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"Recensione "This is my bible. I don't leave home without it."?Eva Mendes"Ivana Chubbuck is the premier acting coach of the twenty-first century.... Ivana's innovative methods of teaching both complement and rival those methods of the great teachers of the past.... Under Ivana's tutelage, the course of my career and depth of my work have changed dramatically."?Halle Berry L'autore Ivana Chubbuck founded Ivana Chubbuck Studios more than twenty years ago, becoming one of the most sought-after acting coaches in Hollywood. She also works as a script consultant and has been widely profiled in the media. Estratto. © Riproduzione autorizzata. Diritti riservati.

IntroductionActing is a complex and elusive art to define. Yet almost everyone can tell good acting from bad acting?or good acting from brilliant acting. Why can one actor be riveting in a play and another actor be dull and boring in the very same play, doing the same character, the same lines? If it were just the script, the beauty of its language, the artful turn of a phrase, we would only need readings. But the words are not just read with sterility from the page. They are performed and brought to life by actors. Every actor knows that discovering and understanding your personal pain is an inherent part of the acting process. This has been true since Stanislavski. The difference between the Chubbuck Technique and those developed in the past is

that I teach actors how to use their emotions not as an end result, but as a way to empower a goal. My technique teaches actors how to win. If you look closely at virtually all drama and comedy?in fact, all literature?you will find that the will to win is the one constant element. In every story, a character wants or needs something (their goal)?love, power, validation, honor?and the story documents the way in which they try to win that particular desire or need. While what and how the characters try to win is defined in many ways and takes many forms and shapes, when you distill these goals down, you find that every character?s conflict and struggle is about fighting to win whatever their goal is. I teach actors how to win because this is what people do in real life! They go after what they want. Interesting and dynamic people go after what they want in interesting and dynamic ways, creating greater emotion and intensity in realizing these goals. They do this subconsciously, whereas the actor must understand himself thoroughly and have the tools to break down a script in order to make this interesting and dynamic behavior appear and feel like a subconscious process. The Chubbuck Technique stimulates this behavior, allowing for this natural and powerful human drive to be realized. The Chubbuck Technique grew out of my search to understand and overcome my own personal traumas?particularly, how they impacted my acting and my life. I had no idea how powerful and profound this concept would become. I grew up with a distant/dysfunctional/workaholic father and a physically and emotionally abusive mother. I developed deep-seated abandonment issues and felt unworthy of being loved. In essence, I rose to the occasion of being diminished. As an adult and an actress, I took all my childhood and adolescent horrors and wallowed in them. I was looking for sympathy and understanding, which I thought would help relieve the suffering of my past. As any actor would strive to be, I was truly in touch with my emotional pain. But I began to wonder, ?To what end am I feeling all of this? How do the feelings and emotions from my past shape my work as an actor? How do they shape who I am as a person? How can these fractured, scattered and sometimes divergent emotions be focused to serve a character in a script?? As a working actress, I would see so many actors who were truly dredging up deep, painful emotions, but whose work seemed self-indulgent. I realized that having deep and profound feelings didn?t necessarily make me a deep and profound person. I saw that coddling one?s pain?in life and onstage?creates almost the opposite effect. It seems self-involved, self-pitying and weak, the key characteristics of a victim. Not the most compelling choice for an actor to make. I began investigating how to put the legacy of emotions I had inherited to better, more effective use in my work. When I examined the lives of successful people, I noticed that they seemed to use their physical and emotional traumas as a stimulus, not to self-indulgently suffer, but to inspire and drive their great achievements. I suspected that very same formula could be applied to actors and their approach to their work. I watched the great actors of our time and I saw in their performances the same emotional drive to overcome adversity, and, in fact, to use those very obstacles to necessitate achievement of a goal and win. In their performances, great actors were instinctively mirroring the behavior and nature of great people. I needed to create a system that would reflect and guide this process. A system to replicate real, dynamic human behavior. A system that, once the actor committed to making fearless choices, would guide and empower the actor to use their own pain to win their character?s goal. A system that would also provide a way to craft risky choices that would allow an actor to break the rules and make new rules, inspiring exceptional work and characters. A system that would create an emotionally heroic character rather than a victim. I realized that an actor must identify their character?s primal need, goal or OBJECTIVE. With this OBJECTIVE in mind, the actor must then find the appropriate personal pain that can effectively drive this OBJECTIVE. After working with this idea for a while, I understood that the pain must be powerful enough to inspire an actor to fearlessly commit to doing whatever it takes to WIN their OBJECTIVE. If the emotions were not strong enough, then there wasn?t enough there to help the actor sustain their fight to win. But when the appropriate personal pain is paired with an OBJECTIVE, it connects the actor to their character?s predicament,

