

&Dance

Quarterly magazine of the Laban Guild



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Announcing Patrons of the Guild

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Cover: The Wolf Pack from Michael Platt's production of the 'Jungle Book'
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LETTERS

Earlier in the year Jill Bunce wrote to the Minister of Education.

She was asking about making education more creatively productive. She had a reply from Zainab Ali who is responsible for Arts, Music and Sport in the National Curriculum, and who spoke of the Creative Partners initiative. Part of the reply is reproduced here. Ed.

'We believe that the National Curriculum has been designed to stimulate creativity and imagination in young minds. Creative and cultural education can help raise educational standards by boosting a child's self-confidence. The Government wants to give young people every chance to develop their full potential, to build on their strengths and to believe in themselves. Our cultural heritage, together with creativity through self-expression, offers ways of developing the talent of the individual and their understanding of a diverse and complex world around them.

You may like to know that the Creative Partnerships initiative, which is being developed by the Department for Culture, Media and Sport (DCMS) in close co-operation with the Arts Council of England (ACE) and the Department for Education and Employment, will test different approaches to providing enhanced artistic and creative opportunities for school children through partnerships between schools and creative organisations. The initiative will go a long way to addressing the issue you mention in your letter - promoting creative activity in education.

If you would like more information about the initiative, please contact DCMS at the following address: Trafalgar Place, 2-4 Cockspur Street, London, SW1Y 5DH, or telephone 020 7211 6000. ACE can be contacted at the following address: 14 Great Peter Street, London, SW1P 3NQ, telephone: 020 7333 0100. Alternatively, if you have access to the Internet, you can visit their websites which are www.culture.gov.uk and www.artscouncil.org.uk respectively.'

Jill suggests it would be valuable if teachers amongst you wrote to the Department describing your experiences about the 'less prescriptive' National Curriculum and if you feel it does give teachers the freedom to address the learning needs of pupils.



The three of us Lydia, Wendy, and I decided to individually say our good-byes in the last magazines. I am the first.

Never did I imagine that I would be part of an editorial team for the Laban Guild magazine and work on it for 10, nearly 11 years. The magazine has been a challenge but it has been a great pleasure working together. It has given us the chance to become acquainted with new names as well as old members who have provided us with many fascinating articles for which we thank you all.

Laban's principles have a richness and wealth to develop in all manner of directions, any goal one wants to reach. The spirit and work of Laban radiates through all areas of life. Laban's principles give a magical versatility which provides people with such a wide scope to explore, to create, and to develop ideas whether in teaching, drama, therapy, choreography, notation, community dance, stress management, costume making, and working on the magazine!

As I scan through the old magazines I see how the style has slowly changed and there is, I feel, a new energy coming in 2001 which we need to tap into. There is plenty of writing material 'out there', and exciting ideas. The new editorial team, who we hope will materialise shortly, has a treasure trove of new writers ready to be found.

This journey of 11 years has been an immensely rewarding time for us, the old team, but we cannot go on forever and the magazine needs a change and fresh approach. We look forward to handing on to the new team shortly.

Christine Meads

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BACK ISSUES OF MAGAZINE

Many articles published in **Movement & Dance** are as relevant today as when they were written. Details of all articles can be found in the Magazine Index, this is free to all Guild members. It is available to non-members:

☐ £4.50 UK ☐ £5.00 Overseas

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Twickenham, Surrey. TW1 4PE

Mary lives and works in Zandervoot in Holland. Coming from an acting background she now runs a studio there. She has spent many years co-teaching Laban's work with Jean Newlove working in many European countries together. Ed.

As far as I can remember 'action' - dance and drama - has always been important to my life. My parents acted, sang and danced and I was allowed to or had to join them at the performances. The stage and the cloakrooms were not new to me.

As a child I felt at home in this world and joined the junior theatre, took ballet lessons, but with secondary school taking its toll I halted my activities. It was to take a while before I came into touch with the teachings of Laban. The interest grew again and I felt the creative urge to do something with dance and movement. At the time I was given Jean Newlove's telephone number. She wrote "Laban for actors and dancers" and gave lessons in dance and acting based on Laban at Pineapple Studios in London. Over a decade we worked intensively together on a part-time basis and afterwards continued giving workshops in Europe.

Not only did dance catch my attention but the feeling that movement was essential did too. I decided to take a short stage training i.e. acting and all other tasks behind the screen.

The Practice

From those early days, eighteen years ago I opened my studio and gave it the name 'Stirring'. As most young people work in the daytime I hold my lessons in the evenings. We start off with a warming up to music of about 20 minutes followed by bodily actions, effort training and group scenes. During 4 months we read the same book and the choreography is done together. Every character is depicted (non-verbally) after which the students choose who plays who or what by what you are able to do or feel happy to do. The last book we worked on was *Perfume* by Suskind.

The lead, Grenouille, and his adversary, Marquess de la Taillade is what the play is all about. The fighting scene was studied in by Fencing Master Van der Valk, ex Art Director of the Amsterdam Stage School. The warming up was very much awareness of space gathering and the various moves of scattering, swirling, darting, jumping, turning and spiralling. We continually kept repeating.

The presentation of our story took 30 minutes and for this dance-drama I chose music from 3 composers: Stravinsky - parts of *Sacre du Printemps*, Mozart - piano concert no. 24, and a part of Arnold Schonberg. Schonberg composed a 12 tone system, totally atonal but to create a feeling of non harmony it worked well.

Grenouille lived completely inside himself. He gave nothing to the outside world, no smile, no cry and not even a glimmer in his eyes, Grenouille was horrible, unable to talk, ugly and repressed although he was able to smell anything. In our group we had a magnificent Grenouille. His presentation and movements were perfect. His only drawback was his good looks so that we had to apply make-up for which he was allergic thus not solving our problem. A white mask was to be the solution - it had to be black and/or white.

Black was to express sadness, loss, darkness, fear and desperation. The colour of death, an expression of exclusive celebration and a depiction of everything that dissolves, dies off or is fearsome.

White was to be the symbol for clarity, uprightness and honesty. With a white mask and black lines the presentation could begin.



A fight with Grenouille

The studio was turned into a small theatre, friends and family were invited and we ran the 30 minutes of play.

And on to the next book that gives us a good story and much inspiration.

In the studio I have built an icosahedron in which I let people become aware of time, weight and space. We mark the dimensions - the clusters and girdles with different colours of thread, paste and fold paper to large models, setting up the choreography and always come to the conclusion that Laban was a very special and unique person from whom we still learn a lot.

The movement lessons I give to 60 year olds and older

This is a very interesting way of learning for people who have never worked with the Laban analysis method previously. It is a group of people who I nurture and help to move better. One student is a mason and often brings an object to class for the group

to work with movements. It is amazing to observe how people can be very creative suddenly in their movements. Another student is a painter who paints a picture of 1x1m to music. The music was brought along by myself (and unknown to her) and it is very interesting to see what colours can do and are able to introduce various moods of being. Everyone gives a different interpretation to what he or she sees. There is always a story so that dance and drama is very important to these elder groups. They are aware of the efforts and possibilities of the human body.

Wednesday is the day I hold my children's course

A boy was forwarded by his doctor as he had ADHD problems. ADHD stands for Attention Deficit Hyperactivity Disorder. This behaviour is known for a lack of attention and concentration and not being able to listen, hyperactivity (unable to sit still and continual chatting) and impulsiveness (chaotic and unable to wait one's turn). With these behavioural characteristics I embarked on a programme for the boy.

