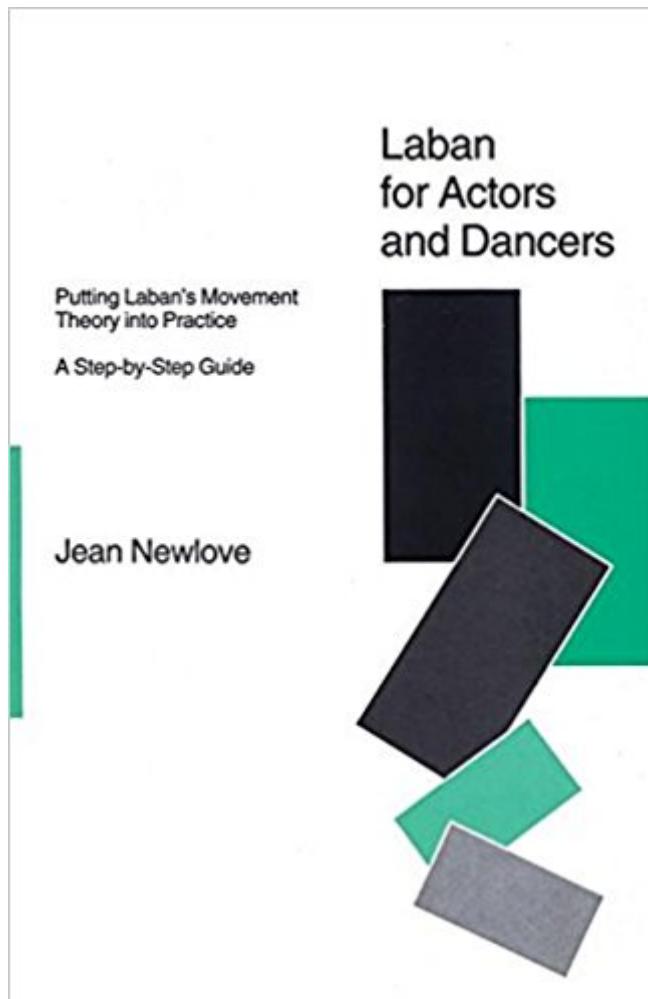


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Laban For Actors And Dancers



Synopsis

A handbook complete with graded exercises for teachers and students wanting a practical introduction to Laban's famous system of movement. Rudolf Laban is to movement what Stanislavski is to acting. He devised the first wholly successful system for recording human movement, a system which is increasingly influential in the training of actors and dancers.

Book Information

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Customer Reviews

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 “dance.” 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 use this book as one of the cornerstones of my Space and Effort units at school. The chapters are concise and well organized. The Laban material is presented clearly and with visual diagrams. I did find some of the language challenging (UK English) as opposed to American English... for the students...i.e. thrust as opposed to punch in the Effort chapters...an excellent text for all levels beginner (excellent introduction to Laban's theory and work) through advanced movement analyst (good reference and teaching text).

This is a poor rehash of the more valuable original works by Rudolf Laban. The impression given is that Newlove's father's work seemed to stand stagnant, but there is nothing new here. There are even forays into areas that Laban would never have agreed with. For example, the instruction concerning the use of illusionary weight by the stage artist is highly flawed and mistaken. Laban's work never advocated such a technique. The crafted performer will learn more useful information from the master's original writings.

This book is very practical and offers plenty of ideas for anybody working with actors or preparing an acting part themselves. I have used the exercises with a variety of ages and it has worked well with all. They have enjoyed trying the suggested techniques to explore and develop their characters for performance purposes.

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