

The METHOD

World of Truth and Trust

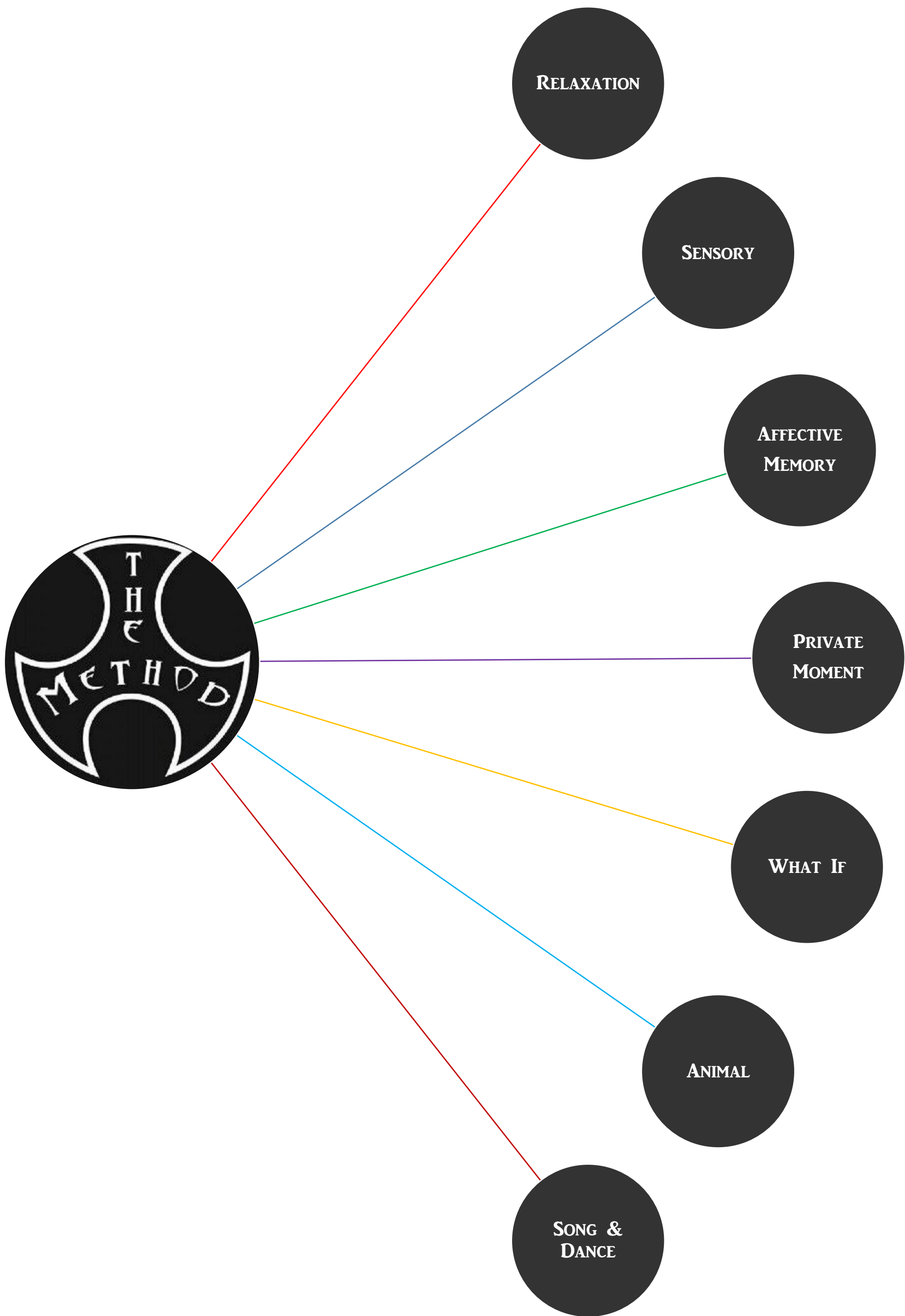
What is The Method?

The Method is an intense and personal way of understanding and expressing the essence of each role you, as an Artist, may play. The Method is using your sensitivity, emotions, and sensory experiences and above all, you're Instinct. The instinct is that quiet voice that tells you, this way or another way, it is not the Director or Playwright.

How do you do this?

Lee Strasberg, the Master teacher of The Method, put together a series of exercises that will train and guide you into the realm of your hidden experiences. Allowing every utterance, movement and gesture of the character to be in essence YOU!





