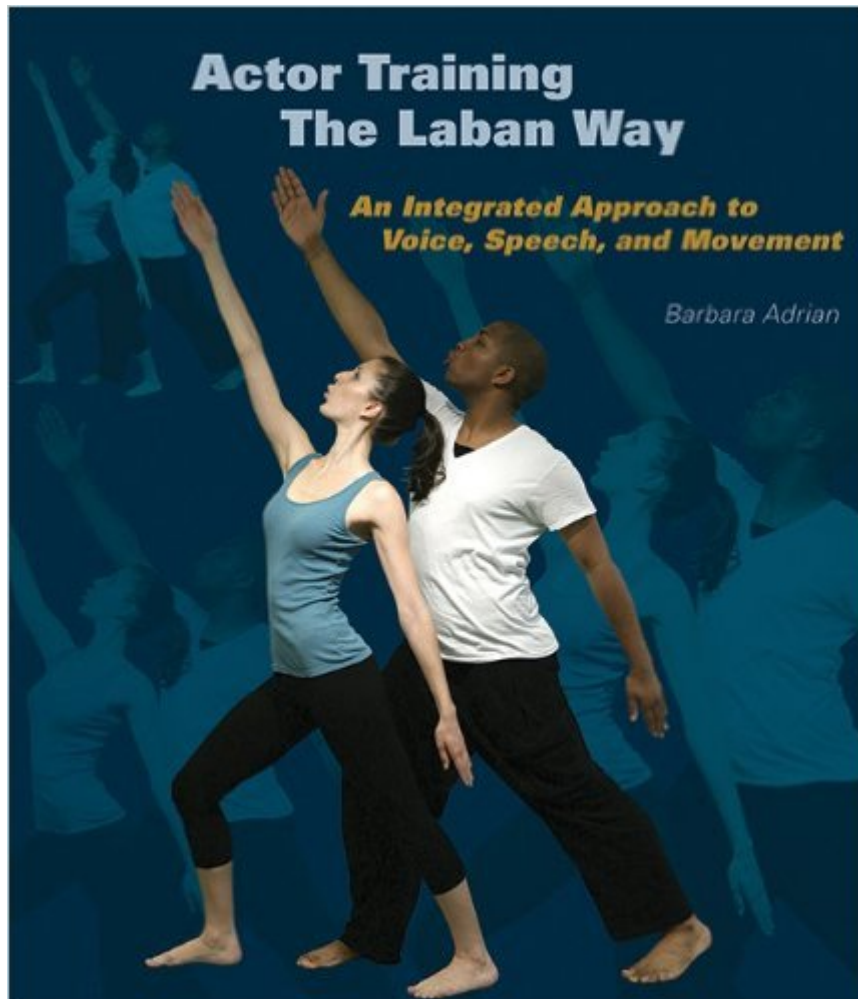


The book was found

# Actor Training The Laban Way: An Integrated Approach To Voice, Speech, And Movement



## Synopsis

\* Individual, partner, and group exercises to make any actor more expressive \* Crucial acting tips based on the work of distinguished theorist Rudolf Laban \* 65 original illustrations of anatomy and warm-up exercises This in-depth, fully illustrated guide offers a groundbreaking approach to understanding physical and vocal movement that will enable readers to discover how to maximize their potential. Packed with practical exercises for individuals, partners, and group work, this book integrates voice, speech, and movement. Exercises for breath support, tone, range, articulation, dynamic alignment, balance, flexibility, strength, and stamina, as well as building relationships, Actor Training the Laban Way is essential reading for all serious actors, acting teachers, and students.

## 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.

One can tell quite the story while never opening the mouth. "Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement" is a drama teaching manual using the teachings of skilled actor and coach Rudolf Laban. Author Barbara Adrian also adds her own touch to the lessons, which emphasize the importance of every little body movement in the field of acting. Breath, functional strength and agility, vocal range, and more are all covered with meticulous detail, making "Actor Training the Laban Way" a must for would be actors and those who coach them.

Laban as it applies to the actor. Had to pick this up just for that reason. It was really interesting the way the connections were made, love the detailed nature to Laban, yet the ease of implementing into your own routine. The exercises throughout are excellent as well.

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The Conductor's Gesture: A Practical Application of Rudolf Von Laban's Movement Language/G8096  
Beyond Dance: Laban's Legacy of Movement Analysis  
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