making winning the OBJECTIVE real and necessary for them as a person, not just as an actor playing a part. With this new approach, my cutting-edge technique was born. I began working to refine this theory of overcoming personal pain to empower a performance into a technique. I had to figure out how to help actors find a way to psychologically personalize and feel their character's drive to win as their own. Once I began applying these concepts I found the process so personally enriching that it literally took over my life. I began teaching seven days a week, many hours a day. Because I primarily taught and coached working actors, word spread through the professional acting community quickly. I opened an acting studio. Shortly thereafter, the studio had a rather lengthy waiting list. I never advertised and refused to do any promotion or have my school listed in any of the trade publications for actors. I didn't even have a website. In fact, for a number of years, my studio's telephone number was unlisted. I wasn't being snobby or arrogant, I just figured that if an actor really wanted to find me, they would. Some people went to great lengths to get into my class, sometimes taking months just to get the school's phone number. As a result, I attracted those who were truly dedicated to the craft—whether they were a writer, director or actor. I truly believe that the quality of my students, the majority of whom are committed, working actors, has been a part of elevating and advancing my technique. Over the past twenty years, I have coached thousands of actors on thousands of parts in literally thousands of movies, television shows and plays. These actors are a living (and acting) research lab for my acting technique. Often, I have coached several actors auditioning for the same part in the same movie. I have seen, firsthand, what works and what doesn't. Over time, I have identified the common denominators of what is most effective. When I would see certain approaches succeed again and again, I would develop, explore and refine them until they were easily reproducible. When my actors would get parts or win great reviews and awards, I found that it frequently came from using similar fundamental tools, all rooted in basic human psychology and behavioral science. Another pattern I've observed over time is that my acting technique has a tendency to bleed into an actor's personal life. To actually use adversity as a way to overcome it and win is so inspiring and effective that many of my actors unconsciously incorporate this way of being into their lives, becoming more personally realized and empowered. They take the victimization out of their lives, as they do for a scripted character. What's important for you as an actor or a director, screenwriter, or even a non-actor who wants to learn how to use your pain and win your goals, is that I have a technique that profoundly deepens actors' performances and changes their lives. This book will give you the precise methodology for the Chubbuck Technique, which is ultimately a rigorous, step-by-step, nuts-and-bolts script analysis system. A script analysis system that will help you to access your emotions and give you a way to not just feel them, but use them with dimension and power. The Power of the Actor will show you how to take your conflicts, challenges and pain and turn them into something positive, both from the standpoint of the character you are portraying and the human being behind the character. Throughout my career as a teacher I have received many personal cards, notes and letters from my students expressing their gratitude for the technique, which seems to always change an actor's, writer's and director's life and career. Let this book be my way of saying "Thank you" right back. For I've learned just as much, if not more, from my students—through who they are as people and their diverse life experiences—as they have from me.

PART IThe 12-Step Chubbuck Acting Technique

An actor who merely feels tends to turn his performance inward and does not energize or inspire himself or an audience, whereas watching someone do anything and everything to override pain in an attempt to accomplish a goal or an OBJECTIVE puts an audience on the edge of their seats, because the outcome becomes alive and unpredictable. Taking action results in risk and, therefore, an unexpected journey. It's not enough for an actor to be honest. It's the actor's job to make the kind of choices that motivate exciting results. You can paint a canvas using real oil paint, but if the final painting isn't a compelling image, no one will want to look at it.

