

# ERIC MORRIS



## AUDITORS PACKAGE

### ABOUT THE CLASS:

#### THREE PART PRELIMINARY PREPARATIONS:

The preliminary three part preparation is designed to eliminate tension (tension is the actors arch enemy), elevate the sensitivity and accessibility of all five senses and to find out where the actor is emotionally so that he or she then can select the next exercise or preparation to prepare to address dramatic material.

- 1. RELAXATION** is designed to eliminate tension, which is the actor's archenemy.
- 2. SENSITIZING** is a five-sense process where the actor concentrates on each sense and progressively elevates the affectability of all five senses. Since the senses are used to create and be affected by external and internal stimuli, it is extremely important to prepare the senses to be accessible.
- 3. PERSONAL INVENTORY** is done out loud by asking the question continually, "How do I feel?" and responding to that question expressively while including all distractions, commentary, etc., emphasizing getting in touch with where you are emotionally in the moment.

## **GROUP CRAFT EXERCISE WORKOUT:**

There is a different craft exercise each week, although some craft approaches may be repeated a number of times. The craft exercise is designed for the actor to experience the various parts of the craft and to become facile in using the techniques and approaches.

## **BODY OF THE CLASS:**

After the first two group exercises which take the better part of an hour we move into the body of the class which is very exciting! The body of the class consists of individual instrumental exercises, monologues, scenes and scene parallels. Each student has the option bringing in a prepared exercise or piece of material to work on OR Eric has already prepared an exercise or material assignment for each student.

## **SCENE CLASS:**

The last class of every month is a mandatory scene class and everyone must bring in a rehearsed scene or scene parallel in order to work in that class. However, every student actor can do a scene in any class throughout the month.

## **THE ORIGIN:**

The Eric Morris System of Acting, aka “The Work”, is a method-based approach. The Stanislavski system was brought back to the United States from Russia by Stella Adler and others who visited Konstantine Stanislavski in the early 30’s. Many years later, the term “the method” was coined by Lee Strasberg. Stanislavski called his approach “a system” and I do, too.

The method had always been general, vague, and nonspecific. It totally overlooked dealing with the actor’s instrument. Most acting teachers never truly address the actor’s instrument. It is virtually impossible for any actor to learn or execute a process of acting without first eliminating blocks, fears, inhibitions and other obstacles to expression.

Eric’s unique contribution is the instrumental emphasis on liberating the actor from the blocks that keep him or her from being free to act! In developing this instrumental process, Eric has invented **hundreds** of exercises, which frees the actor’s instrument allowing him or her to come with a truly organic being place. It is tragic to think that by overlooking and not addressing actor’s instrumental liberation very talented actors may remain blocked and never achieve their optimal talent potential.

## **THE ERIC MORRIS SYSTEM OF ACTING:**

The Eric Morris System of Acting is divided into two categories. The Instrument & Craft.

### **THE INSTRUMENT:**

The actor in training and in class spends an equal amount of time doing instrumental therapy exercises to progressively eliminate the obstacles that keep him or her from being impressively effectible and expressively free.

Eric designs the specific exercises, techniques and approaches that are structured to address and eliminate the blocks and obstacles individual to each actor. This process is incremental and repetitious, focused directly to the problem. While one set of exercises may be suitable to a particular actor, another group of techniques might be needed for a different actor.

In the many years that Eric has taught, so many of the exercises were created while working with an actor on the stage while exploring and experimenting with techniques that might work for him or her. So many of Eric's standard exercises came into existence by experimenting with techniques while being involved with the actor on stage. Eric discovered that if it works for this actor it might work for other and finding out that it did, it became a standard part of the repertoire of exercises he uses.

### **THE CRAFT:**

The craft is divided into three parts.

1. Obligations – What you want to feel or experience in the scene.
2. Choices – What would make you feel that way or stimulates that experience.
3. Choice Approaches – The process of how to create the choice to make it real.

