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# *Movement & Dance*



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Michael Platt's 'Romeo and Juliet' by Suffolk Youth Theatre  
Photographer: Mike Kwasniak



The Editor asks Dr. Valerie Preston-Dunlop to elaborate on the connections between drama and dance in Laban's work over the years.

Dear Gordon

Thank you for your note. These are my thoughts.

Laban's prime experiments on the connections between dramaturgy and choreography were in the 1920s when he established a new kind of theatre - *Tanztheatre* - with the body as the central instrument and movement the central medium for the communication and transaction of ideas. His writing in *Die Tat* and other journals of this period show what prejudices and assumptions he had to address about the body, women's roles, their new independence and expressivity and men's fear of showing anything but vigour and athleticism through their bodies. Today that heritage is revisited by the current *tanztheatre* artists like Bausch and are found in the theatre modes of Vandekeybus and other European creative theatre people whose lineage is via pre-war Laban and hence by also the Laban/Wigman/Jooss diaspora in the Americas and Australia. Laban's shocking use of nudity was not continued at all by Jooss or Wigman. Current work at the Barbican Theatre in London of which Weiss's *Körper* is a prime example, still shock, which shows how before his time he was in his presentation of flesh.

My biography of Laban (1998)\* gives instances throughout his life when these connections were constantly addressed in practical experiments. So too does his own *A Life for Dance* (1935, trans. Ullmann 1975) especially the chapter 'Roads to the Future'.

In his British work he had opportunities to experiment in the drama school environment and the amateur drama world, a very active world in those days but no opportunity to continue his experiments within the professional theatre. His *Mastery of Movement* was first published as *Mastery of Movement on the Stage* (1950) directly related to the demands from people interested in his ideas for body-based drama.

The 'MA in European Dance Theatre Practice' at LABAN starts from his experiments in this field and brings students up to date with the border crossing modes to be found currently and mentors students to find their own connections between dramaturgy and choreography in directing and performing their own body-based work. If you are interested in the kind of radicalization of theatre that he was, this is the course for you.

Valerie

19 June 2003

\**Rudolf Laban An Extraordinary Life* (1998)  
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Heidi Wilson in our last issue introduced Janet Lunn's review of a wonderful weekend of Movement and Drama by saying: 'Ever got the feeling that you've missed out on something?'. Others have expressed the same sentiments and we have, therefore, tried to capture some of the highlights of that week-end last April as well as the final performances of *Romeo and Juliet* in the Wolsey Theatre Ipswich by the Suffolk Youth Theatre (attended by many Guild Members). But the enjoyment was not just one way - as you will see from the eulogies of the young folk as a result of working alongside members of the Guild.

Heidi (to whom we are ever grateful) also provides us with a vivid account of a splendid day in Gloucester with Anna Carlisle MBE - arranged faultlessly by 'Laban in Places'. We have also some expert views on Laban's influence on Movement and Drama as well as glimpses of the careers of our new Council Members - not to mention a vivid 'View from America!'

Members will recall that last year the Executive Committee had extensive discussions with our Editor, Stephen Parry, and our subsequent interim editorial staff have endeavoured to implement some of his hopes for the future. (Whether we have done this we are not quite sure, but at least when the cat's away the mice will play!) We have enjoyed ourselves with a Special (colour) Edition in celebration of Marion North's monumental achievements as a precursor to our AGM at Laban Creekside in 2004. In this issue, also, we have experimented with some changes in format. We say experimented because we hope members will let us know their views on the variations we have made in the interests of variety. We are greatly indebted to Pam Anderton and our originator Sandy Barley for their computer wizardry in presenting material.

Please keep your contributions coming for we are most anxious to preserve the balance between news, reviews and practical work as well as academic content.

Many thanks!

Gordon Curl

#### COPY DATES

Material should be sent to the Editor (see facing page)

Copy dates are:

1st January, 1st April, 1st July and 1st October.

Typescript please, on one side of the paper, ready for the scanner if possible. Alternatively e-mail copy/photos as attachments.