Excerpts from my notes - for good order's sake we will call him Bob:

Bob came to me in November and we are now 4 months ahead. The first 3 months were private lessons of half an hour at a time per week. Bob has now joined a group once a week for an hour.

Breathing

The first 5 lessons concentrated on breathing. Bob was a 'chest breather'. By doing all sorts of games with him he succeeded in becoming a 'tummy breather'. He was able to concentrate better as by breathing with use of his stomach he quietened down.

Walking

To give Bob a more comfortable feeling in his feet I made him bend at the knees and walk on the inside and outside of his feet and on the back of his heels. Walking on his heels remains a problem for him and totally without reason. He remains tense in his shoulders, arms and hands.

Chord

With a tightened chord on the ground I do the following exercises:

Walking on the chord, foot by foot remained difficult for the first 4 lessons. Bob would lose his sense of balance. Skipping left, right, left, right along the chord is impossible he would have to adjust with his other leg continually. Walking backwards along the chord was also impossible Bob had no sense of direction. Walking normally ahead was an improvement but he could not stay close to the chord and took large uncoordinated jumps.

Balance top

Until now I have always done this exercise. Stand on the top - concentrate on your centre point - breathe by way of your stomach - slowly bend your knees and stand up again. He has to keep his eyes on the horizon. By doing this exercise we have reached a break

through with regard to concentration. During the exercise Bob did not talk for the first time. His balance improved. With this experience at hand I was able to introduce the tension element.

Back to the chord.

Bob became a chord-dancer in a circus. High up in the marquee I let him balance with 10 lions underneath him. He walked in utmost concentration, foot by foot ahead and back again. He kept his eyes shut. He walked to the centre and turned round in one go coming down on the chord with 2 legs together.

Writing in the air

Writing his name in the air over 7 metres in a glide is still a problem after 4 months. He has problems with the frontal horizontal line and uses a lot of twisted moves.

Throwing bean bags

The group is in a circle and I allow 2 bags to go round. Bob throws with a heavy closed hand throw. He is unable perform a light throw under arm. He is very keen on punches rather than glides. He prefers a working action.

The result after 4 months

The vertical line, upwards/light and downwards/heavy are improving although Bob finds it difficult being slight. His 'high' movements are still too heavy. There is an improvement as Bob used to be far more concerned with strength. The frontal-horizontal line "open and closed", direct light

moves still give problems. To find the right speed in his movements is difficult. His moves are too quick and therefore, not always suited to his action.

'My starting point is always creativity. The more I discover and understand about Laban's work the more creative I become.'

Summary

By doing all the exercises I was able to observe what were Bob's preferences i.e. heavy-fast-slashing and punching effort. With this knowledge I started to work on the effort element by drawing up situations by way of a little play with an opposite effort glide, float and weight flow (dreamlike).

Conclusion

By doing all the fully directed exercises Bob learned to improve the communication with his own body, his position in his surroundings and his 'effort' actions. At school this was clearly noted and a positive reaction was gained. Bob has improved his self-esteem and is able to do more in PE classes. Furthermore his results in class have improved as well. He is able to concentrate better and as a result of his improvements he shows more of his self-esteem.

1. He shows a love for strength/power - in this case a tense way of bound flux depicting a tense personality. The child has problems with the outside world. His emotions are suppressed. His efforts to socialise which he very much needs result in endless amounts of continual chatting which creates more irritation instead of producing the contacts he needs.
2. His walking does not have a good sense of balance. This causes insecurity.
3. He is unable to work with the surroundings factor.
4. Beside improving walking and balance these exercises also improve the surroundings factor. Bob has to learn to contain the large amount of flexibility with regard to his surroundings. The result will be an improved influence to his concentration capacity.
5. Then he will be able to bring the movement more to himself and control things better.
6. The note heavy must be taken as powerful here. The movement factor weight is powerful when it means an attitude of fighting against. When we think of heavy we

.. turn to page 11

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LABAN CENTRE LONDON
SUPPORTED BY THE NATIONAL LOTTERY THROUGH THE ARTS COUNCIL OF ENGLAND

Helen Lewis presented her lecture to the audience at the AGM in Dublin in March this year. Here we reproduce her early life, and will complete the story in the next issue. We are also delighted to note that Helen was awarded an MBE in the recent Birthday Honours, as choreographer and teacher, for services to contemporary dance. Ed.

Dear Mme President, dear friends..

It is an honour for me to be here today as your speaker, and also a great pleasure and I thank you sincerely for your kind invitation. Although we live geographically apart, we have a very strong bond which unites us: our love of Dance, and our commitment to Laban's teachings, which have that very special power of drawing his followers together.

I often wonder what it was that attracted me, even as a very young child, so strongly to Dance; maybe it was just the joy of moving to music. I grew up in a lovely little town at the foot of the Giant Mountains in North-east Bohemia, in Czechoslovakia. Winters were very long, from November to the end of March, and in our hilly territory we spent them on skis. To us skiing was a natural way of life, not a sport. Through skiing we learned about body control and balance.

I was very lucky: both my parents were very musical, and music was an integral part of our home life. My mother was an outstanding

pianist who encouraged me to dance to her accompaniment, and inspired me to improvise and make up my little dances. Although she herself had never danced, she had a natural understanding of dance, which illuminated as well as encouraged me. For instance, watching me from the piano, skipping and jumping about and waving my arms, she said, "When you dance, you have to use your whole body." How did she know?

At the age of six, I had my first dance lesson, taught by an actress, and on my return home, I announced that I was going to be a dancer. A short time later, I made up my first little solo dance; to a Moment Musical by Schubert. The music was staccato and consequently my dance was about a puppet. I performed it on stage, and the audience was bemused and appreciative, and I was encouraged to dance again in public. My second try, accompanied again by my mother on the piano, was a Valse by Chopin, with lyrical flow, and therefore very different in rhythm and expression.

When I was ten, I attended a summer dance course for children by the Dalcroze (Hellerau) school for Dance in Laxenburg near Vienna, which I enjoyed very much. But my strongest influence remained my parents, who also introduced me to opera, poetry and drama. At 16, I attended another summer dance course at Laxenburg, where I saw the great and famous dancer Rosalia Chladek perform and became a pupil in her classes. We all admired very much her brilliant dancing, but were not inspired by her teaching, which was aimed solely at physical dance technique.

I completed grammar school with good results and was expected to continue my academic education at university. I did so, choosing philosophy as my subject, because it left me the necessary time for my dance education. I visited several dance schools, but when I saw Milca Mayerova's school in action, I knew at once that I had found what I wanted.

I had to audition for a whole week before I was accepted in her professional class, and even then I was told by her in no uncertain terms that I was a totally inexperienced beginner, and would be accepted only on grounds of talent and enthusiasm for the creative process in dance. And here was the clue to what I wanted: Milca Mayerova had trained under Laban for three years in Germany, in Hamburg. I understood instinctively that her educational, creative and artistic approach and methods were what I

wanted and was very happy to be accepted. It turned out to be a difficult and sometimes distressing first year for me.

