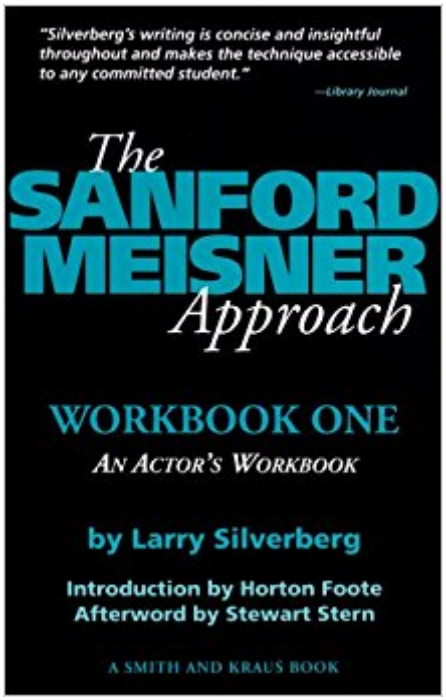
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The Sanford Meisner Approach: An Actor's Workbook (Career Development Book)



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Synopsis

You can now experience the same training studied by some of out finest actors, including: Robert Duvall, Joanne Woodward, Diane Keaton, Jeff Goldblum, Mary Steenburgen, Gregory Peck, Jon Voight, Eli Wallach and many others. With a foreword by Academy Award Winner and theatre legend, Horton Foote, this inspiring new book will strengthen in you the most essential and vital skills of great acting! It will lead you to a very personal way of working, as an actor who is absolutely authentic and tremendously simple - so rare in today's theatre. The Sanford Meisner Approach: An Actor's Workbook Volume I is appropriate for any actor, from beginning student to working professional. As you experience the joy of discovery offered in each lesson, the Workbook will awaken within you a profound passion to create and a hunger to express yourself as an artist of the theatre, An Actor!

Book Information

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Customer Reviews

The term Meisner Technique is known to almost any current student of acting. Sanford Meisner, one of the founding members of The Group Theater in 1931, found fault with the internalized Stanislavsky approach that prevailed at the time. Meisner believed that by reacting to the other people on stage, an actor's performance would be more honest and, therefore, more interesting for the audience. Here, Silverberg, who was a student of the master teacher, presents a workbook for actors that will prove useful, regardless of how familiar the reader is with Meisner's methods. Silverberg's writing is concise and insightful throughout and makes the technique accessible to any

committed student. However, his unbridled enthusiasm and 12 step-type rhetoric may distract some readers. Also, it should be noted that the exercises in this book are for three or more people and will hence find their best use in acting workshops. Still, given the lack of materials focusing on this important technique, this work is recommended for large theater collections in public and academic libraries.?Douglas McClemont, New YorkCopyright 1995 Reed Business Information, Inc.

Founding member of the famed Group Theater and friend, colleague, and later rival to Lee Strasberg, Sanford Meisner spent his life teaching a variation of the Stanislavsky-based Method acting that brought Strasberg so much fame. In this clearly written introduction to Meisner's techniques, Silverberg, himself a graduate of Meisner's Neighborhood Playhouse School of Theater, outlines a 15-week program of exercises designed by Meisner to help actors approach each performance with the playful spontaneity and excitement of an opening night. Despite the book's subtitle, this is no mere actor's workbook; rather, it is an ongoing discussion, periodically interrupted by acting exercises, of the great acting teacher's philosophy and worldview. Which means that those with more interest in Meisner and his place in the history of American theatrical acting will find the book at least as fascinating as will actors hoping to master Meisner's particular take on Stanislavsky-style naturalism. Jack Helbig

This book is a required book for the Acting class that I am currently taking. It is literally a workbook for the exercises that we practice in class. The book is fairly concise and contains the 15 sessions practiced in the Sanford Meisner method. The author provides a brief description of what the method entails but mostly outline the exercises in detail. If you are looking for a book to help you learn more about the acting method from a theoretical point of view, this is NOT the book for you. You should go with Sanford Meisner on Acting or other method acting books. This book is solely for the exercises within the method. Those exercises require at least two participants (with the third as observer as necessary) so you will not be able to practice the methods without a partner.Because of the fact above, I only gave the book 4 stars rather than 5 stars because i think the author should have spent a little more time in describing the method prior to starting with the exercises. I think it would help not only students in a classroom setting but also general students of acting if more description is provided.

