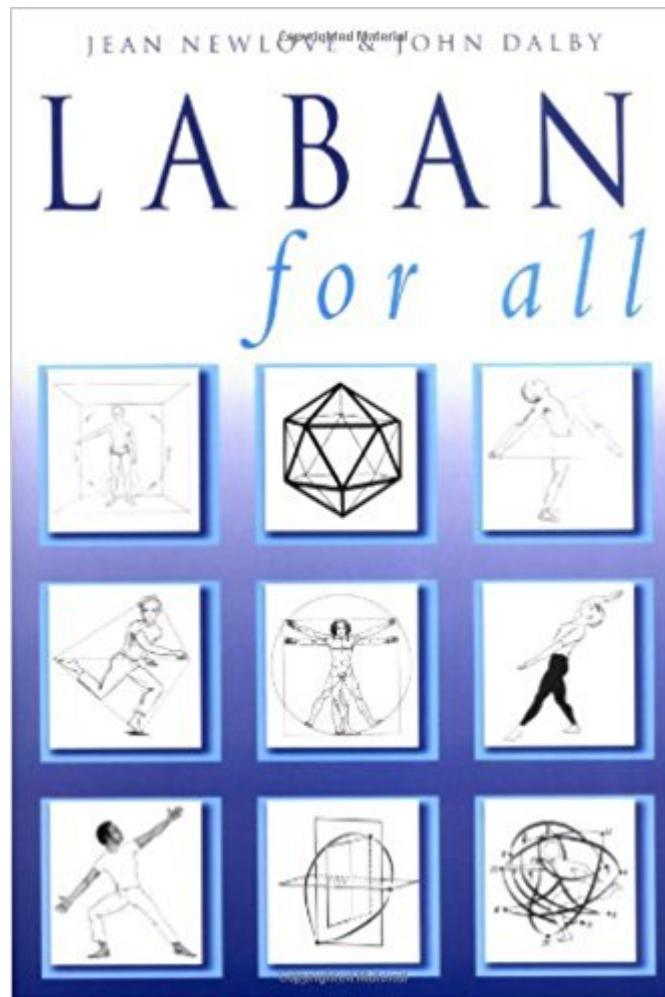


The book was found

Laban For All



Synopsis

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

Book Information

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Customer Reviews

Jean Newlove was Laban's assistant after he went to England as a refugee in 1938. She has taught Laban's ideas at the Royal Shakespeare Company and throughout the world. Her Laban for Actors and Dancers is also published by Routledge. Actor, voice teacher, and musician, John Dalby also assisted in some of Laban's courses and has taught around the world.

Excellent text for those studying dance and choreography, or, like me, teaching movement classes to children and adults.

I have studied Laban for my professional career as a dance/movement therapist - this book has been extremely informative and helpful. I also have many friends who are actors and dancers. I have shared this book and information I have acquired from it with them and they have also found it to be most helpful in their careers.

I have three invaluable reference books covering Rudolf Laban's theories and techniques, Laban for All (Newlove & Dalby), Actor Training the Laban Way (Adrian), and Laban for Actors and Dancers (Newlove). Over time I have found that I tend to use them in that order. Unless

you're a lover of books, as is I, I suggest only purchasing the first two books. I believe that adding John Dalby as co-author of *Laban for All* takes Newlove's earlier work, *Laban for Actors and Dancers*, to a higher level of readability and usefulness. It describes Laban's work in more understandable but equally detailed language. While *Laban for All* teaches us about Laban theories and techniques, *Actor Training the Laban Way* puts those theories and techniques into practice. What it adds to this triad of books are exercises for the application of Laban. When working with actors, I've found that I first go to *Laban for All* to explain particular concepts. I then go to *Actor Training the Laban Way* for exercises that apply those concepts. One might argue that the two books should be combined into one but I feel that would only cause clutter. For me, having one book to describe Laban and a second for its application is much more useful. I feel that dancers must be able to act, go beyond mere perfection of body movement to the emotional expressiveness of the character they are portraying. Likewise, an actor must be able to *act*. That is, go beyond mere vocalization of lines and movement through space and time. Actors, as with dancers, must be able to use their body to express the essence of the character they portray. *Laban for All* and *Actor Training the Laban Way* offer ways to enhance those abilities. They would be worthwhile additions to your reference collection whether you are an actor or a dancer.

I was thoroughly impressed with this book. The authors did a thorough job of explaining the system of Laban and its relevance to dance, but also bringing it down to the level of an utter novice, such as myself. They also provided detailed descriptions of exercises that are easy to follow and do and quite rewarding. Where this book really shines however, is in the theory of movement that Laban created around space and time and other elements he deemed significant to truly understanding the body. I feel, as a result of doing the exercises, that I have a much closer relationship to my body and a much keener appreciation of movement.

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