This technique will teach you how to use your traumas, emotional pains, obsessions, travesties, needs, desires and dreams to fuel and drive your character's achievement of a goal. You'll learn that the obstacles of your character's life are not meant to be accepted but to be overcome, in heroic proportions. In other words, my technique teaches actors how to win.

More than two thousand years ago, Aristotle defined the struggle of the individual to win as the essence of all drama. Overcoming and winning against all the hurdles and conflicts of life is what makes dynamic people. Martin Luther King, Jr., Stephen Hawking, Susan B. Anthony, Virginia Woolf, Albert Einstein, Beethoven, Mother Teresa and Nelson Mandela all had to overcome almost insurmountable struggles in their lives to achieve their goals. Indeed, the greater the obstacles and the more passion these people brought to overcoming their obstacles, the more profound the achievement or contribution they made. They didn't become amazing, accomplished people despite their challenges, but because of them. These are qualities we want to duplicate in characterizations. It's much more captivating to watch someone who's trying to win against the odds than someone who's content to put up with life's travails. A winner doesn't have to actually win to be a winner—a winner tries to win, a loser accepts defeat.

The better you know yourself, the better an actor you'll be. You need to understand what makes you tick, profoundly and deeply. The following twelve acting tools will help you to dig into your psyche, allowing for discovery and a way to expose and channel all those wonderful demons that we all have. Your dark side, your traumas, your beliefs, your priorities, your fears, what drives your ego, what makes you feel shame and what initiates your pride are your colors, your paints to draw with as an actor. The twelve tools:

- 1.OVERALL OBJECTIVE: What does your character want from life more than anything? Finding what your character wants throughout the script.
- 2.SCENE OBJECTIVE: What your character wants over the course of an entire scene, which supports the character's OVERALL OBJECTIVE.
- 3.OBSTACLES: Determining the physical, emotional and mental hurdles that make it difficult for your character to achieve his or her OVERALL and SCENE OBJECTIVE.
- 4.SUBSTITUTION: Endowing the other actor in the scene with a person from your real life that makes sense to your OVERALL OBJECTIVE and your SCENE OBJECTIVE. For instance, if your character's SCENE OBJECTIVE is "to get you to love me," then you find someone from your present life that really makes you need that love—urgently, desperately and completely. This way you have all the diverse layers that a real need from a real person will give you.
- 5.INNER OBJECTS: The pictures you see in your mind when speaking or hearing about a person, place, thing or event.
- 6.BEATS and ACTIONS: A BEAT is a thought. Every time there's a change in thought, there's a BEAT change. ACTIONS are the mini-OBJECTIVES that are attached to each BEAT that support the SCENE'S OBJECTIVE and, therefore, the OVERALL OBJECTIVE.
- 7.MOMENT BEFORE: The event that happens before you begin the scene (or before the director yells, "Action!"), which gives you a place to move from, both physically and emotionally.
- 8.PLACE and FOURTH WALL: Using PLACE and FOURTH WALL means that you endow your character's physical reality—which, in most cases, is realized on a stage, soundstage, set, classroom or on location—with attributes from a PLACE from your real life. Using PLACE and the FOURTH WALL creates privacy, intimacy, history, meaning, safety and reality. The PLACE/FOURTH WALL must support and make sense with the choices you've made for the other tools.
- 9.DOINGS: The handling of props, which produces behavior. Brushing your hair while speaking, tying your shoes, drinking, eating, using a knife to chop, etc., are examples of DOINGS.
- 10.INNER MONOLOGUE: The dialogue that's going on inside your head that you don't speak out loud.
- 11.PREVIOUS CIRCUMSTANCES: Your character's history. The accumulation of life experiences that determines why and how they operate in the world. And then personalizing the character's PREVIOUS CIRCUMSTANCES to that of your own so you can truly and soulfully understand the character's behavior and become and live the role.
- 12.LET IT GO: While the Chubbuck Technique does use an actor's intellect, it is

