage audiences, and stay faithful to the script, while rejecting the temptations that seduce so many of their colleagues. Bracing in its clarity, exhilarating in its common sense, True and False is as shocking as it is practical, as witty as it is instructive, and as irreverent as it is inspiring.

A deeply humane new collection by a luminary of Bengali literature A radiant collection of poetry about womanhood, intimacy, and the body politic that together evokes the arc of an ordinary life. Nabaneeta Dev Sen's rhythmic lines explore the joys and agonies of first love, childbirth, and decay with a restless, tactile imagination, both picking apart and celebrating the rituals that make us human. When she warns, "know that blood can be easily drawn by lips," her words tune to the fierce and biting depths of language, to the "treachery that lingers on tongue tips." At once compassionate and unsparing, conversational and symphonic, these poems tell of a rope shivering beneath an acrobat's nimble feet or of a twisted, blood-soaked umbilical cord -- they pluck the invisible threads that bind us together.

In the Old New World, in which we are part of an innovative concept was born or created by itinerant promoters of human oddities. According to history the first human oddity to be exhibited in the United States in which we are part of was a "maiden dwarf"; her name was Miss Emma Leach, who was shown in Boston in 1771 for one shilling per visitor. The practice stabilized and became an institution when Phineas Taylor Barnum established his American

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Museum in 1842, where he collected on a permanent site a group of human oddities rather than vice versa. Barnum expanded upon this theme, creating both location-bound exhibits and traveling shows for the next fifty years. The private dime museums featuring human oddities could be found throughout the growing urban areas of the United States after the Civil War, and the rapid expansion of the railroad system permitted fast and widespread travel of human oddities to ever more remote areas, often to their vast financial benefit. During this same period, the classic American circus was formulated, and elaborated touring shows invariably carried a side-show exhibition of human oddities. By the end of the XIX century, however, small town preachers and editors were complaining quite loudly about the proliferating tent shows that infiltrated county fairs. Ticket to see the whole show. Because of the ever changing nature of the transitory, milling crowds it was necessary to continue continually convince potential customers to pay to see the promised human oddities of the side show. The invention of photography by French physicist Joseph Nicphore Niepce in 1824 and the subsequent improvements leading to commercial practicality by Louis Daguerre in 1837 led to its rapid expansion shortly thereafter. Most people were willing to accept as objective and true any evidence that was captured by photography. And here is when we come to the subject that gave this book its real reason PHOTHOGRAPHY. Yes it may sound odd but is true. Hundreds of thousands upon thousands have visited 'virtually' of course and search the photographic archives of the Library Of Congress since the invention of the first Puerto Rican director of the Spanish Division of P.B.S. (Public Broadcasting Service) Jose Garcia Torres produced the motion picture film called "MANIFEST DESTINY" he use the service of the Library Of Congress Photograph Collection. In those days when you visited the library you could ask for

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the special service of actually take your own picture from the originals prints in their collection for a modest fee, of course. So you were able to have a good negative of the original print, and if you knew anything about photograph you could make a print that was almost exactly as the one from the original negative at the library. I still have those negative in my collection and they are as good today as they were then. The Library of Congress has being responsible for keeping a photographic history specially of the United States in all of its governments departments. This departments have contracted a series of PHOTOGRAPHERS who have become thru their work worldwide famous, even though most of them have pass away. One of those PHOTOGRAPHERS and this maybe to your surprise, is one of our own, who was adopted by Puerto Rico itself and he adopted Puerto Rico in his heart all the way until his death. He was known as JACK DELANO. I met Jack Delano in his studio in Trujillo Alto in 1982 after the publication on the "San Juan Star" newspaper of the story on the findings of Harriet Elizabeth Wagner. We spoke for about an hour as he was telling me about what he knew about Harriet whom he knew personally thru to the relation of her with a friend of him named William Fitzgerald O'Reilly (Bill) a professor at the University of Puerto Rico. Here now we are going to introduce and tell a story about one of the famous worldwide photographs of Jack Delano the STAR of this book. Are you into the fascinating world of fat.