RELAXATION

1. Relaxation

Lee would say, The Relaxation of the Artist, is vital, and without this element, the Actor will always be “Acting”- “Pretending” and will NOT and can NOT be the living, breathing character the writer intended.



SENSORY

2. Sensory (touch, taste, smell)

Develop your sensory instinct. The smell of Grandmas homemade bread, the toxicity of Ether as the Doctor prepares you for surgery. Taste your first alcoholic drink; touch the fur of your first puppy or kitty as you are hugging, petting and loving your pets.





AFFECTIVE MEMORY

3. Affective Memory

Affective Memory is a moment of hesitation; do I want to go that deep, so long ago? Yes, you do, for you will bring up moments lost in time. Powerful feelings that are Gold for the Actor, once up and out, they become usable as opposed to hidden and fearful.

First you are not Thinking, Pretending, Remembering but etching out an environment your are in, what you have on or do you have anything on, is it hot, cold, fearful.

Example: Young mother on a beach, sun shining brightly, toes play in the sand, life is good, the smell of the sea is intoxicating. Suddenly she rears up, screaming, her young child has wandered off and a large wave caught her; she is drowning, drowning miraculously saved by her Mother.

You can use this Affective Memory in many ways, not just the obvious – go deep, figure it out!

PRIVATE MOMENT

4. Private Moment

We all have them, that time we do something we do not want anyone, that is ANYONE to see, know or experience us doing! This can be anything that is your Private Moment and I mean ANYTHING.

Take a moment and think about it, go back as far as you may to find that moment and then do it in a public setting, ie, Class, on stage in a play, in front of a camera etc.

A Private Moment is something you would instantly STOP if someone, ANYONE, enters your Private space.

