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Method's foremost practitioners. The Method trains the imagination, concentration, senses and emotions to 're-create' – not 'imitate' – logical, believable and truthful behavior on stage and in film. Building on nearly 30 years of teaching internationally and at the Lee Strasberg Theatre and Film Institute in New York and Los Angeles, Lola Cohen details a series of specific exercises in order to provide clear instruction and guidance to this preeminent form of actor training. By integrating Strasberg's voice with her own tried and tested style of teaching, Cohen demonstrates what can be gained from the exercises, how they can inform and inspire your learning, and how they might be applied to your acting and directing practice. As a companion to *The Lee Strasberg Notes* (Routledge 2010), a

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The legendary acting coach shares his inspirational philosophy and effective techniques--including case studies, exercises, and professional insights--designed to help actors connect personally with a script, develop a character from the inside out, overcome fear and inhibitions, hone technical skills, and more.

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Reprint. 17,500 first printing.

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.

Spanning from obscurity to notoriety, the films of director, screenwriter, actor and comic Elaine May have recently

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experienced a long-overdue renaissance. Although she made only four films - *A New Leaf* (1971), *The Heartbreak Kid* (1972), *Mikey and Nicky* (1976) and *Ishtar* (1987) - and never reached the level of acclaim of her frequent collaborator Mike Nichols, May's work is as enigmatic, sophisticated and unceasingly fascinating as her own complicated, reluctant star persona. This collection focuses both on the films she has directed, and also emphasises her work with other high profile collaborators such as John Cassavetes, Warren Beatty and Otto Preminger.

A collection of 125 acting exercises that are based on journal excerpts and dialogues from Mr. Morris' classes. These exercises teach the actor to

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systematically eliminate his or her instrumental obstacles -- tensions, fears, inhibitions -- and explore the "being" state, where the actor does no more and no less than what he or she feels. As the title indicates, many of the techniques herein address the actor's need to avoid falling into the traps of concept and presentational acting. There is also a complete chapter on sense memory -- what it is, and how to practice it and apply it as an acting tool. Co-authored by Joan Hotchkis, and with a Foreword by Jack Nicholson.

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