not a set of intellectual exercises. This technique is the way to create human behavior so real that it produces the grittiness and rawness of really living a role. In order for you to duplicate the natural flow of life and be spontaneous, you have to get out of your head. To achieve this you have to trust the work you've done with the previous eleven tools and LET IT GO. These twelve acting tools create a solid foundation that will keep you present and inspire a raw, profound, dynamic and powerful performance.

My work with Halle Berry in *Monster's Ball* is a good example of how this technique works. Using one pivotal scene, I'll give you a glimpse of how we used some of the elements of my technique. In this scene, I'll show how we used just a few of the acting tools from my script analysis system.

Keep in mind, we used all twelve steps in the final performance, but to break down each scene using all twelve tools would be a book in itself. So here's a taste, using a few of the tools to illustrate how effective the technique can be.

Monster's Ball is an extremely heartrending story, and Halle's character, Leticia, is a tragic woman. We had to find a way to prevent Halle, as Leticia, from being a victim of her circumstances and thereby becoming resigned to the multitude of tragedies that her character has suffered. In the film, the heartbreak begins with Leticia taking her obese son to his last visit with his father (her husband), who is on death row and about to be executed. Shortly after her husband's death, her son is killed in a car accident, and then Leticia is fired from her job and evicted from her home. As the story evolves, Leticia discovers that her new boyfriend—her one hope—has a horribly racist father. And, as if all this wasn't enough, at the end of the film, she learns that her boyfriend was a part of her husband's death and never told her. Leticia is incensed and overwhelmed.

How was Halle going to take these events and not give up? What personal experiences did she have that would relate to her character? How could we possibly make this oppressive story hopeful, thereby allowing her character to win in the end? Once someone gives up the struggle to win, the story is over, leaving an audience unfulfilled. We applied the twelve tools, starting with determining her character's OVERALL OBJECTIVE. Then we found Halle's personal pain that emotionally duplicated Leticia's and set out to overcome these issues within her performance.

Betrayal Scene Illustrating the use of OVERALL OBJECTIVE (tool #1), SCENE OBJECTIVE (tool #2) and INNER MONOLOGUE (tool #10).
?The Scene: The betrayal is established when Leticia discovers that Hank played a role in her husband's execution and never told her.
?Leticia's OVERALL OBJECTIVE:
?to be loved and taken care of.?

With all that Leticia has experienced in her past and present life, what she needs more than anything is the feeling of safety and support that comes from being loved and taken care of. The SCENE OBJECTIVE has to support the OVERALL OBJECTIVE in order to complete an arc to the entire script and a focused journey for the actor, the character and the audience. This is the last scene in the movie, so she must resolve her journey by defeating her OBSTACLES and achieving and winning her OVERALL OBJECTIVE. To make this happen, her SCENE OBJECTIVE can't be about the betrayal but how she gets what she wants, which is love. This makes...

?Leticia's SCENE OBJECTIVE: ?to get you to love me.?

The last scene of *Monster's Ball* opens with Leticia discovering her dead husband's drawing of her boyfriend, Hank, in Hank's belongings. The drawing indicates that Hank knew her husband, probably

while her husband was on death row, and has never told her. The intention of Marc Forster, the director, was to have an unresolved ending, nothing that was too pat. Something that would leave the audience wondering if Leticia was going to kill him, herself or both of them. Although independent and art movies often have dark endings, it is my belief that everyone, even someone who's a part of the art-house crowd, wants to feel hope (the win) at the end of a movie. In other words, provide moviegoers with an experience that will allow them to anticipate a joyful resolution in their life dramas the same way Leticia has found one in hers. We couldn't change the script, which didn't support a happy ending, so it was up to Halle's performance to infuse a sense of hope and possibilities.