In comparison with my fellow students who had attended Milca's amateur classes for years, I was a complete beginner. Milca had realised that, and while she appreciated the creative approach in my dancing, she was often very critical of my deficiency in physical technique. It was often a hard struggle, but I never regretted my decision to take up full time dance training. At the end of the first year, we had to pass an examination that was also a kind of a competition. Each of us students from every year had to choreograph a solo to the same music by Dvorak, and mine was judged to be the best of all. This was a very great encouragement to me, confirming my faith in the creativity of dance.

'I understood instinctively that her educational, creative and artistic approach and methods were what I wanted and was very happy to be accepted.'

After a restful holiday in my hometown and the mountains, it became clear on my return to college that my body had caught up with the requirements of dance technique, and that I was now at an equal level with my fellow students. Soon afterwards, I was allowed to take part in Milca's dance company. There we realised the truth of Laban's conviction that by dancing together, we acquire a sensitivity towards each other that reaches into daily life: in other words, we became close friends.

There was an event during my years with Milca that I will always remember: the visit of the Ballets Jooss to Prague, where they performed for a fortnight. Because of Kurt Jooss' former association with Milca, when they had been friends at Laban's school in Germany, the dancers made contact with her. We, her pupils, became their willing and happy guides when they explored the beautiful historical sites of Prague, and in return, we were offered free tickets for every performance. I saw their programme, including 'The Green Table' 14 times, an unforgettable experience in the life of a young dancer, remembered gratefully to this day.

In the second half of our second year of training we were introduced to teaching amateur classes of all ages and standards. I enjoyed it from the start and came to love it, using Laban's ideas and principles which gave me my confidence and ability to teach. I eventually ended up as an assistant teacher at Milca's school. I passed all the final tests and exams, and shortly after



Helen at the AGM in Dublin

receiving my diploma, I got married.

I continued to teach and to dance in Milca's company until March 1939, when our country was invaded by the army of Nazi Germany, which brought a tragic change into the lives of everybody, particularly to the Jewish population. I continued to dance in the company, but under an assumed name and only at matinees and minor events, until I had to stop altogether because it had become too dangerous for me and Milca. The outbreak of war put an end to all normality in life. The forced deportations of Jewish citizens started in the autumn of 1941. My mother was deported in May 1942, my husband's parents shortly afterwards, and our turn came in August 1942, when we were sent to a camp in Bohemia, not far from Prague, the so called Ghetto Theresienstadt.

Living conditions there were very grim, families and married couples were separated and allowed to spend only a very short time together each day. However astonishingly there was a rich and varied cultural life which helped the prisoners involved to cope with their isolation, frustrations and despair. The Germans allowed it, probably because of its propaganda value. In view of my past teaching experience I was appointed a helper in a home for young girls, aged 7 to 13, situated in a former military barracks. The circumstances of their lives, crammed together, separated from their parents, always hungry, had severe psychological effects on the children, and produced depression, rebelliousness or total apathy. It was very difficult to form close relations with them and of course to teach them. However teaching Movement and Dance proved to be a liberating force: to explore the freedom of space, to move in close contact with each other, to change from slow, solemn gestures into quick, spiky ones were new ideas that stimulated their minds and exercised their bodies. After a relatively short time, they danced! The liberating force of expressive and creative dance even brought happy smiles on to their thin little faces, when for a while they forgot their surroundings and enjoyed themselves together. It was sad to see how their spirits dropped when the dancing had to end.

I took part in an interesting new play that was written for a pianist, actress and dancer, called 'The Big Shadow.' The actress and the dancer were the same person in the play; the one huddled in a corner of the stage and expressing herself in speech, the other in Dance, to the accompaniment of the piano. The pianist was the great Gideon Klein. It was a very unusual idea that provoked great interest, and I was very glad to be part of it. And then all my activities came to an abrupt end I became very ill with acute appendicitis that required an immediate operation. This being Theresienstadt, an immediate operation was not possible, causing the appendix to perforate, leading to peritonitis, with very little

hope of recovery. There was no penicillin or antibiotic available. I recovered miraculously, thanks to the professional skill and loving dedication of the hospital doctors and nursing staff, all of them prisoners. I could not work with the children any more and worked instead as a secretary for the chief surgeon.

In May 1944 Paul and I were included in a transport to Auschwitz, where along with thousands of others we were destined for the gas chambers.

What saved some of us was the landing of the Allied forces in Normandy on June 6th. From then on, the Germans decided to use those who were young and reasonably healthy as slave labour for their war effort. In July Paul was sent to a labour camp in Germany and I in August to Stutthof near Gdansk on the Baltic Sea, and from there to a satellite labour camp called Praust. Conditions there were grim. We had to work all day outdoors, levelling the hilly ground for a new airfield that the Germans wanted to build. The climate was very harsh, and we were supervised by the most brutal SS guards. The camp Commandant, a woman called Emma, was very dangerous and very much dreaded by all of us, as she never showed any sign of humanity.

'I took off my clogs and danced. How did I find the strength and energy even to move?'

Every fortnight, on a Sunday, a lorry arrived from the main camp. Those who had become too weak to fulfil the demands of the work were taken back to the gas chambers at Stutthof. One day at the beginning of December when I was trying desperately with my emaciated body to keep up the struggle with the work load in ice and snow, an SS guard told me that he was taking my number for the next lorry to Stutthof. That same evening, I was told by a Hungarian girl prisoner that at the order of Emma, there were rehearsals for a Christmas show that she planned. I could not believe it. I could hardly hold myself upright and they were rehearsing, I asked about the show, and the Hungarian girl said that it was going well except for the dancing. The dance was hopeless. 'What are you dancing?' I asked incredulously, and she softly whistled a tune. 'Coppelia' I said, no more. 'If you recognise Coppelia right away you must know about dance', she said. 'I did, in another life, in the past,' I said, and that was the end of our conversation.

The next evening I was ordered to attend the rehearsal to help put right the valse from Coppelia. In spite of my fatigue and weakness, I managed it, and the girls were delighted. 'Dance for us, please dance for us,' they shouted. The accordionist played some South American music, and I took off

my clogs and danced. How did I find the strength and energy even to move? But for a few minutes the power of dance entered my life again, and I lost myself in it. The girls cheered and shouted that I was their 'star' and from then on I had to attend their rehearsals every night and dance for them.

One evening they told me that Emma would attend the next rehearsal, and that I would have to dance for her. I protested, but they had already told her about their 'dancer' and there was no way out. She watched the rehearsal of the various musical and acting sketches with amusement and appreciation, and we saw her smiling for the first time. She applauded every item. They left me to the end of the programme. The accordionist played a beautiful tango, and I danced in my horrible prison clothes, avoiding looking at her or meeting her cruel eyes. At the end, she sat silently for a minute or two without applauding. Then she got up and walked out. That was the end of the evening, and of me, as the lorry was approaching in a few days time.

Next morning at roll call in the dreadful cold the loudspeaker suddenly called out my name, not my number. It said that the Commandant had ordered that the dancer was from now on to be exempted from outdoor work, she was to remain indoors, and would be given an extra soup a day. In the evening she was to direct rehearsals. I could rest and sleep all day in a warm room, I could wash and even think. The Christmas performance was a success, I was given a nice costume for my dance, and for a while my spirits lifted. The lorry had come and gone without me.

The question was and remains to this day: what did Emma see in my dance? There was no prettiness, no bravura, not a trace of glamour. How and why did this in so many ways inhuman person respond to the spirit of dance in that totally unexpected way? It was the first time she showed human kindness. It was and remains a miracle and a mystery that saved my life.