NEXT ISSUE IS NOVEMBER 2003



# Youthful Eulogies!

Members of the Suffolk Youth Theatre enthuse about the weekend course In Drama and Movement organised by the Laban Guild in association with the Suffolk County Council Youth Theatre at Ipswich 5/6 April 2003. (age of SYT members in brackets)

Abbi: 'I think the Laban day was an amazing event because it brought people of all generations together to enjoy and celebrate Laban's work and ideas!' (15)

Amelia: 'Geraldine communicated to us on a level we could understand' (16)

Amy: 'It was a brilliant learning experience and a fantastic opportunity' (15)

Anna: 'To be involved with such inspirational people was an experience of a lifetime' (15)

Chris: 'John Dalby was brilliant' (16)

Dan J: 'A very enjoyable day which was a fantastic introduction to an amazing style of work that has influenced so many aspects of theatrical performance'. (18)



Helen: 'I felt really comfortable working with the Guild' (15)

Jenni: 'It made me feel quite special' (17)

Heather: 'I don't believe I ever met people that interesting before; I found the entire experience thrilling' (15)

Luke: 'A surprisingly fun weekend, and I was unexpectedly amazed to see such passion in one guy: Rudolf Laban' (18)

Martha: 'A good opportunity to meet such well-established people and being inspired by their experiences' (17)

Richard: 'Once in a lifetime experience; it was a pity to miss the Saturday' (17)

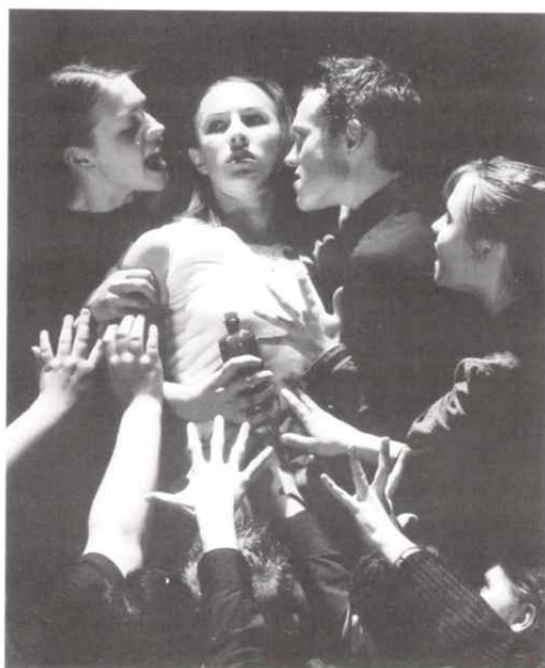
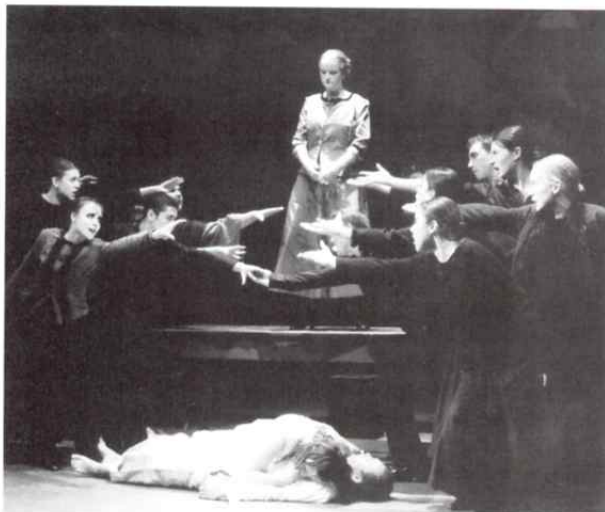
Tom: 'An inventive way of teaching' (18)

Steph: 'A spectacular opportunity to see how much energy can be used in dance and movement' (15)



Dan S: 'Informative, interesting and fun' (17)

Erion: 'I can't describe it, the Laban Guild was great' (17)





*"O, she doth teach the torches to burn bright!"*

## A Footnote to *Romeo and Juliet*

(This Symposium paper was given by Martial Rose MA (Cantab) Hon FKAC, at the Drama and Movement Course at Ipswich on April 6th 2003. Martial was a former Head of English and Drama at Bretton Hall College and subsequently Principal of King Alfred's College Winchester. He is the author of *The Wakefield Mystery Plays*, *Misericords of Norwich Cathedral*, *Stories in Stone*, *The Norwich Apocalypse* and most recently: *Forever Juliet The Life and Letters of Gwen Ffrangcon-Davies*.)

