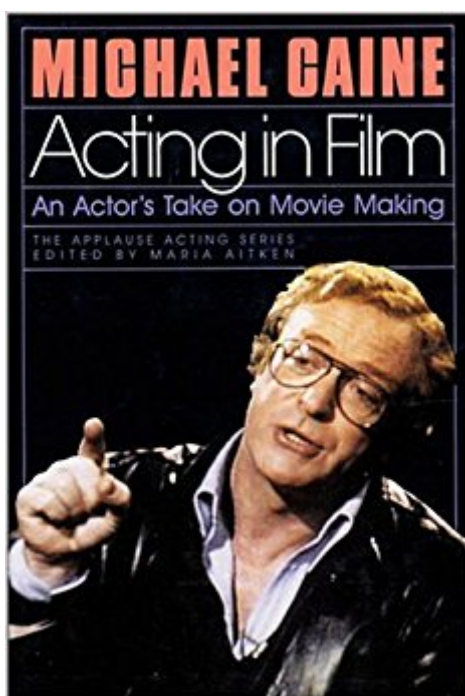


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Acting In Film: An Actor's Take On Movie Making (Applause Acting Series)



Synopsis

Mr. Caine gives you a once-in-a-lifetime chance to rob him blind! The man who's hypnotized the camera lenses for a quarter of a century reveals the most closely guarded secrets on script preparation, working with the director, forming a character, voice, sound, and movement. Pearl by pearl he lays out the Caine wisdom on everything from set politics to set decorum, the film bureaucracy and more!

Book Information

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Average Customer Review: 4.7 out of 5 stars [See all reviews](#) (137 customer reviews)

Best Sellers Rank: #889,710 in Books (See Top 100 in Books) #595 in [Books > Arts & Photography > Music > Songbooks > Musicals & Film](#) #921 in [Books > Arts & Photography > Music > Songbooks > Vocal](#) #1028 in [Books > Arts & Photography > Performing Arts > Theater > Acting & Auditioning](#)

Customer Reviews

Caine writes a lot like he acts: he just gets going, with no fuss. Some of his acting notions are simplistic -- he notes how the early actors were orating like theater actors (which is true), but he doesn't note that they were acting in silent film, where grand gestures and flamboyance was necessary (unless possibly dealing with extreme close-ups). The nice thing about his book, however, is that it is specifically related to film acting; he knows the difference between stage and screen, and this very practical book could be very useful for those young actors who don't realize the extreme difference between the two mediums (he at one point criticizes the theater actors who can't come to accept the rules of the movies). The book details Caine's own thoughts, which are mostly sensible approaches to the art -- you get a sense of him, how his view is that the camera already loves you, so don't bother trying to woo it with shameful mugging. He touches on a lot of rather simplistic notions, but they're nevertheless important, and he makes you understand the importance of nuance: it's necessary to understand the logic of a line rather than the line itself; how

to indicate through your face when another actor reads a line and they're only half-way through a sentence that you know what you're going to say next, but have to wait for them to finish; the millions of possibilities on how to react in terms of inflection when offered something as simple as tea. He talks about some of his own quirks, not wanting to put his character shoes on until just before shooting, but it's never about him more than it's about acting. He does manage to be charming in an underhanded way -- he slips in a tribute to the beauty of Julie Christie, for instance.

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