When, after Christmas, I had to return to outdoor work, I had recovered sufficiently to carry on like the others for a while. On January 27th 1945, the day Auschwitz was liberated, we had to evacuate the camp, because of the rapidly approaching Soviet Red Army. It turned out to be a death march for the majority, from which I managed to escape at the last moment by jumping into a snow filled ditch. I was liberated on March 11th and spent many weeks in a special hospital for survivors, in a place called Lauenburg. When I returned to Prague, on June 4th, I found out that I was the only one of my immediate family to be alive.

Helen Lewis

LABAN CENTRE LONDON

Laban Centre London has an established and innovative Education, Training and Community Programme which aims to generate interest and involvement in dance within the local community, across London and nationwide. The recent full-time appointment of our Community Dance Worker, Sarah Cleary means that we are now able to have an even more dynamic presence within the local community.

LISA ULLMANN TRAVELLING SCHOLARSHIP FUND (LUTSF)

2001-2002 AWARDS

The Lisa Ullmann Travelling Scholarship Fund, established in 1986 in memory of the distinguished international teacher of movement and dance, has announced the recipients of its 2001-2002 Scholarships. The twenty-five scholarships awarded this year will enable movement and dance practitioners to undertake courses of study, complete qualifications, attend workshops, and pursue movement/dance related research projects.

Awards for 2001-2002 have been made to:

- Choreographers/dancers/teachers to study and research
- Dancers/teachers to complete qualifications
- Dancers/teachers to attend courses
- A voice movement therapist
- A designer

The Management Committee of LUTSF would like to congratulate Scholarship winners and is delighted that LUTSF is able to make possible this range of exciting movement/dance projects.

For application forms, please send an A5 SAE after 1st September 2001 or use our web site: <http://www.ullmann-trav.fsnet.co.uk> or The Secretary, LUTSF, 24 Cuppin Street, Chester, CH1 2BN

VOLUNTARY ARTS NETWORK (VAN)

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UPDATE ISSUE 26

Articles

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Voluntary Arts Ireland.

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Adult Learners
The Vital Link (Scotland)

Legal News

Stakeholder Pensions; Health & Safety Issues.

Network News

3 pages of news about voluntary organisations.

Funding News

A whole page of trusts, foundations and societies who give grants for arts projects.

Publications & Websites

Details of 3 publications - Community Matters Reference Manual for Community Organisation Advisers; Networking with Yearbooks; Dance News Ireland. Details of 8 useful websites.

BRIEFING SHEETS

Creating 'Clear Print'
Gift Aid

DANCE BOOKS

Dance Books has moved to Hampshire and all its sales will be via mail order from now on. Their new address will be: The Old Bakery, 4 Lenton Street, Hampshire, GU34 1HG. They can be e-mailed at dl@dancebooks.co.uk or through their website www.dancebooks.co.uk

RAP with us!

Regional Awards Project

Guild awards are now available to fund/part-fund Laban-based work for performance.

For further details and an application form send a s.a.e. to: Jan Nicol, 34 Tower Road, Strawberry Hill, Twickenham Middlesex, TW1 4PE

Are you working with young people?

Would you like to create a Laban-based dance piece for performance?

Then apply for one of the RAP awards from the Guild.

Project finishes December 2001

Diary of Events

AUGUST

13-25th Language of Dance Fundamentals

This innovative approach to movement education uses the language of dance through creative movement elements of dance through creative movement language of symbols. For dance specialists, teachers, movement therapists and other related professionals.
Contact: Cheryl Hutton, Language of Dance Centre, 7229 3780. Email: cheryl@lodc.org

SEPTEMBER

15th Laban's Artistic and Philosophical

The first of a series of research seminars and with The Labanotation Institute and the Dance Faculty: Anna Carlisle, Gordon Curl, Dr Carol-Ann. Contact: Gordon Curl. Email: info@labanguild.org

OCTOBER

7th Therapeutic Dance or Dance Movement

A day of practical workshops and discussion on therapeutic dance leader working with people with movement therapist.

Contact: Ann Ward, 7 Coates Close, Heybridge, Essex. email: awardglenkeen@bigfoot.com or Gabby Lane East, Ipswich, IP4 3DF email: gabby@bigfoot.com

NOVEMBER

3-4th Laban in Somerset Weekend

A weekend of dancing for the pure joy of it. The weekend will be taken by Wendy Hermelin.

Contact: Laban in Somerset, 24 Easthams Rd, Tel: 01460 76829

17th Laban Guild Annual Dinner

This year being held at The Commonwealth Centre. Contact: Jan Nicol, 34 Tower Rd, Strawberry Hill, Twickenham. Email: jannicol@tinyonline.co.uk

MARCH

16th Laban Guild AGM and Day of Dance

Don't miss this regular event which is always well attended. Details will be ready for the next magazine issue.

LABAN BASED DANCE CLASSES

Cambridge, Maddy Tongue
01223 302030
Tuesday & Wednesday

Swindon, Kathy Geddes
01793 463210
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y afternoons
mornings
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enings on November 12th, 19th, 26th and
rd 2001

listings section please contact the Editor with the details

A SMALL POCKET OF TIME

Throughout May, in the Drama Department of Bristol University were exhibited some movement drawings by the late Fritz Kramer, a Viennese artist, who like countless others, fled Germany to England during the Hitler tyrannies. The dancer 'model' for these drawings was Beatrice Mazzoni. As a fourteen year old in her home country Italy, she met Laban, became an instant 'Labanite', joined the Laban School in Rome and later, after moving to Germany, continued her dance studies with Laban himself in 1915. Later, she married a Jewish businessman, Edwin Loeb, but like Kramer had to flee to England during the Hitler regime.

Beatrice visited the Art of Movement Studio in Manchester in the forties when I was a student there. Her vitality and infectious enthusiasm are marked in my memory. Later in Addlestone, she and her husband were much needed Benefactors to Lisa and Laban whilst they were setting up the new Art of Movement Studio there. Later still, Laban spent several convalescent weekends in their loving home in Kent..... discussing Dance Therapy! Meantime Edwin Loeb took numerous photographs of Laban, some of which were eventually chosen for the books 'The Mastery of Movement' and 'In Just Order Move'.

In the years before this Beatrice had worked with Fritz Kramer on the ZODIAC drawings recently exhibited in Bristol. These give a true and delightful example of artist/dancer collaboration of that period - varied, entertaining and 'Labanesque'.

I am very grateful to Beatrice's daughter, Melita Rowe for inviting me to see the exhibition. It made me wonder how many more fascinating pockets of time lie awaiting to be aroused for a later generation. This makes history.

After the death of Laban and of her husband, Beatrice retired to her beloved Italy for many years, but eventually returned to England and died here in 1992.

Her great wish to write a book with Laban on Dance Therapy sadly was never fulfilled.

Geraldine Stephenson

LABAN DANCE WORKS - VIDEO RE-CREATIONS FROM HIS CHAMBER OF DANCE REPERTOIRE 1923-1928

Laban Centre, London recreated Laban's Chamber Dance repertoire on video in 1992. Using original film footage of the day and work recreated by the Company at the Centre, Valerie Preston Dunlop presents

Reviews

excerpts from Laban's repertoire of work at that time.