Hank's omission is a huge betrayal, yet another heartbreak to add to Leticia's long list. For Leticia, this deceit is the straw that breaks the camel's back. She explodes with fury. We wonder if she's going to kill him or herself or both (keeping in line with the director's ideas). By using INNER MONOLOGUE that supported the SCENE OBJECTIVE of "to get you to love me" (not "I need to feel angry and desperate" what person in their right mind wants that?) we changed the ending without changing the director's vision.

To find the INNER MONOLOGUE, we had to personalize Leticia's painful discovery, which helped Halle create her intense rage. In the film, the rage in her face says, "How can he do this to me!?" To make her INNER MONOLOGUE produce a transition from rage to a place of hope, Halle and I talked about Leticia's survival instinct. In this scene, she must fight for Hank's love to be real, or she'll die. Leticia could view the discovery as an evil betrayal, which would mean that she would suffer an emotional death, possibly even a physical death. Because of her need to be loved by Hank, she is forced to find a way to perceive his lie differently. It's possible that Hank's motivation for lying wasn't an act of deception, but rather an action taken that expressed an ultimate sacrifice of love. Leticia could rationalize Hank's behavior by thinking, "He could've loved me so much, he was afraid to tell me for fear of losing me once I found out. He was willing to live and be oppressed by his guilty secret because he loved me so deeply. He didn't think he could live without me, so he didn't act out of deceit, but out of a great love for me....?"

Thus, without words said out loud, strictly by using INNER MONOLOGUE, the audience was able to see exactly what she was thinking and feeling. The arc that was created by her INNER MONOLOGUE began with: "The surprise of the discovery... Which turned into a murderous rage... Which turned into hurt and confusion... Which turned into a survival need to find a way to change the horror of what she's discovered... To actually finding the solution by viewing the betrayal as something positive... which allowed her to feel unconditionally loved (a feeling she's never had before).

All of this is played out in Halle's facial expressions and behavior. In the film, she processes all this before Hank returns. So when Hank comes home and feeds her a spoonful of ice cream on the front porch, she is able to look at him with love in her eyes and to say in her INNER MONOLOGUE, "After all that I have suffered in my life, your love is going to make it all better. I'm going to be all right."

I hope that relating this specific story of the work Halle and I did together in *Monster's Ball* has given you a clearer understanding of the technique. In the same way, I have found in my years of teaching that using case histories from my work with various actors has helped to create a visual that exponentially aided in the comprehension of a particular tool or aspect of the technique. In the following explanations of the 12 tools I will do the same, utilizing a broad range of stories from actors with Academy Award status, to television, theater and soap opera

actors, to up-and-coming actors from my class. CHAPTER 1 Tool #1: OVERALL OBJECTIVE What your character wants over the course of the entire script. The OVERALL OBJECTIVE is the tool that gives a script a beginning, middle and end. It defines the journey for the actor as well as for the audience. All the other acting tools must serve and support the OVERALL OBJECTIVE.

If you want to be a poignant and powerful actor, you must duplicate the true behavior of dynamic, powerful people. And these compelling people are always, in one form or another, goal-oriented. Many actors fall into the trap of believing that just being real or having real, deep emotional feelings is acting? it is not. Too many actors feel that if they have reached real tears in their work that they have successfully fulfilled the role. It's how you use those emotions to fuel your goal that makes the art of acting exciting to play as well as to watch. Without the purpose of a goal, without the struggle to win, the purely emotional actor will be a victim to the circumstances of the script, and no one likes to watch a victim be a victim. We want to watch a person change their life, not accept abuse.

An actor must learn to use emotions, not as an end result, but as a tool to provide the passion to overcome the conflict of the script.