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

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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 acclaimed editor of The New York Times Book Review takes readers on a nostalgic tour of the pre-Internet age, offering powerful insights into both the profound and the seemingly trivial things we've lost. Remember all those ingrained habits, cherished ideas, beloved objects, and stubborn preferences from the pre-Internet age? They're gone. To some of those things we can say good riddance. But many we miss terribly. Whatever our emotional response to this departed realm, we are faced with the fact that nearly every aspect of modern life now takes place in filtered, isolated corners of cyberspace—a space that has slowly subsumed our physical habitats, replacing or transforming the office, our local library, a favorite bar, the movie theater, and the coffee shop where people met one another's gaze from across the room. Even as we've gained the ability to gather without leaving our house, many of the fundamentally human experiences that have sustained us have disappeared. In one hundred glimpses of that pre-Internet world, Pamela Paul, editor of The New York Times Book Review, presents a captivating record, enlivened with illustrations, of the world before cyberspace—from voicemails to blind dates to punctuation to civility. There are the small losses: postcards, the blessings of an adolescence largely spared of documentation, the Rolodex, and the genuine surprises at high school reunions. But there are larger repercussions, too: weaker memories, the inability to entertain oneself, and the utter demolition of privacy. 100 Things We've Lost to

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the Internet is at once an evocative swan song for a disappearing era and, perhaps, a guide to reclaiming just a little bit more of the world IRL.

This clearly written guide to the Stanislavski method has long been a favorite among students and teachers of acting. Now, in light of books and articles recently published in the Soviet Union, Sonia Moore has made revisions that include a new section on the subtext of a role. She provides detailed explanations of all the methods that actors in training have found indispensable for more than twenty years. Designed to create better actors, this guide will put individuals in touch with themselves and increase personal sensitivity as well. Forty-five-year-old English professor Nathan Qells is very good at making people feel important. What he's not very good at is sticking around afterward. He's a nice guy; he just doesn't feel things the way other people do. So even after all the time he's spent taking care of Michael, the kid across the hall, he doesn't realize that Michael's mob muscle uncle and guardian, Andreo Fiore, has slowly been falling in love with him. Dreo has bigger problems than getting Nate to see him as a potential partner. He's raising his nephew, trying to leave his unsavory job, and starting his own business, a process made infinitely more difficult when a series of hits takes out some key underworld players. Still, Dreo is determined to build a life he can be proud of—a life with Nate as a cornerstone. A life that is

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starting to look like exactly what Nate has been seeking. Unfortunately for Dreo—and for Nate—the last hits were just part of a major reorganization, and Dreo’s obvious love for Nate has made him a target too.

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Rudolf Laban is to movement what Stanislavski is to acting.

'I consider this book a precious report that permits one to assimilate some of those simple and basic principles which the self-taught at times come to know, yet only after years of groping and errors. The book furnishes information regarding discoveries which the actor can understand in practice, without having to start each time from zero. Thomas Richards has worked with me systematically since 1985. Today he is my essential collaborator in the research dedicated to Art as Vehicle.' - from the Preface by Jerzy Grotowski

An acrobat gets fed up of no one ever noticing him, so leaves the circus to find somewhere where his talents are appreciated.

From #1 New York Times bestselling author Chris Colfer comes a graphic novel in the Land of Stories series featuring Goldilocks—as you've never seen her before! When we first meet her in *The Land of Stories: The Wishing Spell*, Goldilocks is a beautiful and tough-as-nails outlaw. Discover her origin story and more in this brand new, lushly illustrated full-color graphic novel, as she takes you on adventures where she may or may not break a few laws along the way. Once upon a time, the kingdoms of the fairy-tale world lived in perfect harmony under the guidance of the Happily Ever After Assembly. But not all creatures and territories have been invited to this peaceful union. Monsters and criminals have

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found refuge in the Dwarf Forests, a land without rulers or law. When a plot by the Charming brothers is unveiled and threatens to push society's unwanted from their homes, the fairy-tale world's harmony and Goldilocks' home are put in jeopardy . . . New and returning fans of the Land of Stories will fall in love with the adventures of Goldilocks before she met Alex and Conner Bailey. Fans will recognize familiar characters including Porridge, Jack, and Queen Red Riding Hood; and a ragtag team of misfits is introduced, including Puss in Boots, Little Miss Muffet, Pinocchio, and more.

From the critically-acclaimed author of *The Downstairs Girl* comes the richly imagined story of Valora and Jamie Luck, twin British-Chinese acrobats traveling aboard the Titanic on its ill-fated maiden voyage. Valora Luck has two things: a ticket for the biggest and most luxurious ocean liner in the world, and a dream of leaving England behind and making a life for herself as a circus performer in New York. Much to her surprise though, she's turned away at the gangway; apparently, Chinese aren't allowed into America. But Val has to get on that ship. Her twin brother Jamie, who has spent two long years at sea, is there, as is an influential circus owner, whom Val hopes to audition for. Thankfully, there's not much a trained acrobat like Val can't overcome when she puts her mind to it. As a stowaway, Val should keep her head down and stay out of sight. But the clock

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is ticking and she has just seven days as the ship makes its way across the Atlantic to find Jamie, perform for the circus owner, and convince him to help get them both into America. Then one night the unthinkable happens, and suddenly Val's dreams of a new life are crushed under the weight of the only thing that matters: survival.