This work comes from a period of time shortly after the First World War and is when Laban was exploring his Theatre Tanz career. Valerie's own commentary describes some of the historical background of the time, the history of Laban's progress and how the Laban Centre recreated both the works and the way of working. She brings in other staff from the Centre to add interesting details about the clothing and the accompaniment/music used by Laban and how they managed the recreations.

Valerie explains that the reason for recreating the dance and making the video was to capture the heritage. Laban's experimental work has been invaluable in its contribution to the development of dance in Europe and it's important that it is presented. "In recreating his works we discovered his dynamism and the sheer vitality of his talent ... he explored harmonic and disharmonic behaviour, different body types and ages, and constructed humorous, satirical and ornamental theatre works."

It's a delightful insight into a part of Laban's life. Rightly the recreations capture the work for posterity. Although no longer a young video it is still available from the Laban Centre, London and being a short video it gives no more than a flavour of the time but it does that well.

Lydia Eweritt

SUFFOLK YOUTH THEATRE

Geraldine Stephenson and I were delighted to be invited by Michael Platt to the Suffolk Youth Theatre's production of 'The Jungle Book' by Rudyard Kipling.

28 dedicated youngsters aged between 14 and 19 years moving as an engrossed co-ordinated team launched us into a performance oozing with energy. The rhythms were vibrant growing and shrinking in sound and size of movement. The transitions from one arresting grouping to another from one scene to another were so subtle as to be almost unnoticeable. The rich alternates of the use of space, and dynamics and ever changing relationships kept the excitement and the flow of the story evolving through every conceivable emotion, from frustration, anger and aggression to empathy pathos and sadness.

Reviews

CREATIVE IMPROVISATION WITH ILANA SNYDER

This one day workshop in Taunton, proved a fantastic opportunity to meet and network with like minded people.

From the outset, the atmosphere was warm, welcoming, and friendly, fuelling a healthy working environment. This openness and enthusiasm, combined with a range of experiences, backgrounds and knowledge, produced some exciting results from improvisation tasks, as well as prompting fascinating and highly inspirational group discussions.

After an introduction from Ilana, giving us an idea of her background and way of working, we did a series of short improvisational tasks, to warm us into creative mode. A particularly memorable and difficult task for myself was to improvise and 'imagine self as' various materials, which included different states of matter, such as: wood, ice, steel and bubbles. Amusingly, it was later discovered over lunch-break

no exception, especially once the dancers were reminded not to lose the intention, I don't think I was alone in seeing the potential of this piece and would have liked to have taken it further.

Next, a change of direction, from improvisation from within, to improvisation using space and surroundings. We had to choose a number of points around the room, to which we worked, according to Ilana's instructions; move towards each point; use a different body part to lead in that direction; take the most indirect route in each case. These generated unique and stimulating material. Duets stemming from this had some lovely moments. Group sensitivity and involvement in the task were particularly strong.

A few major issues became apparent and were highlighted through the day's workshop tasks and discussions.

Firstly, the ability to 'go with the flow', mentioned in Ilana's initial introduction and later further discussed. This seems to be a vital element for choreographer, teacher, and practitioner in an ever changing and unpredictable domain such as dance. Sometimes the best work is created as a result of this approach. For example, our mornings solo moved from improvisation to choreography. As an audience who had been involved in the creative process, we were watching from a different perspective, and critical analysis skills came into play.

Secondly, an interesting discussion topic was the question of the need for structure in dance and choreography. A participant from a movement therapy background commented on the need (according to the individual) for a degree of structure in her field, while a relative newcomer to dance reported a breakthrough she had experienced when all structure was removed.

Thirdly, was how an audience members' interpretation may not necessarily be in line with the intention of the choreographer, although this was concluded not to be an issue, as all audience interpretations are valid.

Overall, it was refreshing to discover the undoubted amount of interest, energy, and openness for dance in this region and therefore the need for more, similar events. Any experience is valid in such workshops. In fact a range of experiences helps. So don't be afraid to come along next time Laban is in Somerset: I would recommend a workshop such as this to anyone of any ability.

Hannah Lefevre



Creative Improvisation

discussions that there had been differing understandings of the word 'steel', or was it 'steal', like steal through the night? This explained why one group member had spent this time darting behind curtains! The confusion did not matter of course, the interpretation was perfectly valid and in fact, a source of interest.

During the afternoon, I felt the best work was produced and the workshop really got going. One particularly successful outcome resulted from an individual task - to create a short phrase. I have often noticed that, placing several solo dancers in a space to perform their solo pieces repeatedly, although a chance method, often produces many successful 'moments' which 'really work', producing a whole. Our pieces were

These young people demonstrated a dedication way beyond their years. They can move, dance, sing and act, all with ease and restraint. They can hold their own in dominant roles and participate as a member of a group, which could move as one.

The music directed by Pat Whymark was an integral part of the whole -completely in harmony with the ambience of each section of the production. Particularly pleasurable was the live accompaniment by the company themselves both in rhythmical leadership, with tambour and drum, melodic singing and the playing of musical instruments.

The dramatic design of the sets, costuming and props cleverly designed by Michael made an excellent setting, which enhanced the whole production.

My only criticism would be that the performance was too long and that some of the participants resorted to shouting and became too shrill and loud. Perhaps this is not surprising in view of their youth and stages of development.

The four nights of the production had full houses and rapturous ovations.

As an educationalist I cannot speak highly enough of the Arts Education that the members of this company are receiving under the leadership of their director, Michael Platt.

Walla Meier

Congratulations to the whole Company on a magnificent production of 'The Jungle Book'!

It had everything:

Drama - opera - dance - choral speaking - mime - gripping tableaux - commedia d'elle arte - sculptural figures - chanting - great music - exotic décor - superb lighting - strolling players and musicians - wonderful costumes and masks - stunning properties - and tremendously concentrated acting!

It was a delight to be present. (I travelled 240 miles taking 6 hours to see it all but it was worth every moment!)

Everyone should be proud of a Company that can stage such an overwhelmingly successful production!

Gordon Curl - Chairman of the Laban Guild

ORDER OR CHAOS

Department of Dance Studies and Labanotation Institute
at the University of Surrey in association with the
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Saturday 15 September 2001
School of Performing Arts
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Order or Chaos?

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Carol-Lynne Moore PhD

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Gordon Curl MA MEd

*'Seeking Order and Finding Chaos in the
Choreography of
William Forsythe: Postmodern Choreutics'*
Ann Nugent PhD

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Symposium
Aims

.. continued from page 5

remain in the neutral centre, without
any tension and that is certainly not
the case here so that we must make
somewhat other use of the
terminology in this case.

7. The result has been written up taking 3
dimensions of the Weight Space & Time.
8. This causing problems opening up to
people. He keeps his guard up as shown
in the writing exercise. Bob hardly ever
gives a compliment. You have to really
make an effort to be able to access what
happens inside him.

The invitation

**"I am a person as long as I move, as when
I move I change/alter" (Hugo Kugelhaus)**

**"Mary would you like to become a ... teacher
at the Physical Education Academy?"**

By way of a chosen programme of movement
for these students I have tried to make them
aware of their own movement behaviour. On
my preliminary observations it was very clear
that they were very competitive and had to
score by way of winning and presentation.

