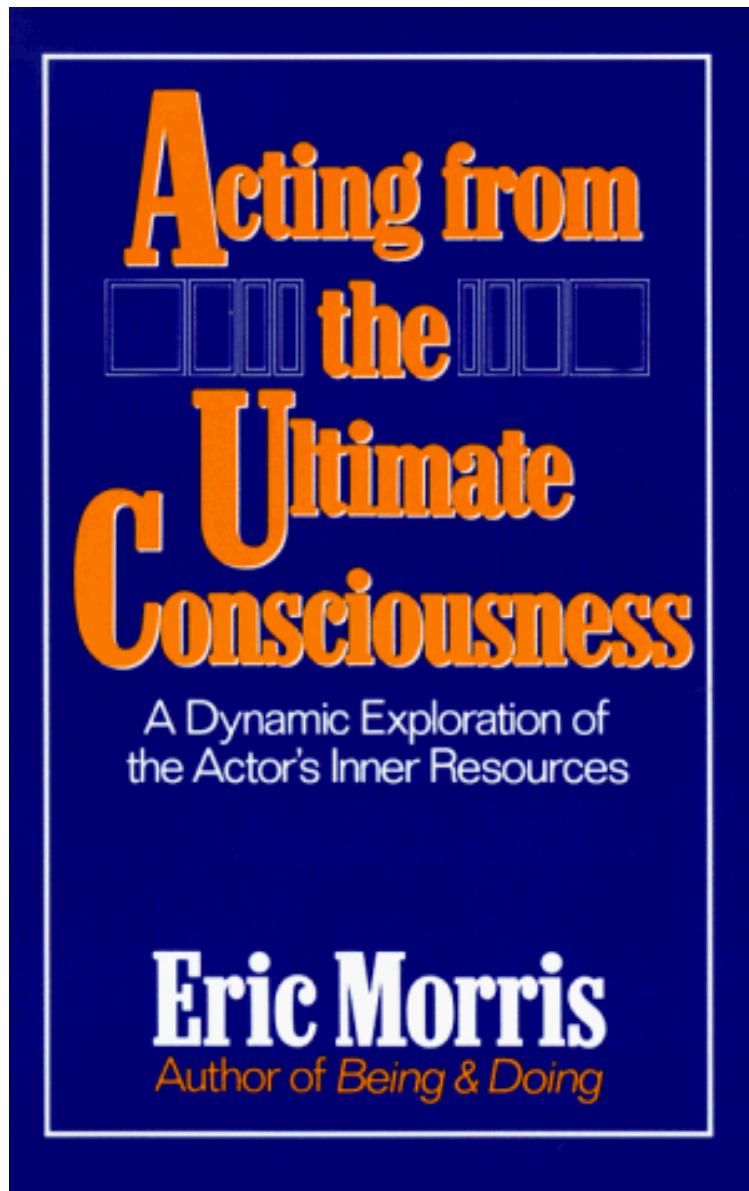


## Acting from the Ultimate Consciousness

Eric Morris

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**Eric Morris : Acting from the Ultimate Consciousness** before purchasing it in order to gage whether or not it would be worth my time, and all praised Acting from the Ultimate Consciousness:

4 of 4 people found the following review helpful. I'm not trying to find a new philosophy of life, I'm trying to improve my acting abilities. By Mark R. This book was certainly not what I was expecting. I made a big mistake starting with this book by Eric Morris, because I will never read anything else by him. Not one thing about acting in the first half of the book. He's just trying to force his philosophy on you with childish exercises. If you're wanting to expand your