The last time my wife and I were in Ipswich we took the Park and Ride from near our hotel into the centre of the town. I had to stand strap-hanging for that short journey. On my right was another strap-hanger, whose wife was seated nursing a young baby, and standing next to her was their daughter of about four years old. The movements and the facial expressions of the girl absorbed me. Her face was gleaming with love for her mother. Her eyes which were bright, dancing and joyous, sought her mother's for reciprocation. Her mother responded as well as she could but she had also her baby to attend to. Her daughter's whole body moved in harmony with her feelings whenever she spoke. I heard not one word of what she said but her physical animation spoke her desire to please her mother, and to share something joyful with her. There was no hint of envy for the attention which the baby required. Her body was moving in an wholly involuntary way according to the feelings that welled up inside her. For me it was an exquisite five minutes, declaring the affirmation of life and happiness. But it was unpatterned.

Turning to the first encounter of Romeo and Juliet we are shown love, joy, and happiness, a profound affirmation of life, another exquisite five minutes, but controlled and patterned with consummate craftsmanship.

It might be as well to bear in mind that both *Romeo and Juliet* and *A Midsummer Night's Dream* were written close together, between 1594 and 1596 most probably *Romeo and Juliet* first, and that both contain the theme of a boy and girl from feuding families, meeting, loving, and dying. This was the period when Shakespeare was also writing his sonnets. And it is in the form of a sonnet in which Romeo and Juliet first speak to each other, kiss each other, and fall in love with each other.

Sonnets appear elsewhere in Shakespeare's plays. Perhaps most notably in *Love's Labours Lost*, when the four young nobles from Navarre write sonnets to their French lady friends, and are roundly ridiculed for doing so. But in *Romeo and Juliet* the sonnet serves a different purpose. In the first instance, the play itself opens with a sonnet, spoken by the Chorus:

*Two households, both alike in dignity,  
(In fair Verona, where we lay our scene)  
From ancient grudge break to new mutiny  
Where civil blood makes civil hands unclean: ..*

The third instance is also spoken by the Chorus, at the commencement of Act II

*Now old desire doth in his death-bed lie,  
And young affection gapes to be his heir..*

Between these two comes the first meeting of Romeo and Juliet at the Capulets' masked ball. It is night, the torches are lit, there's music, there is dancing. Romeo, emotionally in the doldrums, catches his first sight of Juliet:

*O, she doth teach the torches to burn bright!  
It seems she hangs upon the cheek of night  
Like a rich jewel in an Ethiop's ear..*

He moves forward to dance with her. The music for this dance, to accommodate the rhythm of the verse might well be a pavan: stately, elegant, processional. The lovers' first spoken encounter is against this background of music and dance. And their first fourteen lines are in the form of a sonnet, beginning with Romeo's

*If I profane with my unworthing hand  
This holy shrine, the gentle sin is this,  
My lips, two blushing pilgrims, ready stand  
To smooth the rough touch with a loving kiss.*

Romeo addresses Juliet as though he is a pilgrim at the shrine of a saint. Their hands are touching. This is part of the dance. He suggests that to expiate the roughness of his hand he should kiss her hand. He has spoken the first quatrain of the sonnet. She replies with the second quatrain.

*Good pilgrim, you do wrong your hand too much.  
Which mannerly devotion shows in this:  
For saints have hands which pilgrims' hands do touch,  
And palm to palm is holy palmers' kiss.*

She is protesting that he is showing sufficient courtesy, 'mannerly devotion', by touching her hand. It is sufficient for a pilgrim or a 'palmer' -one who carries a palm as sign of his pilgrimage -to touch a saint's hand without recourse to kissing.

The dialogue then offers the lovers one line each:

Romeo: *Have not saints lips, and holy palmers too?*  
Juliet: *Ay, pilgrim, lips that they must use in prayer.*

And then Romeo completes the third quatrain with his two kiss-pleading lines:

Romeo: *O, then fair saint, let lips do what hands do;  
They pray, grant thou, lest faith turn to despair.*

The 'grant thou', of course, is double-loaded. The sonnet has two lines left to complete it. One for Juliet, and one for Romeo.