Beyond providing the actor and the audience with something to root for and a journey to travel on, the OVERALL OBJECTIVE also infuses the action with a sense of urgency. As you know, time flies when you're busy trying to get something done. Because the actor is going for his or her goal in the moment and with great passion, it compresses the actor's as well as the audience's sense of time, causing the minutes to tick away faster, making everything a more exciting, anything-can-happen experience. The better the actor is at accessing his life experiences as a way of creating urgency and passion for the goals in the script, the higher the art.

Ask yourself, "What does my character want from life?" "What is the primal goal?" This is the OVERALL OBJECTIVE.

Whether it takes place in real time or over the course of twenty years, the OVERALL OBJECTIVE is the main need that drives your character. Your OVERALL OBJECTIVE should always be a basic human need, a primal goal such as "I want to find true love," "I want power," or "I need validation."

All the subsequent tools are there to support the journey (your OVERALL OBJECTIVE) as well as to make it more crucial, detailed, deeper, significant and truthful. Man's survival instinct makes us goal-oriented. Our emotional lives come only as a result of getting or not getting our goals. Say the OVERALL OBJECTIVE is "to be loved." If you win your goal (OVERALL OBJECTIVE) then you'll be happy; if you lose your goal (OVERALL OBJECTIVE) then you'll be sad and angry.

Emotions are a reaction to an action, not the other way around. Finding your OVERALL OBJECTIVE first keeps you from having to pump up emotions before you begin acting, and it allows the emotions to emerge in a more natural, human way. It's a lot easier than spending an hour before performing remembering some awful past memory and trying to keep it alive. If you're attempting to pump up emotions from some disconnected place, the result is emotional vomit. And, as in life, throwing up is pleasant neither for the participant nor the viewer. It becomes an emotional explosion, accomplishing nothing.

More importantly, working scene to scene to win your OVERALL OBJECTIVE creates real behavior in every scene. As you fight for your character to overcome every obstacle, to achieve the OVERALL

OBJECTIVE, real and unique behavior will instinctively emerge in your journey to achieve your goal. Your pure concentration on accomplishing a goal makes you unaware of what you look like, and allows your naturally distinctive mannerisms and quirks to come forward. It's this kind of real behavior that generates in-the-moment tension that makes an audience breathlessly watch and cheer for your character. The audience gets to watch the unresolved emotional and physical OVERALL OBJECTIVE become resolved before their eyes and to relate to it as if it is their own resolution. People will be more likely to support another person if they feel their struggle is the same as their own.

Several years ago, Catherine Keener was studying with me. She has an amazingly rich emotional life to draw from, but at the time, she was using it without the benefit and motivation of an OVERALL OBJECTIVE. In class, week after week, scene after scene, she would put up emotionally wrought performances. But while her classmates and I could see her pain, we couldn't relate to it. We, as her audience, couldn't find a way to understand her feelings, because all of those wonderfully profound and accessible emotions were not attached to a reason—a need to win a goal. Catherine felt that to go after a goal without reservation would result in making her characters manipulative and unlikable. But I see manipulation as a strong and conscious effort to get what one wants. Using manipulation as a way to win an important OVERALL OBJECTIVE actually makes the character effective, and effective people are always very appealing. Just think of Elizabeth Taylor in *Who's Afraid of Virginia Woolf?* or Kevin Spacey in *The Usual Suspects*. I told her, "Once you know that it's okay to manipulate in your work, this is when you'll be truly recognized for your work." At this point, Catherine had a solid acting career, but without public recognition.

As it turned out, it was playing the role of the enthusiastically manipulative sexpot Maxine in *Being John Malkovich* that made audiences and critics notice her. Catherine's character was imbued with such a calculated sense of winning and desire that she had to embrace her character's OVERALL OBJECTIVE and I-don't-care-about-anything-else-but-winning attitude. And Catherine's worry that going after an OBJECTIVE without mercy would make audiences hate her was completely unfounded. In fact, it had quite the opposite effect. The audience didn't care that Maxine was a bitch, because Maxine had a justifiable reason to ruthlessly go after her goal, something they could relate to: getting my power back in my life. Audiences identified with her longing, and cheered for her for her willingness to do anything, to completely debase herself, to claw her way to getting that power back—because clearly her need for present power was a reaction to being made to feel powerless in her past. Because Catherine made the decision to win Maxine's OVERALL OBJECTIVE, she was able to embody and behave the character of Maxine. As a result, for the first time in her career, Catherine was nominated for an Academy Award, a Golden Globe, and won the Independent Spirit Award for Best Actress. But beyond the awards, she learned how crucial it was to pursue an OVERALL OBJECTIVE, and it changed her career.