Laban's observation method was an excellent
means to draw up how the student went about
with time, weight, space and flow and if their
effort, their fighting attitude and their passive
receptive attitude were balanced. The fighting
attitude was no problem for a lot of them.
There was an abundance of punching and
powerful elementary effort such as 'press'
present. The indirectly light efforts were more
difficult and even brought up some
aggression. After 7 hours of intensive training
30 students felt indirectly what slow, heavy
or light can do with you in body and mind.
Furthermore how you can use your powers
in a good way without becoming tired and
not be a one-sided person i.e. right handed
or left handed.

A lot of training methods in sport and games
are aimed at the body like as if it were a
mechanic and biologic thing and the 'thing'
has to be repaired - faster, stronger and
more flexible. With Laban I try to teach that
we do not have a body but we are a body.

After this initial invitation 4 teachers from the
Academy have enrolled to work at my studio
with the Laban analysis method. For them it
is a revelation and for me it is a challenge.

To me it is a good combination dance/
drama and therapy as in the way I work with
Bob. I do not call myself a therapist/
counsellor as this has a heavy connotation.

I would like to summarise my article by
noting that my starting point is always
creativity. Inspiration is always the key to
creativity and I am inspired because I am
always actively looking for it. The more I
discover and understand about Laban's
work the more creative I become.

Mary Nieuwenhuis-Readers

MASTERING MOVEMENT, THE LIFE AND WORK OF RUDOLF LABAN

by John Hodgson.
Methuen (2001) £12.99

It is an uneasy task to review this long-awaited book when the author is so recently deceased, when one knows that the research spanned more than two decades, and more pointedly, when a critical overview reveals that the work is very uneven and falls short of its diverse objectives.

The scope of the project is immense - sweeping the varied landscapes of Laban's German and English pioneering careers. Herein, the author reports on the sources and influences which informed and shaped Laban's work. He undertakes the annotation and summary of the entire body of Laban's published and unpublished texts in German and English (including the notoriously difficult 'Choreutics'). He covers biography and philosophy. He attempts clarification of theory and addresses the application of Laban's ideas in relation to Dance, Drama, Therapy, Education, Recreation, The Body, The Voice, Work and Worship. There is the formulation of a set of thirty-two 'patterns of discovery' - seen to lie at the heart of Laban's theoretical perspective and there is a strangely dislocated treatise on 'Love-making and Sex'. (There is, unfortunately, no source reference for this curious inclusion).

The central aim of the book, (in the form of a personal journey), is the quest to arrive at a clarification of Laban's work in order to re-activate and regenerate practice. Given the immensity of the undertaking and the brevity of the text, (250 pages) - and given the acknowledged difficulties associated with the articulation of Laban's life and work - it is hardly surprising that the enterprise is less than successful. There is too, little attempt at extrapolation and no attempt at re-appraisal or re-evaluation. Notions of relevance for the future remain tacit. The direction of the research moves ever inwards towards its subject. Laban becomes isolated in his own context. Specific references to posthumous developments or current forms of practice are absent. The gap between Laban's death in 1958 and the millennium is seemingly void.

What the book does seek to address at the outset is the question of why Laban was so internationally renowned in his lifetime and

MASTERING MOVEMENT: THE LIFE AN EXTENSIVE REVIEW

is so relatively unknown today.

It is right here, unfortunately, that the reader is presented with a nexus of problems which runs through the Introduction to the end of Part 1. Aside idiosyncrasies in style, inaccurate representations¹ a frustrating lack of source references and misleading headings, the reader becomes progressively disorientated by the author's failure to

*'the work is very uneven
and falls short of its
diverse objectives'*

complete his initial intention. We are informed that the question (which has two parts) will be faced in the Introduction. It is only the reasons associated with Laban's eminence that are addressed here. The reader is left to presume that a rationale for the posthumous eclipse of his work might be delivered in the following text: Part 1 'The Problems in Understanding Laban'.

This indeed becomes the case but directives to address 'problems in understanding Laban' are so intertwined with 'reasons for the eclipse of his influence' that the reader becomes lost in a sea of information which rolls rapidly out of focus. In addition, a substantial section of text, constituted under a misleading heading, adds to confusion.

The heading: 'The Fields of Laban's Enquiry', raises expectations that areas of Laban's research might be profiled. We are instead presented with material which revolves around the nature of Laban's 'puzzling' personality, familial and career problems, apprenticeship to an unknown painter and consideration of other biographical material which motivated Laban to commit to the study of movement and dance. An oblique relationship between the biographical material and the section heading can be deduced but it is difficult to locate its correspondence to the main heading: 'Problems in Understanding Laban.' The reader is eventually returned to steadier ground when the focus is relocated in more direct lines of enquiry. Here there is reference to Laban's refusal to set down any definitive 'encyclopaedic' account of his work for posterity. There is a correspondence with Langer's view² that Laban's writings remain obscure because he thought in mythological and visual modes and there are pointers to language difficulties. Hodgson claims that Laban was multi-lingual, yet '...he never achieved a literacy mastery of any one of them.' (pg.33) The traumatic break in Laban's cherished 'German' career - brought about by his inexplicable engagement with and subsequent dismissal from Goebbels' Ministry of Culture - is cited as a significantly

damaging event. The curtains close on the German period. Laban relocates in England and is reluctant to look back. According to Hodgson: 'Right through to the point of his death, all his great pioneering work remained behind a veil'. (pg. 44) At this point Part 1 reaches an abrupt conclusion.

There is no summary to reconnect the reader to the writer's purpose. There is no real analysis of the reasons why Laban's considerable influence in England or Central Europe has become attenuated since his death. Indeed, an extrapolation of themes from the introduction to Part 1 - which might illuminate the current English situation - is carefully avoided. The closest allusions to the gap between 1958 and 2001 reside in the proposition that the death of a great pioneer leaves the work open to misinterpretation, misrepresentation and critical attack and the inference that '.....some people who have attempted a detailed scrutiny and devaluation of his (Laban's) work' (pg. 13) may have damaged Laban's reputation and might have escalated the eclipse of his work.

Whilst critical evaluation of contemporary history in-the-making can be a sensitive undertaking, the author's brief to investigate reasons for the decline of Laban's work and problems that may preclude understanding, can only be partial if the focus is halted in Germany in 1936 and in England in 1958.

After the confusions of Part 1, 'Laban in Context' - reporting on the sources and influences which shaped theory and practice - is relatively straightforward. In 'Colleagues and the Exchange of Ideas', the text is energised by interviews with Wigman and Jooss. The past moves into the present. Laban's relationships with Bereska and Knust enrich the picture. Insights into theory and practice, methodology and biography emerge and converge to throw light on Laban's unswerving objective - the forging of a new dance form designed to achieve parity with all other art forms. The veil which obscured the German pioneering period begins to be lifted.

