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Nota di contenuto	List of Illustrations -- Acknowledgements -- Introduction -- Part I: Making Modern Acting Visible -- Chapter 1: A Twenty-First-Century Perspective -- Chapter 2: Acting Strategies, Modern Drama, New Stagecraft -- Chapter 3: Modern Acting: A Conscious Approach -- Chapter 4: Modern Acting: Obscured by the Method's "American" Style -- Part II: Acting and American Performing Arts -- Chapter 5: Developments in Modern Theatre and Modern Acting, 1875-1930 -- Chapter 6: Shifting Fortunes in the Performing Arts Business -- Part III: The Creative Labor of Modern Acting -- Chapter 7: The American Academy of Dramatic Arts -- Chapter 8: The Pasadena Playhouse -- Chapter 9: Training in Modern Acting on the Studio Lots -- Chapter 10: The Actors' Laboratory in Hollywood -- Part IV: Modern and Method Acting -- Chapter 11: Modern Acting: Stage and Screen -- Chapter 12: The Legacy of Modern Acting -- Appendix: Group Theatre, Alfred Lunt, and Katharine Cornell Productions -- Notes -- .
Sommario/riassunto	Everyone has heard of Method acting . . . but what about Modern

acting? This book makes the simple but radical proposal that we acknowledge the Modern acting principles that continue to guide actors' work in the twenty-first century. Developments in modern drama and new stagecraft led Modern acting strategies to coalesce by the 1930s – and Hollywood's new role as America's primary performing arts provider ensured these techniques circulated widely as the migration of Broadway talent and the demands of sound cinema created a rich exchange of ideas among actors. Decades after Strasberg's death in 1982, he and his Method are still famous, while accounts of American acting tend to overlook the contributions of Modern acting teachers such as Josephine Dillon, Charles Jehlinger, and Sophie Rosenstein. Baron's examination of acting manuals, workshop notes, and oral histories illustrates the shared vision of Modern acting that connects these little-known teachers to the landmark work of Stanislavsky. It reveals that Stella Adler, long associated with the Method, is best understood as a Modern acting teacher and that Modern acting, not Method, might be seen as central to American performing arts if the Actors' Lab in Hollywood (1941-1950) had survived the Cold War. .