*Saints do not move, though grant for prayer's sake.*

Saints do not move because they are of stone, and cannot. She, almost mesmerised by Romeo, cannot move, while he will kiss her, but she knows too well how far and how deeply she has, in fact, moved her lover. And so Romeo takes his kiss:

*Then move not, while my prayer's effect I take.*

The sonnet which started with the lovers having each a quatrain to themselves narrows down to the sharing of the third quatrain, to their having each a line for the last rhyming couplet. Their coupling is, as it were in the couplet.

There remains a coda in the form of another quatrain, before the Nurse interrupts them:

Romeo: *Thus from my lips by thine my sin is purg'd*  
Juliet: *Then have my lips the sin that they have took.*

*She is begging for another kiss. And Romeo responds:*

*Sin from my lips? O trespass sweetly urg'd!  
Give me my sin again. [he kisses her again]*  
Juliet: *You kiss by the book.*

And that last line they share between them, speaking half a line each.

The music, dance, and sonnet have united the lovers. To begin, the quatrains divided them. At the end of the sonnet, they each contribute a line to the final couplet before their first kiss, and half a line each to the last line of the coda for their second kiss.

That little girl on the Ipswich Park and Ride bus showed involuntarily her fresh-eyed love in movement and speech. It was beautiful to see, but it was not structured as a work of art. Shakespeare in this passage from *Romeo and Juliet* brings his lovers together with the patterned art of a master craftsman. The manifestation of this moment of true love is captured within the spell of the harmony of music, dance, and poetry.

*Martial Rose*



# Play-acting is Pretence - how then can it be a vehicle of truth?

Reflections on the 'real' and the 'fictional' - the 'actual' and the 'virtual', stimulated by Martial Rose's exquisite symposium paper: *O, she doth teach the torches to burn bright!* .....

'Play' - 'play-acting' - 'pretence': all seem such non-serious, inconsequential, trivial pursuits, and yet they appear to be entrusted with the onerous task of transmitting truths about our deepest emotions and human concerns! That a performance of Shakespeare's *Romeo and Juliet* is 'play-acting' and 'pretence' - there is no doubt! That it can be a 'vehicle of truth', seems paradoxically, a possibility - whether in respect of 'feuding families' or 'star-cross'd lovers'. That Martial Rose, in his exquisite symposium paper (delivered at the Ipswich Conference on Drama and Movement in April 2003) is committed to the relevance of 'truth' in *Romeo and Juliet* is clear to see. He writes: 'Turning to the first encounter of *Romeo and Juliet*' (at a masked ball) 'we are shown, love, joy, and happiness, a profound affirmation of life ...', and he concludes that: 'this moment of *true love* is captured within the spell of the harmony of music, dance, and poetry!' (my italics).

We might reasonably have assumed that such emotions as 'love, joy and happiness' belong pre-eminently to our *real* world - were it not that we find them, for example, pervasively present in the 'play-acting' and 'pretence' of a Shakespearean play. We might also feel that such treasured human emotions would surely be debased by their association with mere 'make-believe'! But no! So powerful do we find their impact in the arts that at times we are driven to both ecstasy and despair in our encounters with them. Doris Humphrey once reminded us that 'The Dying Swan ... as originally performed by Anna Pavlova, has moved countless audiences to tears ...', and Martial Rose in his new book *Forever Juliet*<sup>2</sup> cites one admirer of Gwen Ffrangcon-Davies' (having heard her performance of *Romeo and Juliet* on the BBC) as saying: '... my husband came down from his studio unable to draw for the tears in his eyes only to find me crying into the washing up. They were in both cases tears of joy for we had been listening to the Radio and your incomparable Juliet'.

How then can 'make-believe' in the arts provoke such real-life emotions? The answer seems to lie, mysteriously, in and through the 'controlled and patterned ... consummate craftsmanship' of works of art (to use the words of Martial Rose). It is these *created* forms that possess this uncanny power of making such miracles occur?

Let us, then, contrast these art works with the innocent, spontaneous behaviour of the little girl at the Ipswich Park and Ride (so delectably described by Martial Rose in our symposium) whose 'physical animation' and 'fresh-eyed love in movement and speech ... were beautiful to see' - yet were 'unstructured', 'unpatterned' 'affirmations of life' - even though significantly different from the 'fictional' expressions of *Romeo and Juliet*. 'Artistic expression', it would seem, has this capacity of capturing (and heightening) natural expression within its structured forms.

