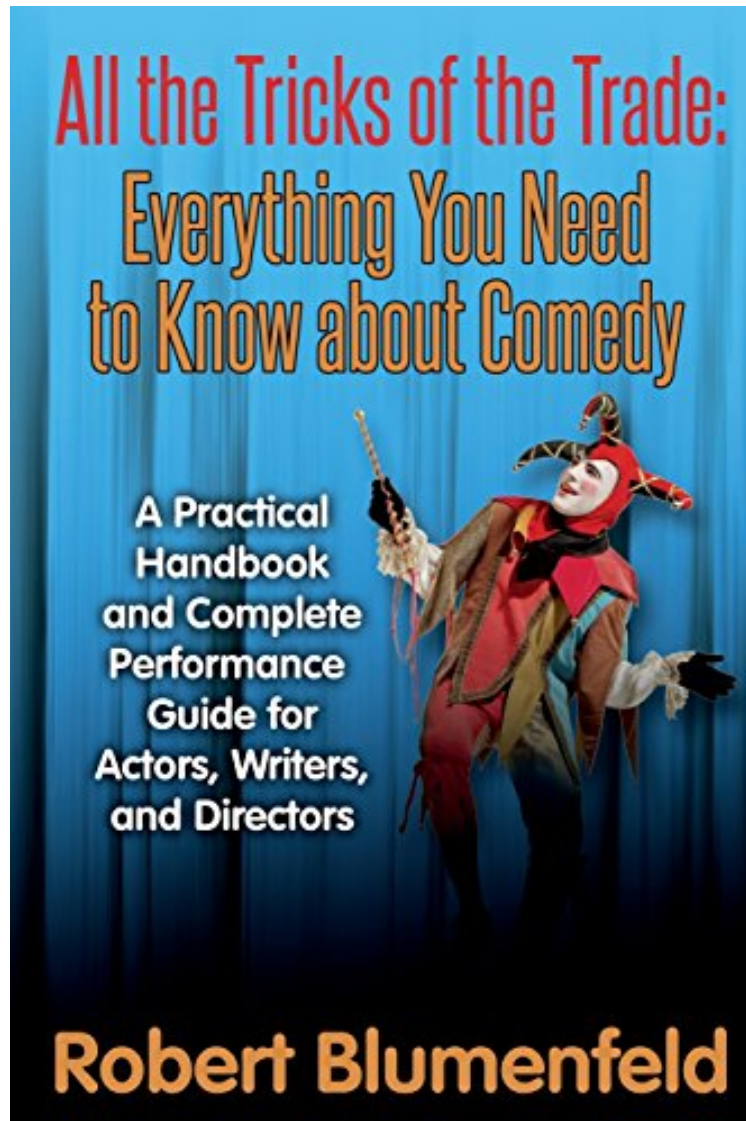


(Mobile book) All the Tricks of the Trade: Everything You Need to Know about Comedy: A Practical Handbook and Complete Performance Guide for Actors, Writers, and Directors

# All the Tricks of the Trade: Everything You Need to Know about Comedy: A Practical Handbook and Complete Performance Guide for Actors, Writers, and Directors

Robert Blumenfeld

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#3740914 in Books Robert Blumenfeld 2015-03-04 Original language: English PDF # 1 9.00 x 1.01 x 6.001, 1.31 #File Name: 1502973839447 pages All the Tricks of the Trade Everything You Need to Know about Comedy A Practical Handbook and Complete Performance Guide for Actors Writers and | File size: 63.Mb

Robert Blumenfeld : All the Tricks of the Trade: Everything You Need to Know about Comedy: A Practical Handbook and Complete Performance Guide for Actors, Writers, and Directors before purchasing it in order to

gauge whether or not it would be worth my time, and all praised *All the Tricks of the Trade: Everything You Need to Know about Comedy: A Practical Handbook and Complete Performance Guide for Actors, Writers, and Directors*:

0 of 0 people found the following review helpful. Kirkus review A rave !!!By Robert BlumenfeldHere is the Kirkus review of *All the Tricks of the Trade: Everything You Need to Know about Comedy*: Joke telling, pratfalls, the seriousness of silly characters, and many other things are explained in this revelatory guide to the art of comic acting. Blumenfeld, an actor, director, and instructor (*Accents: A Manual for Actors*, 2004), covers an extraordinary range of topics in stage and screen comedy (but not stand-up) with both precise detail and intellectual depth. He starts with classic comic procedural, explaining everything from how to nail a punch line when the laughter has subsided, but while some people are still laughing, the right moment for delivering the next line has arrived to the proper recipe for a pie in the face. He then delves beneath technique to explore a forthrightly Stanislavskian approach to building a believable comic character by elaborating psychology and motivation from the inside out. (It seems one can even do Gilbert and Sullivan by the Method.) The book's core is a survey of theatrical comedy of different eras, visiting noted writers from Aristophanes to Woody Allen. These chapters contain notes on period dress, manners, and social relations complete with pointers on correct bowing and curtseying along with discussions of the major plays, genres, authors, actors, and evolving stage styles. They are studded with intricate set piece studies of specific scenes in which dialogue is exhaustively analyzed as it relates to the characters' motivation and the unfolding plot; actors will find in these sections a useful step-by-step template for preparing their own scenes. The book closes with encyclopedic biographical appendices of great comic playwrights and a glossary of terms. Blumenfeld's fluent, engaging prose is sprinkled with interesting anecdotes, some taken from his own stage experiences and nicely balances technical but never dull specifics of performance with the cultural background of comic theater. Show biz professionals will find this an invaluable guide to their craft, but other readers can appreciate it for its fascinating explanations of how their favorite entertainments work. A superb primer on the machinery behind the laughs. 0 of 0 people found the following review helpful. Seriously funny By Gil Martin This marvelous book is a joy to read and an essential tool for all performers and acting teachers. I have been both of those for many years yet I still learned a great deal from Mr. Blumenfeld. He covers the subject completely with wit and style. I don't know of another book on comedy with this wide and thorough a treatment. It ranges from the earliest Greeks to Lucille Ball, Jim Carrey and beyond. Blumenfeld carefully and clearly dissects how the best comic performers did it. His advice to actors to treat comedy with great respect and seriousness and his list of comic masters for study are alone worth the cover price. I recommend this book to anyone with an interest in comedy, acting, theater history, literature or, in fact, Western Civilization.