Plato, Noverre, Delsarte, Jacques-Dalcroze³ and Jung are cited as primary influences on the shaping of Laban's theoretical foundations. Hodgson highlights a number of examples of the ways in which their theories connect to the Laban perspective but there is no attempt to create a synthetic overview and the influences remain discrete. The relationship between Noverre, Delsarte and Jacques-Dalcroze is evident. All three are distinguished by their innovative thinking and preoccupation with movement and dance. Laban's interest in Jung is seen to have been activated by the English psychoanalyst, Irene Champenowne as

AND WORK OF RUDOLPH LABAN

BY ANNA CARLISLE

Book
Review

late as 1950. Why then, is Jung's 'Psychology of the Unconscious' (1912) included in the bibliography of Laban's first book, 'The Dancer's World' (1920)? And where does Plato fit into the picture? The missing piece of the jigsaw has to be Laban's early commitment to the tenets of Gnosticism - evidenced by his Rosicrucian and Masonic activities. It is not clear where Noverre might be located in this spiritual perspective but it is apparent that the threads of Gnostic philosophy - sacred geometry, harmonics, alchemy, (Jung's library of alchemical texts is renowned) and the hermetic tradition - interlink and place Delsarte, Jacques-Dalcroze, Jung and Laban, deep in the common ground of Platonic and Neo-Platonic thinking. It seems to be the case that Laban's esoteric beliefs have to date frightened the Labanite horses - and Hodgson offers no references at all to the Rosicrucian connection. Yet the lineaments of Laban's work are cast in the Platonic mode. Without recourse to the metaphysics, attempts to illuminate Laban's life, work or published texts can only present an incomplete picture⁴.

*'the enterprise does not
constitute a major study
and is unlikely to serve
the work of future
practitioners or scholars.'*

Part 3: 'Laban's Documented Ideas' investigates the published and unpublished works. In the form of annotation and summary, this section of the book represents a vast undertaking. An amount of the German material remains untranslated to date and any English translations which do exist reside in disparate locations. Here at last, these translations represent a chronological overview of the German texts - and though they remain open to questions of accuracy and interpretation, this section of Part 3 constitutes an introductory map of that body of Laban's work which has been difficult to access. The most interesting aspects of 'Context and Content of Main Works in English' reside in the biographical material which link the summaries together and a resumé of the unpublished and unfinished manuscript, 'Movement Psychology'. Written between 1952 and 1954, in collaboration with William Carpenter, (ex-patient of Champenowne's Withymead centre), it draws attention to connections between aspects of Jungian theory and Eukinetics and it locates frameworks for the ensuing research and development of such areas as Personality Assessment and Action Profiling. Hodgson's reluctance to access and reference the works of a number of distinguished and

highly articulate Laban scholars - and a wealth of postgraduate research material - accumulates to place serious restrictions on this part of the project. The reader is, in fact, faced with a double problem - a struggle to grasp the author's limited representation of a set of publications which suffer from their author's (Laban) inability to speak English. The announcement which opens Part 4, 'Clarifying Laban's Basic Ideas', relocates focus and purpose: - "Now the task is to take all this activity and outside influence on Laban and, placing it alongside his experience and writing, attempt to gain a comprehensive view of his theory and practice." (pg.67). The quest is to discover "...basic and essential Laban." The reader is to be presented with 32 'patterns of discovery', grouped under six headings in order to "...show Laban's positive outlook together with his sense of wholeness and the unity of experience." (pg.168). The headings are structured in rondo form and proceed from and return to concepts of cosmic man. (Here we are back in the heady world of Plato.) The reader is presented with a kind of Primer - a guide to Laban's philosophy of movement. This is heavy going. Laban as inspirational practitioner - founding father of Central European Modern Dance, founding father (via Ullmann) of dance in the English Education System, becomes etiolated in a surfeit of theory.

The pressing question of practice is finally addressed in Part 5 - the last section of the book.

Unfortunately, it is here that the credibility of the undertaking flounders. The introduction to 'Turning Theory into Practice' faces the reader with a breathtaking and preposterous proposal:- with Laban as role model and the ensuing outline of suggestions for practice, cross-referenced to the 32 'patterns of discovery', the interested reader is exhorted to embark on a solitary (and Olympian) experimental journey towards an unexplained goal - the mastery of movement. It seems unlikely that anyone cited in the diverse roles of the targeted readership - students, actors, dancers, scholars and the general reader will be inspired to engage with the collection of suggestions for practice which bring the book to conclusion. Any discerning reader is more likely to raise questions around teachers and training - and within the concerns of this project - be forced to conclude that access is closed.

The cliché that criticism is easy cannot be applied to the review of this book. The journey is tortuous - defined by the problems outlined above and compounded by the conversational mode of delivery and a research style which is characterised by assertion without demonstration. In addition,

there is a dearth of good publications on Laban's work and the conclusion that this undertaking fails to achieve its objectives is not pleasurable. There is no doubt that Hodgson is entirely sincere and convinced of the value of Laban's work but the enterprise does not constitute a major study and is unlikely to serve the work of future practitioners or scholars. Given the author's evident reticence to publish this book in his lifetime, the wisdom of posthumous publication has to be open to question.

Anna Carlisle

REFERENCES

¹ The assertion that Laban worked with the Dadaists is refuted by Martin Green: Mountain of Truth: University Press New England (1986) Pg.146. See also: Valerie Preston-Dunlop:- Rudolf Laban - An Extraordinary Life: Dance Books (1998) Pg.43.

² S. Langer: Feeling and Form: Routledge and Kegan Paul (1953) Pg. 186.

³ Jacques-Dalcroze and Delsarte are questioned as primary influences by Valerie Preston-Dunlop in:- Rudolf Laban - An Extraordinary Life: Dance Books (1998) Pgs. 14-15.

See also: John Foster: The influences of Rudolf Laban: Lepus Books (1997) Part Two: Ideological Debts.

⁴ Martin Green places Laban in the cultural climate which gave birth to forms of Expressionism and illuminates the philosophic engagement with metaphysical concepts. Mountain of Truth: University Press New England (1986)

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Guild members will be delighted to learn about our three new patrons.

Bernard Hepton.

"I would be honoured and delighted to be associated with the Laban Guild as your patron." Bernard Hepton is known so well for his leading roles in such TV programmes as 'Colditz' and 'Secret Army'. In his reply to Gordon Curl he said "Luckily I was taught by the master himself just after the war in 1946, and his influence has been with me ever since."

Sir Walter Bodmer MA PhD FRCPATH FRS Father of Sylvia Bodmer and distinguished Oxford academic, Walter Bodmer served on the Council for many years and is now Principal of Hertford College, Oxford and Chairman of the Directors of the Laban Centre London. He writes: 'I am honoured and touched by this request and of course am happy to accept'.

William Forsythe.

Director/choreographer of the *William Forsythe Ballet Frankfurt*. William Forsythe's work draws upon his Laban training and when invited to become a Patron he replied immediately, saying: "Of course. Laban changed my Life!" He is one of our most eminent contemporary choreographers and his world-renowned company returns to London from 3 - 10 November 2001 at Sadler's Wells. He presents two full-length works that showcase this brilliantly innovative company -

Artifact/Eidos:Telos. (Ticket Office: 020 7863 8000 www.sadlerswells.com)

Ann Nugent will be talking about William Forsythe in her presentation at our joint Symposium on 15 September at the Performing Arts Centre Surrey University.

The Guild Council has invited the following to become new **Honorary Members** of the Guild: Dr. Mollie Davies, Dr. Ann Hutchinson-Guest, Warren Lamb, Dr. Marion North, Dr. Valerie Preston-Dunlop.

Maggie Semple is now the interim chief executive of the Experience Corps, an initiative set up by the Home Office to get more people in the 50-65 age range to volunteer. She writes: "I am starting the organisation from scratch and apart from getting more Board members, finding office

accommodation in London and around England, recruiting 150 staff and signing the Financial Memorandum, I am tasked with devising schemes for people to want to volunteer. The initiative is a big marketing exercise and the challenges are very exciting. What brings me down to earth each day is that I have some tough targets! The whole thing reminds me of the dome."

