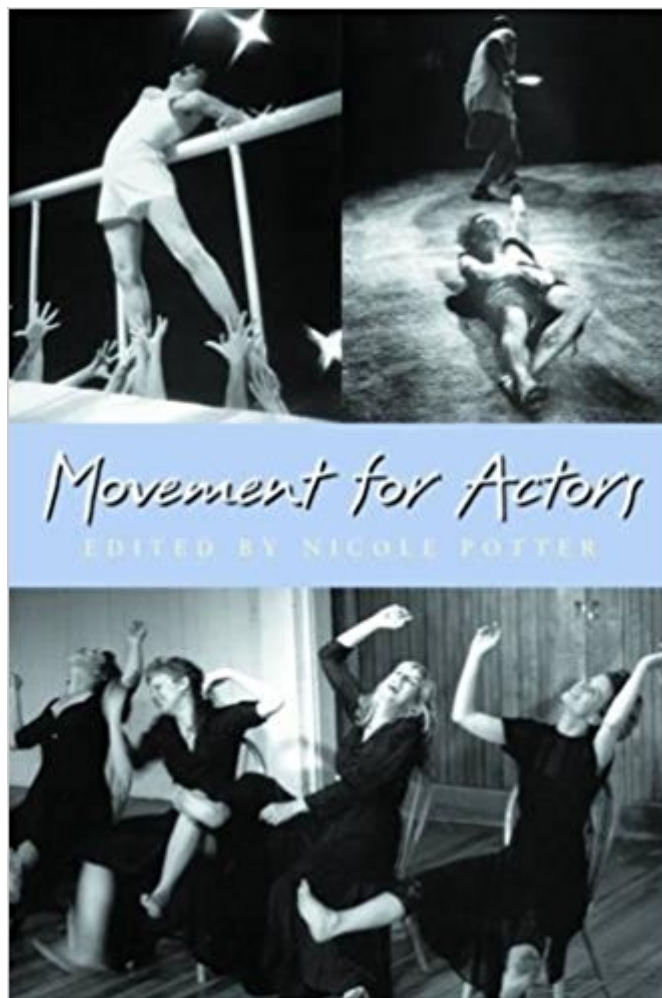


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# Movement For Actors



## Synopsis

Experts in a wide array of disciplines provide remarkable insight into the Alexander technique, the use of psychological gesture, period movement, the work of Rudolph Laban, postmodern choreography, and Suzuki training, to name but a few. Those who want to pursue serious training will be able to consult the appendix for listings of the best teachers and schools in the country. This inspiring collection is a must read for all actors, directors, and teachers of theater looking for stimulation and new approaches.

## Book Information

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## Customer Reviews

One would think that "moving" would be as natural as falling off a log, and yet when we stand in front of an audience, our hands grow large and heavy and our feet root to the floor. Marshall (physical acting, Royal Academy of Dramatic Arts, London) and the contributors to the collection by Potter (theater, Marymount Manhattan Coll.) are well aware of this problem and take different approaches to solving it. Marshall tends to focus on the inner being and the actor's inner response. Concepts such as "finding the center," "discovering the rhythm," and "focusing your energy" are cited throughout, along with physical and practical exercises and activities that will help actors use their bodies effectively to communicate with the audience. As a collection, Potter's book offers a variety of viewpoint and focus. For example, Mary Fleischer's article is about stillness-how to be silent, respond, return to stillness, and so on-while Marianne Kubik discusses Meyerhold's system of training actors and body movement. Theresa Lee examines the Alexander Technique. In all, there are 23 articles and almost as many approaches to body movement. Interestingly, both books

discuss the importance of the synthesis of body and mind, discipline and spontaneity, and knowledge and instinct. Both works are highly recommended for all library theater collections and large public libraries. Susan L. Peters, Univ. of Texas, Galveston Copyright 2002 Reed Business Information, Inc.

"Offers a variety of viewpoint and focus . . . 23 articles and almost as many approaches to body movement. Highly recommended." -- Library Journal

This book is very good. I had a lecture on staging and movement to give, and found the information within this book to help fill some gaps on things that had slipped through my memory. The breakdown of the book makes it easy to follow and the content is very practical. A great read if you do anything with staging and movement.

so useful for choreographers working with actors. bridges the world between the dance and acting language and info wise

truly wonderful source for students or professional actors; I'm in a graduate acting program and was able to utilize this book for a research project and to supplement what I was already learning in class.

Comprehensive of specialists in the field. Very important work.

all right, nice

Compiled and edited by Nichole Potter (Adjunct Professor, Theater Department, Marymount Manhattan College), *Movement For Actors* is a comprehensive guide to the physical skills needed for effective performance on both the stage and the screen. Individual chapters address everything from the Feldenkrais Method, to Shakespearean dance, to biomechanics in this must-have for serious aspiring actors. All of the major methods are surveyed including the Alexander Technique, the Feldenkrais Method, and the Laban Movement Analysis. No highschool drama department, college theatrical department, or community theater group should be without a reference copy of *Movement For Actors* in their acting/performance studies reference collections.

I share the sentiment that any serious aspiring actor should get their hands on this book. It is both clear and concise, and tackles the major movement principles currently in play across many types of performance. If one realizes that in order to work and grow as a performer, a strong understanding of both technique and theory from a variety of sources is needed -- this is a 'must-have'. It is required supplemental reading for my movement classes.

Suzuki method, mime, stage combat, all in one book? I am impressed. Anyone who considers himself or herself an actor should read this book and get the jump on the (ample) competition. I come from theatrical family and I don't recall ever seeing anything this thorough on the subject. Break a leg!

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