A must for actors, writers, and directors! *All the Tricks of the Trade: Everything You Need to Know about Comedy* is an indispensable handbook and practical performance manual, which lives up to its title. It provides a detailed guide to performing all genres of all periods, from ancient Greece to the twenty-first century, including comedy of manners, farce, the comic film, and the television sitcom. It gives actors, directors and writers all the details of how to create comedic characters using the Stanislavsky system. Actors and directors will constantly consult chapter 1, with its compendium of all the comedic tools and techniques (how to tell jokes, the different takes, deadpan, double-talk, etc.), and its summary of lazzi and physical comedy techniques (different kinds of falls, dealing with props, faked injuries, and so forth). The section in the Introduction to part 2 on the age-old comedy plots is an invaluable resource for writers as well as for actors and directors. The Introduction to part 4 (Comedy on Camera) includes a complete guide to working on camera. And chapter 14, with its tips and lessons from the great film and television comedians, is a concise summary of how they created memorable laughs. For easy reference, and as a guide to further reading, there are three appendixes: first, an annotated list of the major European and American comedy writers of all eras; second an annotated list of major comedy film directors; and third, a glossary of comedy terms.

From Kirkus's Joke telling, pratfalls, the seriousness of silly characters, and many other things are explained in this revelatory guide to the art of comic acting. Blumenfeld, an actor, director, and instructor (*Accents: A Manual for Actors*, 2004), covers an extraordinary range of topics in stage and screen comedy (but not stand-up) with both precise detail and intellectual depth. He starts with classic comic procedural, explaining everything from how to nail a punch line when the laughter has subsided, but while some people are still laughing, the right moment for delivering the next line has arrived to the proper recipe for a pie in the face. He then delves beneath technique to explore a forthrightly Stanislavskian approach to building a believable comic character by elaborating psychology and motivation from the inside out. (It seems one can even do Gilbert and Sullivan by the Method.) The book's core is a survey of theatrical comedy of different eras, visiting noted writers from Aristophanes to Woody Allen. These chapters contain notes on period dress, manners, and social relations complete with pointers on correct bowing and curtseying along with discussions of the major plays, genres, authors, actors, and evolving stage styles. They are studded with intricate set piece studies of specific scenes in which dialogue is exhaustively analyzed as it relates to the characters' motivation and the unfolding plot; actors will find in these sections a useful step-by-step template for preparing their own scenes.

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About the AuthorRobert Blumenfeld is the author of *Accents: A Manual for Actors* (1998; Revised and Expanded Edition, 2002); *Acting with the Voice: The Art of Recording Books* (2004), and nine other books on the performing artsall published by Limelight. He lives and works as an actor, dialect coach, and writer in New York City, and is a longtime member of Equity, and SAG-AFTRA. He has worked in numerous regional and New York theaters, as well as in television and independent films. For ACT Seattle he played the title role in Ronald Harwoods *The Dresser*, and he has performed many roles in plays by Shakespeare and Chekhov, as well as doing an Off-Broadway season of six Gilbert and Sullivan comic operas for Dorothy Raedlers *American Savoyards* (under the name Robert Fields), for which he played the Lord Chancellor in *Iolanthe* and other patter-song roles. He created the roles of the Marquis of Queensberry and two prosecuting attorneys in Moiss Kaufmans Off-Broadway hit play *Gross Indecency: The Three Trials of Oscar Wilde*, and was also the productions dialect coach, a job that he did as well for the Broadway musicals, *Saturday Night Fever* and *The Scarlet Pimpernel* (third version and national tour) and for Jay Lesengers production of Weills *Street Scene* (2008), which he also coached for Mr. Lesenger at the Chautauqua Opera. Mr. Blumenfeld currently records books for Audible, among them *Pale Fire* (joint recording with Mark Vietor) and *Bend Sinister* by Vladimir Nabokov. He has recorded more than 320 Talking Books for the American Foundation for the Blind, including the complete Sherlock Holmes canon, Alexandre Dumass *The Count of Monte Cristo*, and a bilingual edition of Samuel Becketts *Waiting for Godot*, in Becketts original French and the playwrights own English translation. He received the 1997 Canadian National Institute for the Blinds Torgi Award for the Talking Book of the Year in the fiction category, for his recording of Pat Conroys *Beach Music*; and the 1999 Alexander Scourby Talking Book Narrator of the Year Award in the fiction category. He holds a BA in French from Rutgers University and an MA from Columbia University in French language and literature. Mr. Blumenfeld speaks French, German, and Italian fluently, and has smatterings of Russian, Spanish, and Yiddish.