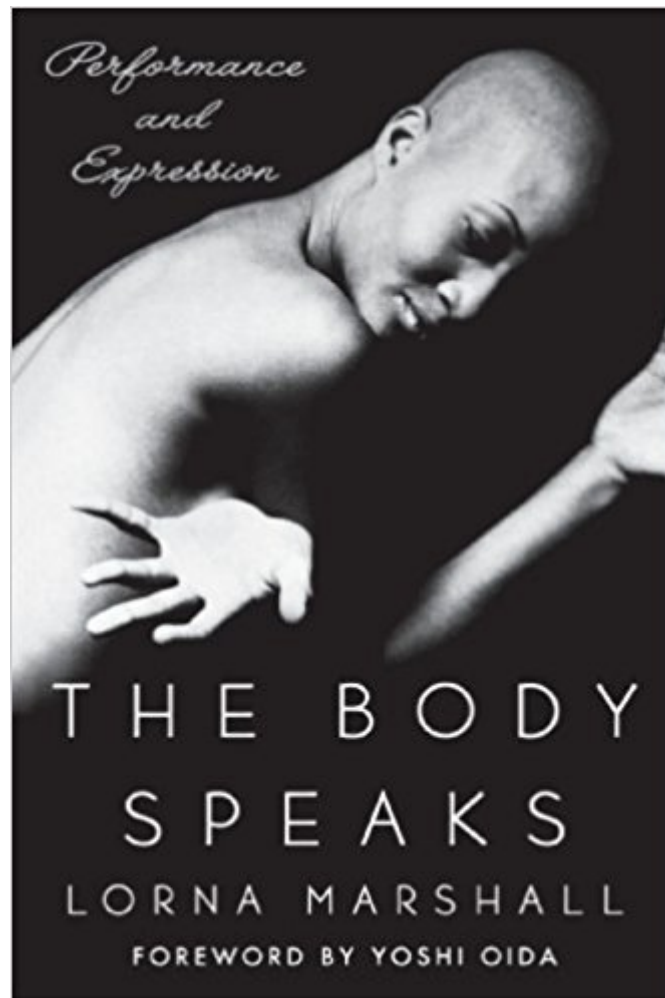




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The Body Speaks: Performance And Expression



Synopsis

Lorna Marshall's revolutionary new book, *The Body Speaks*, is a fundamental rethinking of our relationship to the body and its role in performance. Seventy percent of everyday conversation is conveyed through body language. Lorna Marshall shows us how to recognize and lose unwanted physical inhibitions that we've learned throughout life. Good performers--no matter whether they're trapeze artists or Shakespearean actors--are able to fully reach their audience and engage with them because they have learned to use their bodies to their best effect. Marshall encourages actors in training as well as those already working on the stage to unleash our potential and express ourselves more clearly in a book destined to become a standard volume on any working or training actor's bookshelf.

Book Information

Paperback: 240 pages

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Average Customer Review: 5.0 out of 5 stars 1 customer review

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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.

“Marshall tends to focus on the inner being and the actor's inner response...highly recommended...”
Library Journal

love it!! for dancers, actors, performers, singers...

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