consciousness read some Zen, Tao or Osho, not a book by an acting couch.0 of 1 people found the following review helpful. Five StarsBy CustomerGreat!5 of 6 people found the following review helpful. Acting work that makes sense...By Doron ToisterI'll admit that at first glance Eric Morris's System can seem scary and misaligned. But I believe it to be a very misunderstood system.I too was skeptical in the beginning, but after studying this technique (with Eric, but mostly with Anthony Vincent Bova in NYC, Eric's proteacute;geacute;), and after seeing the difference from "acting" and what this Work creates, there's no way I'd ever go back to the "acting" form.Eric Morris teaches the actor how to react honestly and in the moment, including everything that's going on inside and out-the other actor, the props, the imagined objects that one might be working for-that impels you to "do" whatever the character is required to "do", but out of a real reaction, not just because you're doing it.I've studied Adler, Strasberg, Meisner, and with Robert Lewis. I've hashed through the process of verbs, actions, objectives, obstacles, and onward; and they're all good and dandy for figuring out what's going on in a script, what the characters are doing and why; but other than that, these techniques never helped me figure out HOW to make it real to ME... How to get to a place where I'm actually functioning from a real, organic, truthful state ... How to get to the point where I am "doing" all the script tells me to do, fulfilling the "actions," out of an honest REACTION to what's going on.... Not just "playing" as if I am; how, in essence, creating the realities of the character....No matter where you go, all the great teachers (and actors) say the same thing, "Acting is reacting." Even the most used and cherished word in the actor's language, LISTENING, is about focusing outside of yourself and REACTING to what is there. This Work trains the actor to create the stimuli that will fulfill the demands of the piece, specifically, wholly, and with Truth.For the most part, plays and movies are imagined circumstances, and we as actors, have to create stimuli to react from, so we're not just faking, or indicating our performance. I'd rather watch two people have a relationship on film or on stage, than two actors reciting words, no matter how well they "act" it. If they don't believe it, I won't. This System trains you to create those stimuli and REACT to them honestly, fully and truthfully.A crucial part of Eric's System is based on Instrumental Work, which is the process of identifying blocks and fears and tensions to expression and, one-by-one, through the use of hundreds of exercises, eliminating them. It's really about self-awareness-learning about yourself and how you function, so you can "get out of your way" and function truthfully on stage or film and get to where you need to get to in a scene. I think this is the aim of every method, but I feel that this System is the only one to address the issues of the actor on a personal level. If I'm tense and depressed (in real life; me the actor), I'm not going to be able to REACT truthfully in a scene where the character has just won the lottery and is jumping with joy. If I push for the emotion, I'll be faking and will "act" that I'm joyful. If this is enough for you, then Eric's work is definitely not your thing. But if you're looking for creating reality and REACTING with truth, nothing surpasses this Work.I know that Meryl Streep, Brando, Ed Norton, Johnny Depp, Jack Nicholson, Al Pacino, Robert DeNiro, and a handful of other amazing actors don't fake it, don't just indicate the realities of the character and the circumstances. They create them. Be it imagined stimuli they are creating, or through the available stimulus around them, they open themselves up and REACT truthfully to everything -the other actors, the set, the space, the props, the object or person via Sense Memory, etc. I KNOW they do this for a fact! They've talked about it for years.Eric helps you get to the place that they do-where you can function truthfully, where your instrument is accessible and available, where you are open and are willing to go where the character needs to go, emotionally, psychologically, and physically.My advice is read Eric's books. If they pique any interest in you, if they strike a cord, study with Eric or Anthony, or at least contact them for further information about the system. I think you'll be quite surprised and utterly amazed at the tools this Work can provide you as an actor.

Acting from the Ultimate Consciousness is Eric Morris's fourth popular book on the art of acting. His previous works have established him among the foremost innovators in the world of drama. His system, based on the Stanislavsky method but going far beyond it, begins with an exploration of consciousness and the instrumental needs of the actor and expands to dozens of practical techniques that enable the actor to utilize the full range of his talent. With complete sections on characterization, rehearsing and ensemble, this is a book that all stage or screen actors--beginning to advanced--should read, absorb and practice.

About the AuthorMorris is the author of numerous military histories.POUSSIN ET MOISE 2