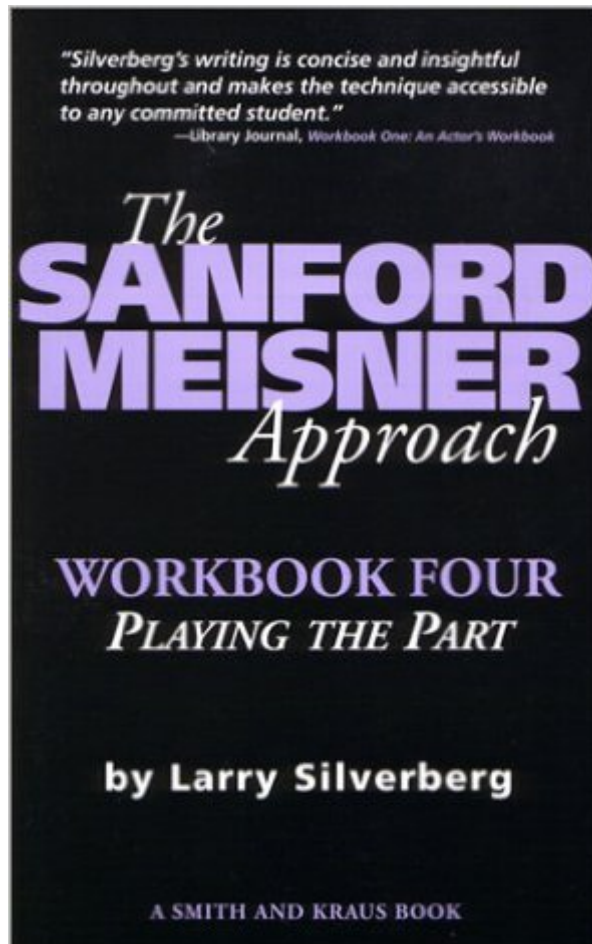


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# The Sanford Meisner Approach: Workbook Four, Playing The Part



## Synopsis

Revolutionary! Inspiring! Masterful! Essential! From around the world, the critics have raved about Larry Silverberg's series on the Meisner Approach. In *Workbook Four: Playing The Part*, Larry takes you on a most intimate and personal journey as he teaches you how to take on the life of the character in a deeply authentic, organic, and specific way. As you work through the lessons in *Playing the Part*, your creativity and imagination will be unleashed and you will learn what it really means to be an actor who is passionate, relentless, and true! Join the students who have studied with Larry and who have used his books to master the craft of acting.

## Book Information

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Best Sellers Rank: #309,537 in Books (See Top 100 in Books) #155 in [Books > Arts & Photography > Performing Arts > Theater > Stagecraft](#) #27551 in [Books > Humor & Entertainment](#)

## Customer Reviews

Nice explanations on what to think about when you formulate the character and all books in this series include notebook client pages for you to take notes or practice the exercises. I liked the fact that he included questions of the class and his answers to those questions.

AS A FILM DIRECTOR WITH 3 FEATURE LENGHT FILMS AND INTERNATIOANAL AWARDS SUCH AS A SILVER BEAR IN BERLIN- I GRANT AND PRAISE NOT ONLY THISBOOK - # 04 BUT ALL OTHERS WRITTEN BY THE SAME AUTHOR PROF. LARRY SILVERBERG . THESE BOOKS ARE THE BEST BOOKS ON ACTING FOR ACTORS AND TEACHERS.ANY ONE WHO GET HIS BOOKS ON THE MEISNER APPROACH IS MORE THAN LUCKY .THEY WILL GET THE BEST HELP FOR TEACHING AND LEARNING THE MEISNER APPROACH.

I studied Meisner for three years, and it is by far the most practical, reliable, learnable technique out there. I also teach, and find that the technique gets students competent quickly, and in a year's time, very good. In my experience, after a year or two, most every student is better than the actors you see in prime time TV and many are up there with major film stars, if not better. I am aware of no other technique that delivers these kinds of results. I deeply appreciate Silverberg's series because it lays out the Meisner exercises in a fun way without dumbing them down (there's not a lot TO dumb down, the technique, though it requires practice, really is simple). My copies are dog-eared and marked with notes. They're acting bibles. You DO need to find a Meisner class, and don't think you can do a 4-week workshop or some other gimmick and think you're trained. But until you can get to or while you're in class, these books are ideal for reference, clarification, and reinforcement. If you're still on the fence, please know that Meisner students get work. For working actors, there is no better technique for cold-readings and monologues. The technique also makes actors easy to direct, as it allows them to quickly translate cold instructions into fresh emotional circumstances without having to get all heady about it, and without a lot of rehearsal. There isn't enough being written about the technique, in my opinion. Silverberg's contribution is seminal. Please purchase the entire series of 4 workbooks. You will not regret it.

Having studied with Meisner in New York and now teaching this method to young film students, the four workbooks based on Meisner's work are invaluable. Has really helped me to dissect the techniques that have become second nature in my own work, in order to pass them on to those who will never have the opportunity to study with the technique master himself.

As both a professional actor and an acting instructor I cannot recommend Larry's "The Sanford Meisner Approach Workbook" series highly enough. Having studied and applied the Meisner technique as an actor for 14 years and having taught it now for 4 I find Larry's series to be the most straightforward and accessible breakdown of Sandy's technique. I teach acting in the BFA program at Central Washington University in Ellensburg WA and we currently offer a total of 50 weeks of Meisner training over a two year period. Larry's "Workbook One" is one of the required texts in the first year and the remaining three books in the series are required in the second year. I, and my students, have found that their experience is enhanced by reading the chapters, or sessions, in the book that correspond to the work we are doing in class. I have seen their connection to their others, their art, their community and themselves strengthen and deepen as we work on this technique and the exercises together. As an actor and/or an acting teacher you cannot go wrong with The Meisner

Technique and you cannot go wrong with Larry Silverberg's "The Sanford Meisner Approach" series. I highly recommend it!

I have been a professional actor for 30 years. About fifteen years ago I was very lucky. I picked up Larry Silverberg's first book on the Sanford Meisner approach. It changed my life as an actor, and as a teacher. I know of no finer book on acting, and I have read a lot of them. It is the clearest, the most step by step, and the most inspirational book on true acting that has ever been written. This also holds for the other three books in his series. Did reading his book make me a better actor overnight? Of course not. And Larry Silverberg never said that it would. Let me repeat that - he never said that it would! So what did it do? It opened a path that I could begin to follow - a long and very difficult path, but a wonderful and life changing journey. It showed me where my training was lacking, and what real actor training could be. It inspired me and gave me a map to use to begin exploring with fellow actors the craft of acting. And it led me to seek out new teachers. I am a better actor because of this book. I have used Larry Silverberg's books in many university acting and directing classes. When I started using his first volume, teaching became fun and exciting again. I have seen his approach work with so many students, and it is miraculous. I can not recommend his books highly enough as either an introduction to what true acting can be, or as the beginning of a wonderful journey.

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