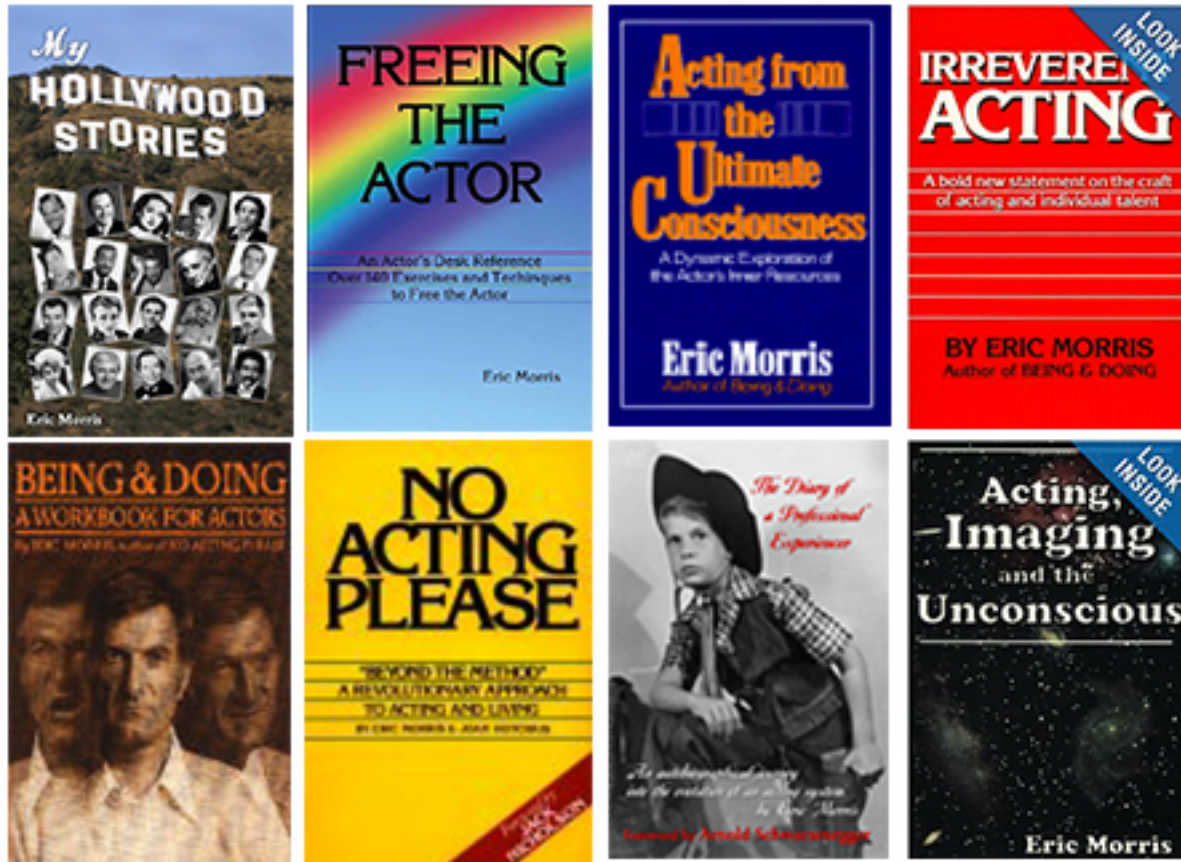
**Obligations:** There are 7 major obligations related to material: Time & Place, Relationship, Emotional, Character, Historical, Thematic and Sub-textual.

**Choices:** A choice can be almost anything. An object, person or thing. A choice is the element that stimulates the desired response. A choice can be an article of clothing, a weather condition, a particular food, a phone call, the perfume of a person you're in love with, thunder and lightning, the sound of a far off train whistle, the smell or the odor of rain on the pavement, a piece of music, a picture, a letter from a friend, a rainbow...etc.

**Choice Approaches:** There are 31 choice approaches. Eric started teaching with basically three choice approaches. Over the years has added to those three choice approaches and the number has grown to 31 choice approaches as tools for the actor to use. Examples of choice approaches are: sense memory, imaginary monologues, evocative words and short phrases, imaging, sub-personalities, externals...etc.

To really understand all of the components of the craft, read Eric's books starting with No Acting Please and Irreverent Acting, which actually address the instrument and the craft and make very clear all of the above. And the process continues from there in the next 4 books.