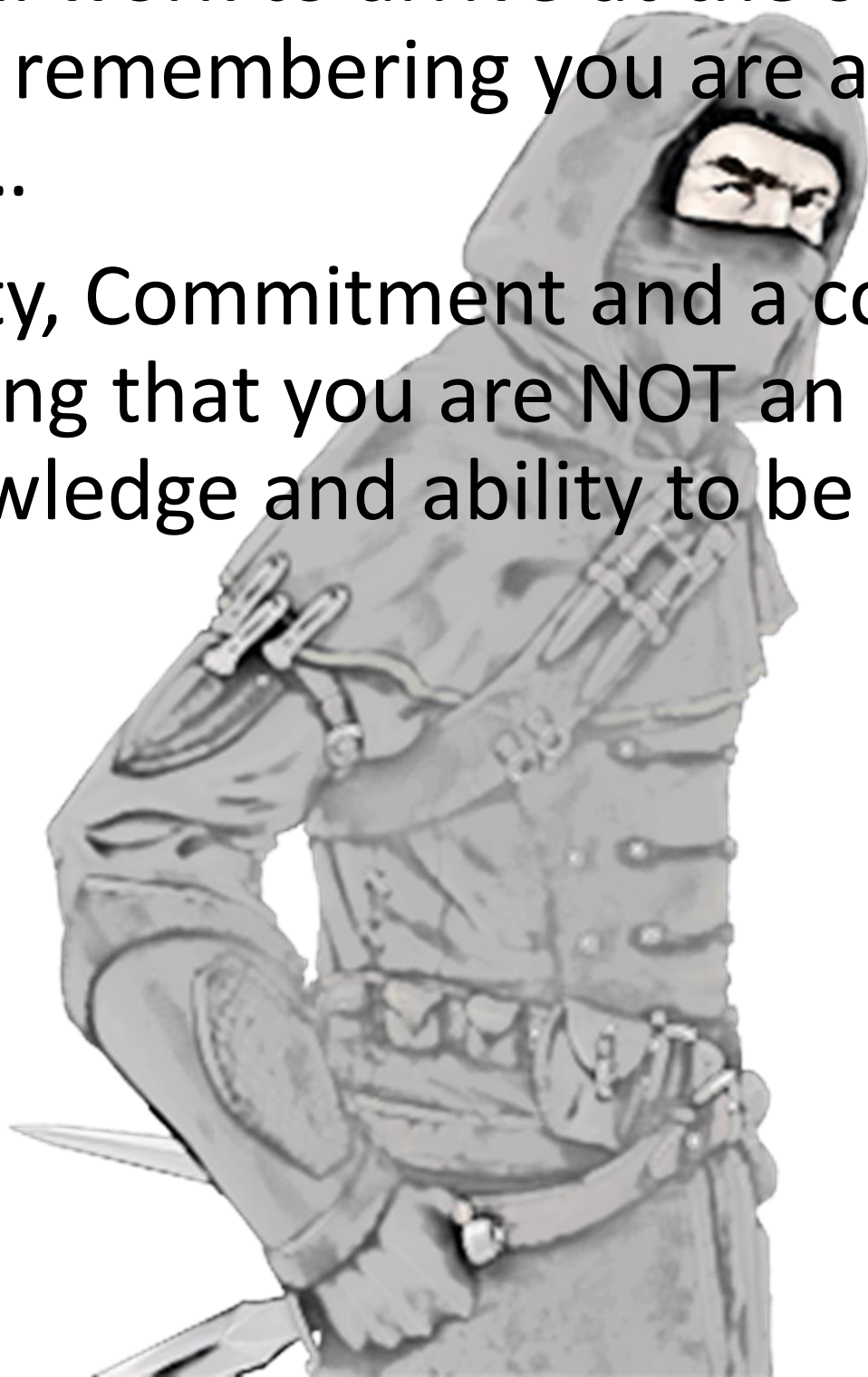


WHAT IF

5. What If

What if I had to play an assassin, a role in which I had to kill the President of some country. What do you know about this? What mind set does it take to do this? What kind of weapon would you use? How would you train? What does it take to kill? How can you feel all of this without being an assassin? Yes, a lot of question to ask yourself, but more importantly a lot of mental work to arrive at the state of mind of an assassin yet remembering you are an Actor Playing an assassin...

Truth, Reality, Commitment and a complete understanding that you are NOT an assassin but have the full knowledge and ability to be one!



ANIMAL

6. Animal

Animal is a fun task, very interesting too. Go to the Zoo or just stay at home and study in depth the behavior of a pet you may have. Any pet, snake, bird, dog, cat (Strasberg had several Cats and he loved to study them as they move, sleep, eat and Play. So relaxed, so dear and sweet as well as aggressive if need be...a combination of everything and yet nothing stops it from being COMPLETE...from being a CAT loved by all.

HOW DOES THIS WORK FOR THE ACTOR? Use some part of what you learned about the animal and incorporate it into the character you are playing...the way you talk, walk, yawn, smile, get angry, or a simple twitch of the eye, corner of your mouth, head jerk...Create it...Do it...have FUN WITH IT!



SONG & DANCE

7. Song & Dance

Something we all enjoy doing. This was developed by Lee Strasberg for a client he was working with Diva Maria Callas, the great Soprano, perhaps the Greatest Soprano ever. Lee wanted to encourage more physical movement out of Maria Callas and for that matter to enable all Opera Singers to have a greater physical life on stage. At the time most Opera Singers were stagnant, physically while producing Amazing music with their voices. Today's Opera singers are much active on stage thanks to Strasberg and Diva Maria Callas...

How does this work for the actor, the same way it does for the Opera singer...more movement on Stage and In Film, combined with various degrees of vocal effort while running, climbing, falling etc. including weather conditions...of all sorts! It has made the Actor more Mobile in every way.



EXAMPLE

The World's Greatest Living Method Actor is Daniel Day-Lewis, without exception! Take a look at just how deeply he gets into a Character, what he insist on, of himself and others. As Steven Spielberg said of Daniel, "Daniel is the most engrossing, deeply involved in his role, of any Actor I have ever worked with...he lives the role 24/7 and after we completed filming LINCOLN, "it's a rap", Daniel stayed in Character for three months...Now, That's a METHOD ACTOR and a Three Time Oscar Winner...

DANIEL DAY-LEWIS



METHOD ACTOR

It would be difficult to argue that the methods of three-time Oscar winner, Daniel Day-Lewis don't get results. His method acting tendencies yield impressively engrossing performances in films like My Left Foot and There Will Be Blood.

For My Left Foot, he refused to leave his wheelchair while playing his paralyzed character, forcing crew members to carry him around set. While filming There Will Be Blood, Day-Lewis threw bowling balls at co-star Paul Dano with considerable vigor for one scene. And that was after Kel O'Neill, who was originally cast in Dano's part, left the production, allegedly because Day-Lewis was too intimidating and intense while in character, as he always was onset. While filming Gangs of New York, Day-Lewis insisted on calling costar Liam Nelson by his character's name even off-set, which infuriated Nelson. As hard as Day-Lewis is on costars and crew members, he's hardest on himself in the grueling training and education he devotes to his roles.

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