CONGRATULATIONS TO HELEN LEWIS

Helen Lewis was awarded the MBE in the Queen's Birthday Honours this year for services to contemporary dance, in her role as teacher and choreographer.



AUDREY WETHERED 1903 - 2001

It is with much sadness that we have to announce the death of Audrey Wethered who died on May 24th 2001.

Audrey was one of the earliest pioneers of Dance Movement Therapy in this country. She started her career as a musician, became a VAD Nurse during the war and experienced working in residential homes and military hospitals. On discovering her great capacity for relating to her patients she strove to learn more by studying Jungian Philosophy and, believing in the healing arts, she thought she could apply music as a therapeutic aid.

Chloe Gardner introduced Audrey to dance and the work of Laban and she became a private student of Laban. She became an outstanding movement observer and her informed way of looking and her great sensitivity gave her enormous facility for aiding others.

Audrey worked full time teaching therapy students on the Sesame Course. Through her the students gained practical experience in psychiatric hospitals where she was working with clients. She wrote her book "Drama and Movement in Therapy" at this time. In 1987 Audrey was invited to teach a course on Movement for Therapists in Cleveland, Ohio.

In her later life she continued working for the church. Her powerful ability for relating to people and her rich experience culminated in her becoming a much sought after healer in the community.

"It wasn't what I did, I just became a channel to be used for the purpose of healing."

Walla Meier

VIEW FROM AMERICA

America has always been held up as the land of salesmanship. I get more junk mail and cold selling calls there than I do here in England. However, many people here probably feel that we are catching up.

One area in which we are still behind (if that is the right word) is in asking for money, which is itself a form of selling. We are all aware of what we have to do in applying for grants from funds which dispense awards. Americans, however, seem to apply themselves to fundraising with more fervour, directness, and professionalism than we British. We still seem to suffer some inhibition about asking for money as though it is not really a polite thing to do.

In America many people take university degrees in fundraising administration, often concentrated on the arts. The first thing an institution needing to raise money does is to appoint a fundraiser. It happens on a scale, far greater than in England, and seems to be carried through with a far greater sense of mission, and skill.

The professional fundraisers are much more likely to get support, too. The Chancellor of an 'Ivy League' university told me that he spent 85% of his time fundraising and that is probably typical. And the methods used are very direct; for example, alumni are shamed if they do not pay up.

We are much more indirect. Just as selling used to be regarded as a not very nice profession to be in (perhaps still is) so fundraising is not regarded as a profession at all. We would rather infer that we have a good cause and "please could you be so kind as to consider making a contribution" rather than go after the money with smart tactics and persistent aggressiveness.

There are, of course, different fields of fundraising, and Americans give more to all of them than any other nation. The culture is so different. If you want money why be apologetic in asking for it? Ask anyone who has it to part with it, for your cause. Go for it. Make out a case that the best thing in the world they can do with their money is give it to you.

So if the Laban Guild would like to raise money perhaps we should hire an American fundraiser (having first raised funds to pay his/her salary).

As a footnote I have to add that I have never raised any funds or grants the whole of my life with one exception - a grant of £230 in 1953 to carry out a movement therapy research programme at St. Bernard's Hospital, Southall. Obviously I'm too British.

Warren Lamb

GUILD 2001 NOTICEBOARD

Council Members for 2001 - 2002

Geraldine Stephenson President
Jan Nicol Secretary
Lydia Everitt Editor
Janet Harrison Minutes
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Gordon Curl Chair
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Join us for the ...

2nd Annual Laban Dinner
17 November 2001
at

The Commonwealth Club
Northumberland Avenue, off Trafalgar Square, London

Tickets: £25 each for 3-course menu (excluding the
cost of drinks)

Book by writing to:

Jan Nicol, 34 Tower Road, Strawberry Hill, Twickenham,
Middlesex TW1 4PE.

Please state how many tickets are required and enclose a
cheque for the appropriate amount made payable to the
Laban Guild. The closing date for bookings is 20 October
2001.

We are still looking for an editorial team

Are you the person we are looking for?

Lydia, Christine and Wendy want to move on to other
things and wish to hear from anyone who would like to
take part in creating this magazine each quarter.

You might like to be the editor or a member of the
editorial team, supporting the work of the editor. Read the flyer
in this month's magazine which describes the Editorial team job
and ask yourself if you and some friends would enjoy it. Give
any one of us a ring or e-mail.

Lydia Everitt 01747-826007 / email: lydia.everitt@btinternet.com

Christine Meads 01823-421206 / e-mail jcmeads@virgin.net
or

Wendy Hermelin 01460-76829 / e-mail wjhermelin@hotmail.com

DONATE A DANCE IDEA - REQUEST AND RECEIVE

This project was launched in Spring 2001 (see volume 20 issue 1) and
has been designed to help and support Guild members who teach young
children in Primary schools or in a community dance setting. During the
1st stage of the project "Give & Take", the following superb materials
were donated by Guild members -

Caterpillar Conga · Moving Toys · Life Cycle of a Plant · Water
Jump in the Jungle · Magnets · The Vikings · The Andes
Communication Message · Links & Transitions
Tales of Beatrix Potter · Jeremy Fisher's Dance
Holland · The Work of Van Gogh · The Story of Anne Frank

These materials, ranging from detailed notes for a single session
to units of work covering five lessons, have been produced in
booklet form and are available to all Guild members during stage
2 of the project, "Request & Receive".

If you would like to receive these materials, please send a cheque for
£3.50 (towards the cost of the materials/postage). Cheques should be
made payable to the Laban Guild and sent to: Jan Nicol (Donate a
Dance Idea) 34, Tower Road, Strawberry Hill, Twickenham, Middlesex
TW1 4PE, UK.

*Laban Guild Stage 1 Community
Dance Teachers Courses will be
starting in both Powys,
Wales and Kildare, Ireland, in the
Autumn. Contact Ann Ward for
further information.*

SUBSCRIPTION RATES 2001

UK	£20.00	Concession for student, retired, unwaged	£10.00
Overseas	£25.00		£15.00
Eire	IR£30.00		IR£17.50

Cheques should be made payable to the Laban Guild and sent to the membership
secretary, Ann Ward, 7 Coates Close, Heybridge, Maldon, Essex. CM9 4PB

Join the Laban Guild Today!

I wish to become a member of the Laban Guild and enclose a cheque for £_____ as my subscription for 20____ (Renewable on
January 1st each year.)

Your name: _____ Address: _____

Phone number: _____ Email address: _____

What are your interests in Laban's work? Please circle any of these that apply to you:-

Education Community Dance Performance Choreography Therapy Personal Growth

Signature _____ Date _____

Please return your membership form to: Ann Ward, Membership Secretary, 7 Coates Close, Heybridge, Maldon, Essex. CM9 4PB

Guild 2001



Magpie dancers Alex Williams, Linda McCarthy (centre) and Alison Lapham performing the 3 A's at the Bloomsbury Theatre, London in the presence of Magpie's patron Richard Wilson OBE. Linda McCarthy, a founder member of Magpie premieres her complex and assured choreographic debut for three able bodied dancers, Alison, Anna & Alex.

Photograph taken by Phillip Polglaze



dance review

Point ...click ...move!

...visit our website at www.labanguild.org