The Sanford Meisner Approach: An Actors Workbook (A Career Development Book)I have studied professional film acting for over 17 years with marvelous and wonderful teachers and mentors. It

made me yearn for more, for the "meat and potatoes", for the whole map. When I started learning the Sanford Meisner Tech here in Utah, I slowly began to realize I did not have to travel to New York or L.A. and leave my family for two years to study what I love. I have found my "meat and potatoes" right between the lines of Larry Silverberg's books on Meisner and mentored by experienced guides. This has been the most slow and grueling work I have ever done in acting. It has unveiled me and I have found that "I am enough". I book more and most important of all, I can approach an audition or a script and automatically know my steps. I know how to get to the place I need to go to" paint the picture" of a scene in my own way. I'm more confident in my choices and I know my "buttons". The Meisner Tech has given me peace and a feeling of completeness which I had longed to have in my career as a professional film actress for many years. Most important of all is that this technique is positive, gentle and allows the actor to explore without criticism or fear of it. Criticism and Negatve thinking is the death of art and life. Thank you Larry, you have become a dear friend.

It's very important to understand that this book, like the others in the series, is exactly what it says - a workbook. There is little or nothing to be gained from just reading it, apart from an idea of how the Sandy Meisner approach works in terms of practical exercises. And 'exercises' is the key word. Larry Silverberg intends that you should take this book, find an acting partner and carry out the exercises within in the times specified.It's all in there for beginners and seasoned actors alike, and assumes that the student is coming new to the subject. Silverberg knows his Meisner. Bear in mind ,though, that the book is not a substitute for the teacher. There is no-one to monitor what you do or the progress you make and in the Meisner technique that becomes essential the deeper you go.Having said that, in the absence of anything else, these workbooks are a great way to practice what I believe to be the finest training technique available to the modern actor.

First off, I currently teach the Meisner technique for The Sanford Meisner Center. I was mentored and teacher trained by Martin Barter. One of our tenants is to maintain the technique as Sandy left it behind. Part of that work for me, includes understanding what others are doing with (and to) the technique.Larry Silverberg's love and admiration of the Meisner Technique is clear in this workbook. His view on acting and insights (at least a number in this book) did come from Sanford Meisner.As for the approach the book takes of having two 'students' read a step in the book, and practice it while an 'observer' watches and gives them notes... well, yes, that's how a typical class would be taught, except the "observer' would be a trained Meisner teacher. Not someone who just studied the technique as a student, but afterwards, was teacher trained by an existing Meisner teacher. And

definitely not someone who’s just reading about the technique for the first time from a book. Is this a practical approach to learning this technique? No. The result will be intellectual discourse that puts the actors in their head. Exactly the opposite of what the technique actually does. Also, by session 12 in the book, the ’observer’ disappears (with 3 more sessions left to go).As for the steps themselves, as presented, some are very close to the current technique, and others are not .Some steps are no longer done (they were in the past) and others are not what Sandy taught. Some of the steps are out of order, with elements being presented before they should. One particular step (emotional preparation) is left out purposefully, as Larry correctly states "It is something, I believe, I can only work on with you in person". But this is a small passing mention in session 13. Anyone reading this book would likely not realize they’re missing out on a critical step that leads to the next block, which he goes on to ’teach’ in the final sessions of the book.Any student who intends to study this technique properly (in an actual class) should avoid reading this book, as it will ruin the actual experience of studying the technique the way Sandy developed it and intended it to be taught. Those who don’t intend to study the technique may have fun with the exercises, but won’t likely continue past the seventh session, as it gets wordy and heady from there.

Extremely helpful! This workbook, if followed accurately and employed among a group of equally like-minded artists, can craft even beginners into the mind-set of what it means to be an actor, but further more, what it means to listen, take risks, and ultimately be human. I loved this book!

The book is great and makes Meisner accessible to actors. I think it is important for the observer to go through these processes from an actor’s perspective first.

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