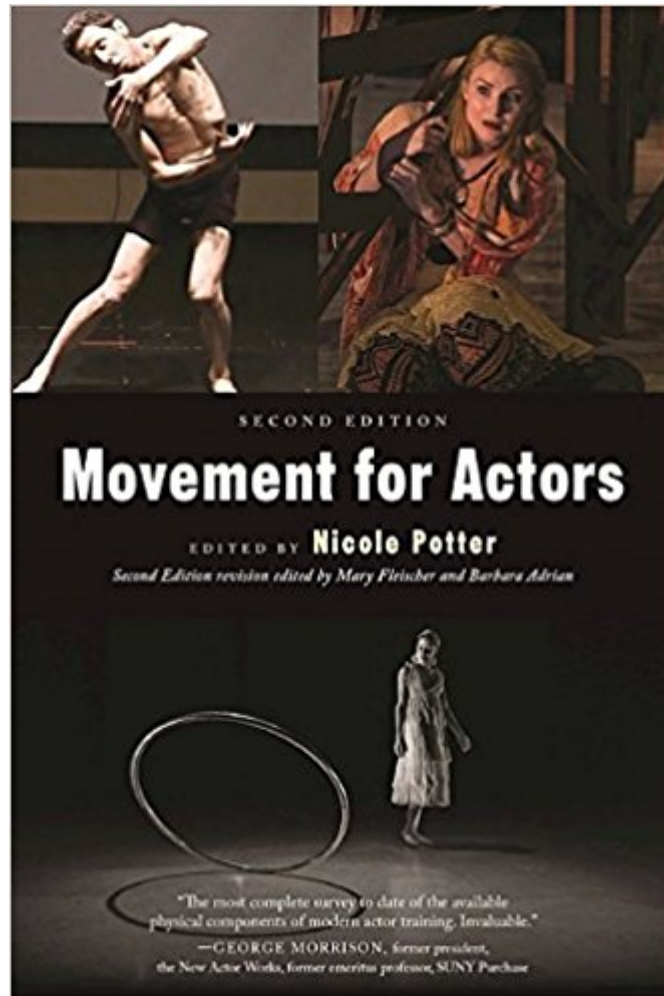




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# Movement For Actors (Second Edition)



## Synopsis

In this updated rich resource for actors, renowned movement teachers and directors reveal the physical skills needed for the stage and the screen. Readers will gain remarkable insights into the physical skills and techniques used in a wide variety of performance styles through ready-to-use exercises and approaches. Included in this new edition are chapters covering: Stage combatYoga for actorsMartial artsBody-mind centeringAuthentic movementBartenieff fundamentalsGrotowski-based movementThose 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. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

## 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. --This text refers to an alternate Paperback edition.

"The most complete survey to date of the available physical components of modern actor training. Invaluable." #151;George Morrison, former president, the New Actor Works, former emeritus professor, SUNY Purchase #147;This wonderful, eclectic book offers both theoretical and practical insights to actors, directors, and students, while providing fascinating insights to anyone who seeks a greater understanding of the process of creating theater. We often speak of the need to move beyond the seminal work of Stanislavski. For those who wish to do so, Ms. Potter has furnished us with an excellent roadmap. #151;Barbara MacKenzie-Wood, head of acting/music theater, Carnegie Mellon University #147;A marvelous, instructive, and coherent sourcebook. It brings back memories of my own experiences, working with Mme. Fedro and her stick and learning the lessons of the Alexander Technique, during those exhilarating days of rigorous physical training for a lifelong career. #151;Lisa Eichborn, internationally renowned actress and two-time Golden Globe and BAFTA nominee #147;A timely collection of essays, which synthesizes a broad range of movement techniques that have deeply influenced performance training. The authors' passions are palpable, their information clearly articulated, and their expertise firmly grounded as their insights add to the growing interdisciplinary study of the body. #151;Robert H. Vorlicky, Tisch School of the Arts, New York University

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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