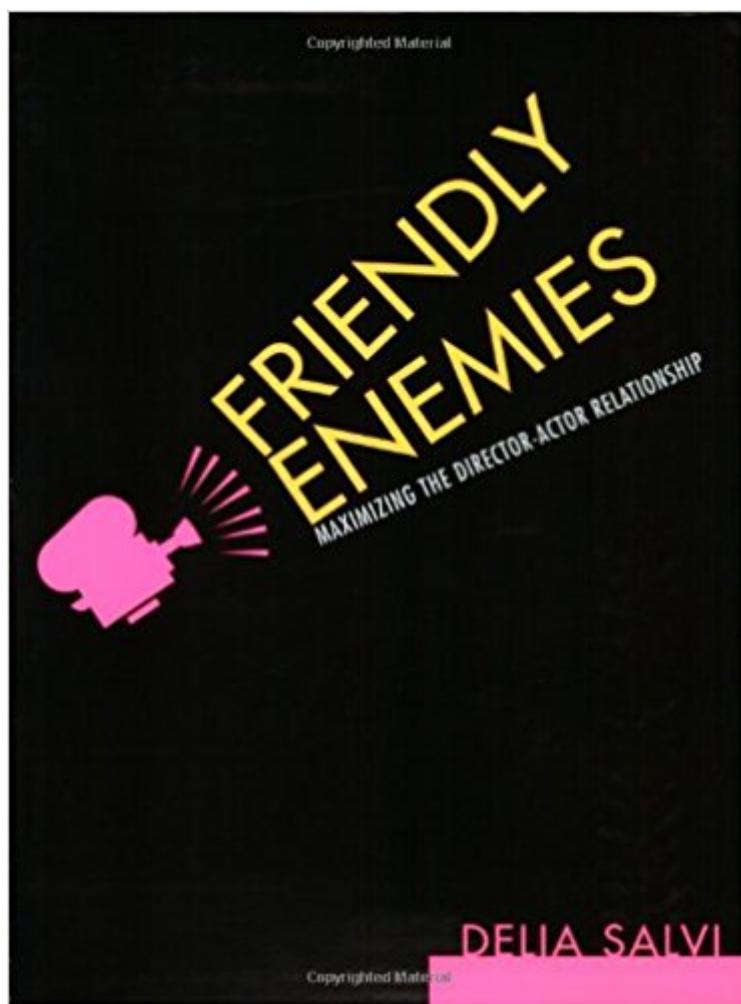


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# Friendly Enemies: The Director-Actor Relationship



## Synopsis

It's the best-kept secret in the entertainment industry: how much actors even award-winning movie stars distrust directors, and how most directors, in turn, fear actors. In *Friendly Enemies*, professor, acting coach, and actress Delia Salvi shows today's young film and television directors how to overcome the obstacles and meet the challenges of working with actors effectively and successfully. Based on the popular course she teaches at UCLA, seven comprehensive chapters provide proven guidance on such key topics as understanding the actor, the director's preparation, casting, rehearsals, and working on the set. An additional chapter features directors' notes, character analysis, and a scene breakdown from a section of the movie classic *On the Waterfront*. Finally, *Friendly Enemies* features fascinating one-on-one interviews with entertainment professionals including: Burt Brinckerhoff, well-known producer and director of the successful television series *Seventh Heaven* and director of over 46 legendary television shows; Tom Holland, Emmy-winning director of *Malcolm in the Middle*, as well as *The Larry Sanders Show* and *Twin Peaks*; Geena Davis, star of *The Accidental Tourist*, *Thelma and Louise*, and *A League of Their Own*; Anthony Franciosa, star of stage, screen, and television; Barry Primus, who has recently appeared in the films *Life as a House* and *15 Minutes*, as well as such television shows as *The Practice*, *X-Files*, and *Law and Order*.

## Book Information

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## Customer Reviews

Delia Salvi is a full professor at the UCLA School of Theatre, Film, and Television. She is also a professional acting coach whose students include Geena Davis, Craig Berko, and Mia Sara. Salvi has conducted master classes in California, Oregon, and Washington, as well as in many countries in Europe. She lives in Los Angeles.

Was her student in the 90s. She was a brilliant teacher.

I use to own this book but had to let it go. Since leaving film school I kept hearing other students talk about this book and how it helped them. It's funny how a book so recently done is climbing so high up in value. There's obviously a demand for it, so why not make a 2nd Edition or a Kindle Version? Who doesn't want to sell more copies of something they wrote?

What a terrific book! It's a fun read filled with great tips and tools. Anybody who is interested in the performing arts will get a kick out of it, not just actors and directors. Delia Salvi explains exactly how to diagnose and fix a flat scene. She explains specifically how to work with all different kinds of actors and help them give their best performance. She is very passionate about her work and it shows in her writing. I feel having this book is like having a Hollywood professional as my own personal mentor. Also, just as it helps directors to understand the acting process, (which she explains) it also helps actors to grasp the directing process. She makes it all easy to understand and apply. But, I'd say my favorite part of the book is the interviews with working actors and directors. It's really worth it just to read her interviews with Geena Davis and Alexander Payne. They tell you all about how it works in the real world of Hollywood. Very eye-opening. And I'd say that section made me a better actor.

Long story short, I cannot claim the mantle of high-flown director, but what I am is a "game master" of live-action role-playing games - and when the players really get into it, we're about two steps away from actors. As a "GM" of 20 years, I found myself frustrated and annoyed. I wasn't getting what I wanted from my players. I read this book. Lightening hit me. I was being horribly stupid in my way (gamers are NOT actors - well, some of them are, but not most) and it was unfair of me to expect an actor-like performance from them. More to the point, I had to quit writing plots for actor-quality players and accept that local, enthusiastic, amateur talent is what I have. (Ding!) BUT, this book helped me understand that issues even amateur actors/players have and how to address them as the de-facto director of the group. There are always players in the troupe who want to

experiment and learn how to be better players, even in our "silly little" games. Reading this book has helped me learn how better to guide them without alienating them (I used to be the 'get drunk and shout at them' director - go figure, the troupe failed very quickly) I must admit that it disappoints me that the book is so costly to buy (I read a copy from my local library) but I have taken my notes and look forward to cornering - um, I mean "informing" - my fellow GM/directors, soon.

"Friendly Enemies" is so full of valuable information and illuminating insights that everyone, even people who are not in theater and film, will benefit from what is offered here by Delia Salvi. It is a new, and much needed, deeply probing investigation covering every conceivable variation and possibility which might, could, or has occurred within the intricate and complicated working relationships between directors and actors. There is no other book like it. It is a welcome addition and learning tool for those just starting out, as well as old-timers like me. It is really a primer on how to get along with others, while getting the most out of yourself. I enthusiastically recommend this book to anyone who can read! Martin Landau

Delia Salvi is a pioneer in the field of teaching emerging directors how to best work with actors. She has mentored many at UCLA including Alexander Payne, David Ward, Audrey Wells, and myself. I have found her book and her counsel to be invaluable. Salvi's book is specific and easy to put into practice. I teach directing at Chapman University Dodge College of Film and Media Arts and I recommend the book to my students and I use it in my classes and in my professional work on the outside. Five Stars!!!! Lynn Hamrick, Director

Wonderful!

High praise for Friendly Enemies. It instructs directors on how to communicate with actors by understanding the principles of acting and learning the actor's lexicon. It teaches directors how to bring out the actor's full potential while arriving at the director's intended vision. It's well organized and practical. Clearly written by someone with a lifetime of experience doing what they're writing about. It's the best director's guide to shaping actor's performances out there. I know, I've read them all.

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