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Training Of The American Actor



Synopsis

Successful acting must reflect a society's current beliefs. The men and women who developed each new technique were convinced that previous methods were not equal to the full challenges of their time and place, and the techniques in this book have been adapted to current needs in order to continue to be successful methods for training actors. The actor's journey is an individual one, and the actor seeks a form, or a variety of forms, of training that will assist in unlocking his own creative gifts of expression.

The first comprehensive survey and study of the major techniques developed by and for the American actor over the past 60 years. Each of the 10 disciplines included is described in detail by one of today's foremost practitioners. Presented in this volume are:

- Lee Strasberg's Method by Anna Strasberg, Lee's former student, widow, and current director of The Lee Strasberg Theatre Institute
- Stella Adler Technique by Tom Oppenheim, Stella's grandson and artistic director of the Stella Adler Institute in New York
- Sanford Meisner Technique by Victoria Hart, director of the Meisner Extension at New York University
- Michael Chekhov Technique and The Mask by Per Brahe, a Danish teacher inspired by Balinese dance and introduced to the Chekhov technique in Russia
- Uta Hagen Technique by Carol Rosenfeld, who taught under Hagen's tutelage at the Herbert Berghof (HB) Studio
- Physical Acting Inspired by Grotowski by Stephen Wangh, who studied with Jerzy Grotowski himself
- The Viewpoints by Mary Overlie, the creator of Viewpoints theory
- Practical Aesthetics by Robert Bella of the David Mamet-inspired Atlantic Theatre Company school
- Interdisciplinary Training by Fritz Ertl, who teaches at the Playwrights Horizons Theatre School
- Neoclassical Training by Louis Scheeder, director of the Classical Studio of New York University

Arthur Bartow is the artistic director of the Department of Drama at New York University's Tisch School of the Arts. A former associate director of Theatre Communications Group, he is the author of the landmark book *The Director's Voice*.

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Customer Reviews

Arthur Bartow is the Artistic Director of the Department of Drama at New York University. He is the author of *The Director's Voice* (TCG) and has been a consultant and a producer. He staged the original production of *Short Eyes* by Miguel Pinero and Elizabeth Swados' *The Beautiful Lady*.

At last, an overview of the techniques that founded American acting!! A godsend to the student and teacher, with thorough analysis of Meisner, Adler, Strasberg, and others who "wrote the book" on America's adaptation of Stanislavski's theories and practices. A must-have for every theatre practitioner!

Having worked directly with some of these wonderful people who write and feature in "Training of the American Actor" this book was a wonderful way to solidify my own ideas about the process and practice of acting and where it has evolved from. It is a wonderful tool for any actor, writer or director to have as the exploration of creative practice through the years gives a complete picture and an understanding of the American theatre industry and the growth and ideas of the forebears of performance.

I loved this book! It was an excellent overview of actor training! I would especially recommend this to student looking to find out what types of training are available and what each "school" has to offer. A must have!

Great intro of acting techniques!

Excellent

THE MOST IMPORTANT BOOK ABOUT THE MODERN ACTING TECHNIQS ! A MUST FOR ALL ASPIRING ACTORS AND DIRECTORS!

my son thinks the book is fantastic and that is why i purchased it!he feels that every actor should have one.

I found this book to be extremely thorough and informational while still being easy to follow. The manner in which each essay was written had in depth discussions that were still easy to follow and grasp. I recommend it for all aspiring actors who are looking to grow in their technique.

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