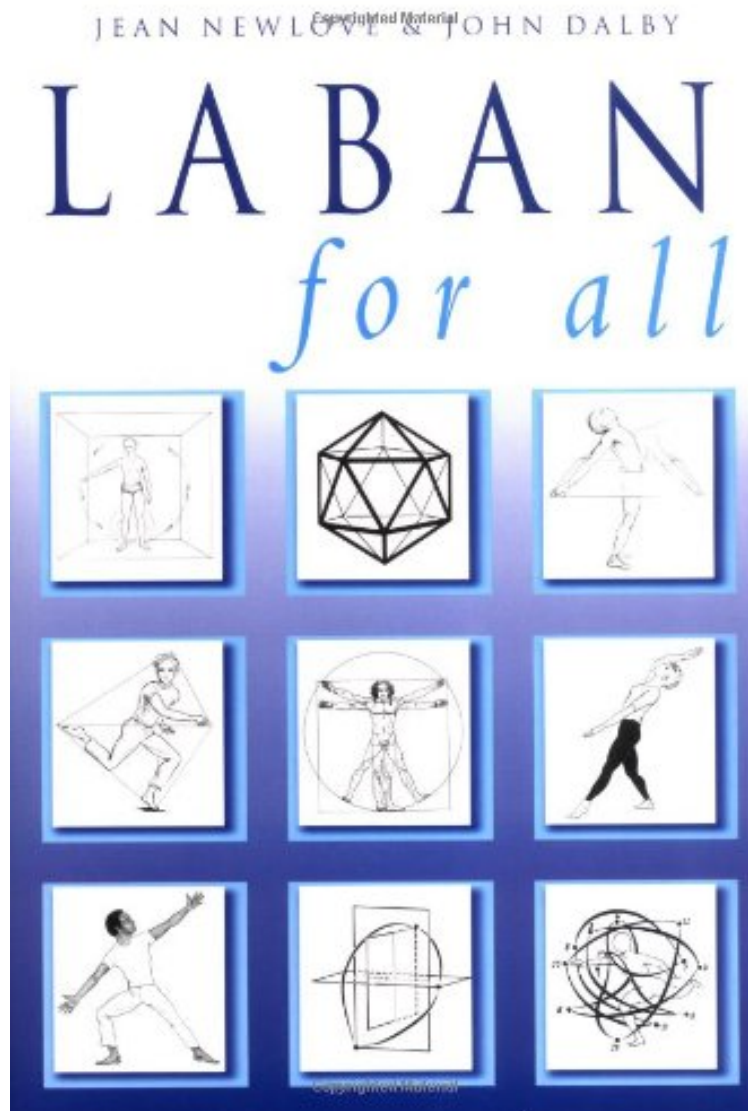


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## Laban for All

*Jean Newlove, John Dalby*  
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**Jean Newlove, John Dalby : Laban for All** before purchasing it in order to gage whether or not it would be worth my time, and all praised Laban for All:

1 of 1 people found the following review helpful. Five Stars By Lynn Huenemann Excellent text for those studying dance and choreography, or, like me, teaching movement classes to children and adults. 8 of 8 people found the following review helpful. Laban for All By Pamela Callahan 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. 12 of 13 people found the following review helpful. Worthwhile  
By K. H. Milder  
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's 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.

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About the Author  
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.