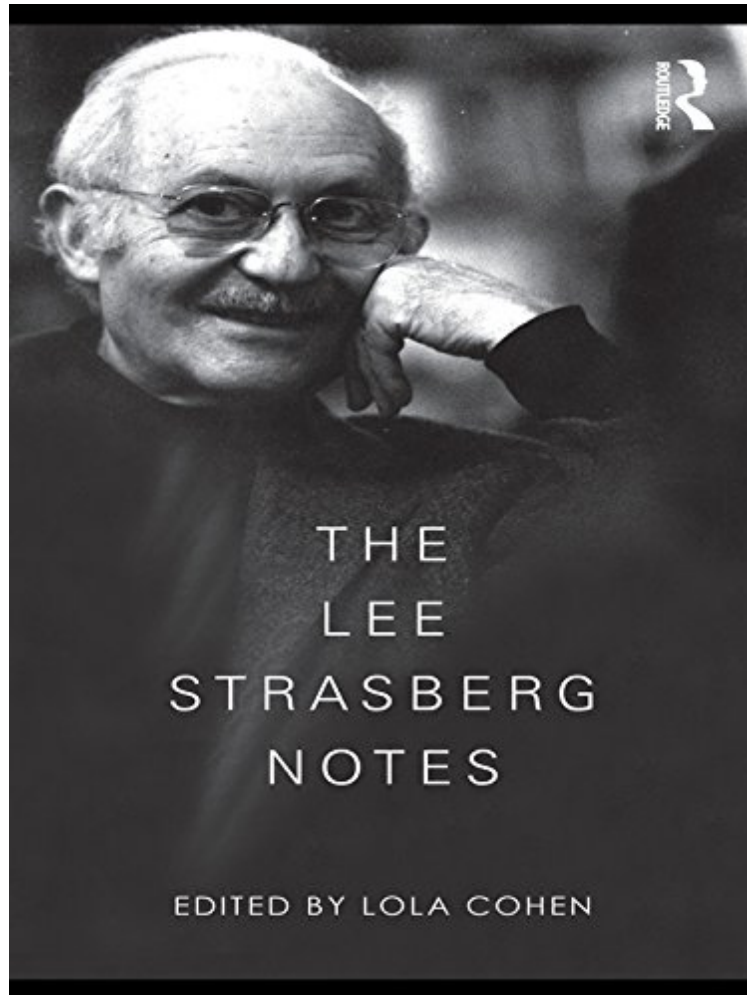


(Download) The Lee Strasberg Notes

The Lee Strasberg Notes

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From Routledge : The Lee Strasberg Notes before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Lee Strasberg Notes:

1 of 1 people found the following review helpful. It's pretty good. By Kindle Customer I've been reading a lot of the technique books recently and this one obviously gives a lot of insight into the birth of "The Method." I think it accomplishes that to a fair degree. I wish there was more detail concerning the exercises though. 6 of 7 people found the following review helpful. This is an excellent book (I'm not affiliated with the author) By Philippe Haddad I'm a seasoned veteran actor. I've been acting for 25 years and after having studied all the other methods for years each one (Meisner (William Esper in NY), Adler (Stella Adler LA), Improvisation (Groundlings and Second City), Strasberg (Strasberg Institute LA), Micheal Chekhov) I have very happily renewed my vows to the Strasberg Method. My reasoning is as follows: 1. Strasberg Method is all about working from your past. You first experience something, ex. shooting with a gun, and then re-create it through the senses on-stage. Other techniques, such as the Adler technique,

will make you go to the imagination and imagine what a gun would feel like and then go on-stage. The fact is, YOUR MEMORY WILL ALWAYS BE STRONGER THAN YOUR IMAGINATION, giving it an additional layer of reality.² The most amount of Oscar winners in history have been Strasberg trained or believe in Affective Memory. This is a clear fact and should speak for itself.^a Jack Nicholson ^{3b}. Al Pacino ^{2c}. Ellen Burstyn ^{1d}. Anne Bancroft ^{1e}. Daniel Day-Lewis ^{3f}. Tom Hanks ^{2g}. Meryl Streep ³ (She studied at Yale when Bobby Lewis was there and in his book "Advice to the Players" he wrote about Sense Memory and Affective Memory)etc. etc.³. To me personally, there is nothing better than to watch a Strasberg person on Film/TV. This is of course an opinion, however it is clearly true to me. Every time I see someone that I really like, I will go on imdb and/or Wikipedia and find out that they are Strasberg trained. This book was refreshing in many ways. I know Lorrie and Diane Hull from LA and Lorrie's book (Strasberg's Method) is considered by many to be "the bible" on Strasberg. Lorrie is not only a PhD in Education but served as Lee Strasberg's right hand assistant and teacher for 20 years. Her book is invaluable. It is almost a manual stating every step of the Strasberg Method. However, Lola Cohen's book, to me, completes the circle. She closes many of the gaps that are present in Hull's book. For example, there is no real mention (in Hull's book) on how to actually speak your lines. She will give you tips on memorizing, etc. but not on how to deliver your lines. All in all, I highly recommend Lola's book to anyone interested in Strasberg's Method or acting for that matter. And, by the way, I have never met her nor am I affiliated with her in any way (unfortunately for me since I would love to not only meet her but to study with her). Good Luck!⁰ of 0 people found the following review helpful. Don't forget it's a text book. Text books can be quite bland. By Gary Fonterne! This book is pretty insightful and puts across his technique quite well. If this technique is what you want to roll with, then it is worthwhile. It's pretty detailed.

The Lee Strasberg Notes reproduces the original teachings of a unique voice in actor training, for the very first time. It is a stunning document in the history and ongoing practice of Strasberg's Method. Compiled and edited by Lola Cohen, the book is based on unpublished transcripts of Strasberg's own classes on acting, directing and Shakespeare. It recreates his theoretical approach, as well as the practical exercises used by his students, and brilliantly conveys his approach and personality. The book features Strasberg's teachings on: Training and exercises; Characters and scenes; Directing and the Method; Shakespeare and Stanislavski; The theater, acting and actors. Including a Preface by Anna Strasberg and a Foreword by Martin Sheen, this illuminating book brings the reader closer to Strasberg's own methods than any other, making it a phenomenal resource for students, actors, and directors.