A guide to stage movement provides exercises that help actors rid themselves of unwanted physical habits and discover new ways to communicate effectively through the body.

"Mr. Suzuki's art seeks to reach audiences not through the intellect but through the senses and instincts."—New York Times "In my opinion, a 'cultured' society is one where the perceptive and expressive abilities of the human body are used to the full; where they provide the basic means of communication."—Tadashi Suzuki

Renowned for his actor training methods, Tadashi Suzuki provides a thorough and accessible formulation of his ideas and beliefs in this new edition of his theater writings. One of the world's most revered theater directors, Suzuki is also a seminal thinker and practitioner whose work has had a profound influence on theater worldwide. This landmark collection provides a useful, provocative look at his philosophical and practical approaches to the stage. Culture is the Body is a complete revision of Suzuki's influential book *The Way of Acting*, featuring new

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essays and in a revised translation by Kameron Steele, a longtime collaborator of Suzuki's. Legendary theater director Tadashi Suzuki explains his revered approach in this new edition of his writings. Tadashi Suzuki is the founder and director of the Suzuki Company of Toga (SCOT), the organizer of Japan's first international theater festival (Toga Festival), and the creator of the Suzuki Method of Actor Training. Suzuki has articulated his theories in a number of books. He has taught his system of actor training in schools and theaters throughout the world. Besides productions with his own company, he has directed several international collaborations.

What makes your heart grow bigger? Mia knows that she came out of Mumma's heart and Papa's heart. That's why she's so much like them. But when Mia learns that she has a tummy mummy too, she can't wait to find her! Does anyone know where her tummy mummy is? Mia's search will take her to many places, only to lead her some place even bigger . . . A very special story to be read with loved ones, *In My Heart* takes us through a child's journey of discovering who she really is and where she comes from. Warmly illustrated and deeply felt, this is a fearless and tender celebration of the magical ways in which different kinds of families are born.

A photographic look into the world of vinyl record collectors—including

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Questlove—in the most intimate of environments—their record rooms. Compelling photographic essays from photographer Eilon Paz are paired with in-depth and insightful interviews to illustrate what motivates these collectors to keep digging for more records. The reader gets an up close and personal look at a variety of well-known vinyl champions, including Gilles Peterson and King Britt, as well as a glimpse into the collections of known and unknown DJs, producers, record dealers, and everyday enthusiasts. Driven by his love for vinyl records, Paz takes us on a five-year journey unearthing the very soul of the vinyl community.

"The actor will do, in public, what is considered impossible." When the renowned Polish director Jerzy Grotowski began his 1967 American workshop with these words, his students were stunned. But within four weeks they themselves had experienced the "impossible." In *An Acrobat of the Heart*, teacher-director-playwright Stephen Wangh reveals how Jerzy Grotowski's physical exercises can open a pathway to the actor's inner creativity. Drawing on Grotowski's insights and on the work of Stanislavski, Uta Hagen, and others, Wangh bridges the gap between rigorous physical training and practical scene and character technique. Wangh's students give candid descriptions of their struggles and breakthroughs, demonstrating how to transform these remarkable lessons into a personal journey of artistic growth. Courageous and compelling, *An Acrobat of the Heart* is

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an invaluable resource for actors, directors, and teachers alike.

A master spy and a beautiful thief find love and intrigue in each other's arms. . . . Forced to do the bidding of a corrupt government minister, tightrope-walking thief Marianne de Bonnard agrees to plant incriminating evidence in the offices of France's most notorious spymaster. But when her wickedly handsome target appears—with an outrageous proposition—Marianne's torn between fear and an unwelcome spark of desire. Nicolas Valette has plans for his graceful trespasser. Her unique skills make her perfect for his next mission, but she refuses his offer for fear of disobeying her family's tormenter. When their mutual enemy auctions off her virginity to the highest bidder, Nicolas leaps at the chance to buy her cooperation. Both Nicolas and Marianne want the same thing: revenge. But perhaps their joint adventures will uncover something even more delicious . . .

Praise for *To Steal a Heart* “[*To Steal a Heart*] is rich with espionage and suspense. Multidimensional believable characters and fast-paced plotting propel the story forward to its moving conclusion.”—*Publishers Weekly* “The writing and characterization are superb, the romance is hot, snarky and tender and the hero is delicious. I couldn't ask for much more in an historical romance”—*All About Romance*

First major exploration of a ground-breaking new technique for actors and theatre

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