*Romeo and Juliet*, as actors, we know are not expressing their own (real) personal emotions of 'love, joy and happiness' (as was the Park and Ride little girl); they are expressing Shakespeare's and their own *imagined* feelings - their *conception* of the nature of those feelings which they then project with 'consummate craftsmanship' and amazing impact on their audiences.

Not everyone, however, appears to appreciate the *fundamental* difference between *feelings experienced* first-hand and feelings *conceived* or *imagined*. Indeed, the mere suggestion that feelings can be 'imagined' is regarded with some scepticism; the whole topic of 'expression' in the arts has for centuries troubled producers, actors, dancers, choreographers, painters, musicians, critics, educators, historians and aestheticians alike. One choreographer is alleged to have given his principal dancer bad news before she went on stage to dance in the hope that she would feel the oncoming faintness which would help her dance *The Dying Swan*<sup>3</sup> more realistically - little realising that such news would only interfere with her concentration. Some composers believe that their music is the outpouring of their own personal emotions; dancers also claim that their dance is 'self-expressive' and a critic in Martial Rose's

new book declares that 'Gwen Ffrangcon-Davies 'does not play Juliet, she is Juliet ...'. To many an artist and critic then, the power of their *imagined* feelings leads them to believe that these feelings are the true reality.

But works of art not only 'capture' concrete reality (as does a mirror to nature); they also *create* realities - perceptual realities, artistic realities! The actor's and the dancer's 30' x 30' stage space disappears in favour of mysterious virtual spaces, 'as-if' spaces - from mist-shrouded Scottish lakes to haunted castles, from courtly chandelier-hung masked-ballrooms to the desolation of witch-infested 'blasted heaths'! Actual space, time and force seem to give way in imaginatively-charged perception to newly *created* temporal, spatial, dynamic dimensions; the dancer (for example) 'flies', 'floats', 'soars', is 'weightless', 'suspended in space', moves in 'slow motion' in a 'denser medium', creates an 'extended sphere of influence' far beyond his or her personal capabilities; the stage-space becomes alive with 'space tensions', 'magnetic forces' - powers far greater than those physically present. This is doubtless what Mary Wigman had in mind when she wrote:

*'Time, strength and space: these are the elements which give the dance its life. Of this trinity of elemental powers, it is space which is the realm of the dancer's real activity, which belongs to him because he himself creates it'.* But she then adds significantly: 'It is not the tangible, limited, and limiting space of concrete reality, but the imaginary, irrational space of the danced dimension which can erase the boundaries of all corporeality and can turn gesture, flowing as it is, into an image of seeming endlessness ...'<sup>4</sup>

Now Mary Wigman was one of Rudolf Laban's most eminent and revered pupils, and we might well ask whether he shared her view that 'the realm of the dancer's real activity' was 'the imaginary, irrational space of the danced dimension', or whether Laban's space was 'the tangible, limited, limiting space of concrete reality'?

These are not idle or specious philosophical questions, but fundamental issues that affect the dancer, the teacher, the choreographer, the producer, the stage-designer and the critic. If our interpretation of Laban's 'Time', 'Space', 'Weight', 'Flow', 'Efforts', 'Choreutic forms' are confined to 'concrete reality', then the dance will be moribund; but if our interpretation (or transposition) of Laban's analysis allows for imaginal factors, then the dance will have 'lift-off'! (Valerie Preston-Dunlop<sup>5</sup> reminds us that the difference between actual space and dance space is a 'monumental' difference) - and by implication the *unqualified* use of any universal language of movement can only blur the artistic (and other) distinctions that must necessarily be made.

The disparities we have tried to highlight are those made much more eloquently by Martial Rose in his symposium paper '*O, she doth teach the torches to burn bright!*' in which the delightful spontaneous (actual) movements and expressions of the Park and Ride little girl were sharply contrasted with the calculated (virtual) movement and expressions of Shakespeare's *Romeo and Juliet*. 'Play-acting and pretence' in this latter case have connived to convey some powerful universal truths! As for the dance, we can only reiterate the well-worn truism that 'the more perfect the dance, the less we see its actualities'!