## ORDER NOW



## CLASS INFO:

**WEEKLY CLASSES:** Monday & Wednesday 6:30pm-midnight & Tue 10am-4pm.

**COST:** \$275 (four classes). Every student works individually in every class.

**JAMBOREES:** Mini Jamboree (3 days) \$1,750; Major jamboree (6 days) \$3,500.

**INTENSIVE COURSE:** 12-month course; 1 weekend each month.

**SUSANA PRIVATE COACHING:** \$150 per hour.

VISIT [ERICMORRIS.COM](http://ERICMORRIS.COM) FOR MORE INFORMATION

## ERIC'S BIO:



Eric Morris Biography Eric Morris has been teaching his unique acting system in Los Angeles, New York, all over the United States, and around the world for fifty three years. His approach to acting is to teach actors “how not to act” but to become “professional experiencers” which means that instead of imposing emotional behavior they must experience in reality what the character is actually experiencing in the material. This is accomplished by using their own life experiences as choices to address and fulfill the life experiences of the character in the piece. His inherent passion for reality and truth has resulted in the development of his system.

While his techniques are solidly rooted in the method he has gone far beyond the original precepts of the Stanislavski system and so many of the practitioners of that approach. His work is divided into two areas, the instrument and the craft. The instrument is the actor replete with obstacles, blocks, dependencies, tension and a host of other issues that make him unable to be free to act. Eric has created over three hundred exercises and techniques to address these problems and liberate the actor so that he can be “free to act”. In addition he has innovated a complete system of craft that addresses and fulfills all the obligations of dramatic material. He likes to say that “the craft leaves no stone unturned”.

Eric graduated from Northwestern University with a degree in theater and his acting career spans over sixty years wherein he was able to appear in over fifty Equity plays, twenty major motion pictures, fifty network television shows and running roles in one network television series and one syndicated series where he appeared in thirty nine episodes. He has written seven books on acting, placing him among the most recognized acting teachers in the world. His books “No Acting Please”, “Being and Doing”, “Irreverent Acting”, “Acting From the Ultimate Consciousness”, “Acting, Imaging and the Unconscious”, “The Diary of a Professional Experiencer” and “Freeing the Actor” are used in hundreds of colleges,

universities, and acting schools all over the world. Eric lives with his wife Susana who shares teaching responsibilities with him in their own theater. They live in Los Angeles and conduct workshops around the country and the world. - See more at: <http://ericmorris.com/biography>.

## **SUSANA'S BIO:**



Susana Morris has been coaching actors for T.V and Movies since 1990 as well as teaching the Eric Morris System of acting for the past 18 years. Susana created the exclusive Intensive Course offered by invitation only. The Intensive Course is by far the most extensive class teaching the Eric Morris system today. Susana is an expert on bringing scenes and monologues to life using her own exclusive approach “First Impressions”. This groundbreaking approach has been embraced by hundreds of actors in class, auditions, on stage and on film and movies around the country and the world! She is writing her much anticipated first book “The Universe Within”. She shares her life, love, and passion with her beloved husband Eric Morris. - See more at: <http://ericmorris.com/susana-morris-biography>.

## **A NOTE TO ALL AUDITORS:**

The class you are able to see is not a scene study class nor is it a cold reading class. This class is based on a complex system of acting. To do scenes and actor must first be instrumentally be available to be affected on an organic level and have a craft process that addresses and fulfills dramatic material! There is no such thing a cold reading since the Screen Actor's Guild demands that the actor get the material in advance. Plus the fact that if an actor has a process he or she does not need to learn cold reading techniques that lead to representation and concept.

My classes are structured to address both the instrumental needs of the actor while at the same time teaching a complete craft process that does not leave a stone unturned in fulfilling material. Actors come to the field with a multitude of issues, blocks, inhibitions, dependencies, fears, tension, insecurities, ego issues, etc. and all of these obstacles must be dealt with before an actor can achieve a state of personal truth! All of these instrumental work you will see in this class is designed to free the actor of these obstacles and blocks. All of the instrumental "therapy" exercises are created to address the specific needs of each actor so that progressively they strip away one obstacle at a time. This ultimately achieves a state of BEING where the actor is comfortable doing no more of less than he feels in the moment. This is a preparation state where he or she is ready to be affected by their specific choices that address the material.

TRUTH CAN ONLY BE CREATED FROM A PLACE OF TRUTH, experiencing in reality what the character is experiencing. This is done by using personal life experiences and realities that stimulate the inner organic emotional life of the character in a play, film or television.

***Eric & Susana Morris***