For an actor, the OVERALL OBJECTIVE fills in aspects of plot and gives them a high-stakes, viable way to personalize the role. The OVERALL OBJECTIVE essentially constructs a journey for the actor and the audience. At the beginning of a play or a film, the character (and actor) starts at A, at ground zero. This is where they need to establish the goal they need to accomplish. The rest of the play or film is how that particular character goes about accomplishing the goal to ultimately earn the right to get to Z.

The script informs the raw material to be analyzed, providing the specific information that makes a character do what they have to do. This includes the character's socioeconomic background; history of traumatic events; geographical location in which the character was born and raised; the

time period; the character's history of personal and professional success and failure; the character's dreams; the character's modus operandi; how the character sees himself; and how the other characters view him. Then the actor personalizes, duplicating these elements from his or her own life. This will organically generate idiosyncratic speech patterns and behavior. Your character's OVERALL OBJECTIVE must be worded in a way that establishes a change in their life that is necessary for physical and/or emotional survival.

These are big-picture, universally human issues that can drive a character's journey of an entire script, whether it takes place over the course of one day or spans a lifetime. Good OVERALL OBJECTIVES that include basic human needs are: ?To find love?To get power?To be unconditionally loved?To have children?To get married?To be loved by my mother or father? To get my ex back in my life? To have a great career? To be validated? To stay alive (to survive)? To protect and keep a loved one alive

OVERALL OBJECTIVE is not about plot. George Bernard Shaw said that there are no new plots, only new ways for people to negotiate and create relationships. And since every person is unique, how they negotiate and create relationships will be special and one of a kind.

In the power of the actor a los angeles times bestseller premier acting teacher and coach ivana chubbuck reveals her cutting edge technique which has launched some of the most successful acting careers in hollywood the first book from the instructor who has taught charlize theron brad pitt elisabeth shue djimon hounsou and halle berry the power of the actor guides you to dynamic and

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Ivana s book the power of the actor was an instant bestseller it outlines the chubbuck technique the technique itself draws on real psychology and human behaviour as a basis for creating

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Ivana chubbuck is an american acting coach who heads a drama school in los angeles and

also hosts acting workshops worldwide she is the author of the best selling book the power of the actor published by a division of penguin books gotham the book has been translated into 18 languages notable students

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Ivana chubbuck is the founder and director of the ivana chubbuck studio and creator of the cutting edge and widely adopted chubbuck technique there are 16 ongoing classes at the ivana chubbuck studio ranging from introductory to master classes the studio maintains a focus on producing and nurturing working actors writers and directors in a. The power of the actor by ivana chubbuck 5 0 1 votes are you familiar with this the time of my life was an autobiography that was written by beloved actor patrick swayze and his wife lisa niemi this book was published just months before the actors death in september of 2009. Her book the power of the actor the chubbuck technique is described as the 12 step acting technique that will take you from script to a living breathing dynamic character the book has been adopted for use as a textbook in many colleges and universities around the world and has been translated into languages such as chinese danish hebrew italian portuguese romanian russian and. The power of the actor guides the reader to dynamic and effective results for many of today s major talents the chubbuck technique is the first choice the leading edge of acting for the 21st century.

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The power of the actor by ivana chubbuck the power of the actor by ivana chubbuck earlier this spring i was working on a scene for the nashville acting studio with fellow actor hannah renee jackson during our after rehearsal conversation she reminded this book i m glad she did

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