Gordon Curl

<sup>1</sup> Humphrey, Doris (1959) *The Art of Making Dances* New York Grove Press

<sup>2</sup> Rose, Martial (2003) *Forever Juliet - The Life & Letters of Gwen Ffrangcon-Davies* Larks Press Norfolk

<sup>3</sup> see Langer SK (1953) in *Feeling & Form* Chap. 11 RKP

<sup>4</sup> Wigman, Mary (1966) *The Language of Dance* p11/12 WUP

<sup>5</sup> Preston-Dunlop, Valerie (1979) 'Choreutics: the study of logical spatial forms in dance' in *Dancing and Dance Theory* ed. Valerie Preston-Dunlop Laban Centenary Publication



Romeo and Juliet  
Suffolk Youth Theatre  
Wolsey Theatre, Ipswich May  
2003

**A professional critic is 'deeply moved' by Michael Platt's production....**

It was a joyous experience full of youth, fire, talent, effervescence, but also discipline. Any commentary on this production is bound to take into consideration the age of the performers, but as this was set within the professional context of the Wolsey Theatre, it would be an evasion not to make some comparison with professional standards.

The conception of a Michael Platt representation of *Romeo and Juliet* through the media of dance, drama, and music was entirely acceptable, and it is pointless to yearn for this or that which was in the Shakespeare play but not in Michael Platt's. On the other hand Michael clearly had his limitation in casting, in quality, in stage-experience, in sex balance. There would always be, I guess, four times as many girls as boys auditioning for parts. And the girls almost without exception, it might be assumed would be the better dancers and the more sensitive speakers. This imbalance would dictate to a certain extent the nature, and the fulfilment, of Michael Platt's dance-drama conception.

His decision to treat the Shakespearian material with great freedom was right and wise. The strength of the production team was in close collaboration in the music, dance, and drama. And to these strengths he played. The dance patterns, the choric speech, the turning of single speaking voices into choric forms was significantly successful. The cast's abilities were magnificently displayed in team dance, choric speech, and grouped dramatic effects, such as the counter-marching of the feuding houses, the thumb-sucking scene, and the transposition of the first Friar Laurence scene into the botanical lecture and the jiggling to 'Wisely and slow; they stumble that run fast.' Michael's picking out a single line here, as earlier and later with 'Two houses both alike in dignity' seemed to me the transpositional quintessence of Shakespeare's drama into dance drama, which the cast at his disposal could accomplish brilliantly. Another, and enormously effective use of this treatment, was the division of the potion speech. This was begun by Juliet, but completed by the chorus, not just in speech but in an accompaniment of movement. I would argue that this was so effective because it not only was the right channel for the transposition of drama to dance-drama, but that it also recognised the verse-speaking limitations of this young cast. And these limitations needed to be observed in many other parts of the presentation.

There were times when I wondered whether I was seeing Shakespeare's play or Michael's dance-drama: for instance in the orchard scene. Wherever the words predominated there was a feeling of unease and lack of fulfilment. Wherever the dance, the choric movement and choric speaking, predominated there was excitement, and total involvement of the audience being caught up in the magic.

The set was suitably sparse with need for only table and chairs, and the management of these props was admirable. The management of dead bodies on stage was no less admirable. The carrying of the bodies on the table was just one example of the magnificent discipline that the cast in their movement showed throughout. This whole aspect of the production cannot be praised too highly. It was all so disciplined that one was not in the least aware of the great effort involved. [I reckon that that is one of the definitions of great art]. The use of the table in the orchard scene, together with the final pull-up kiss, earned a warm ripple of approval.

The music was a melange and would not have been to the purist's taste. But I think it worked. There was a masterly hand on the drum creating the tension of the feuding parties, and the Latin American dance tunes underlined the fierceness and passion of that Italianate vendetta.

I missed the 'plague' at Mantua. Mercutio, who acquitted himself so

well, died with 'plague' words on his tongue. The plague of Mantua, of London at the time that Shakespeare was writing his *Romeo and Juliet*, and the plague of the houses feuding seem to become one and the same. The plague is purged at the end of the play. The two families resolve their differences in the death of their children. I just wondered whether Michael might have wanted to show this, but could not because Montague at that stage was dressed as Friar Laurence?

I was deeply moved by the production. It was not only a great team effort, but it proclaimed for the cast, friendship, much talent, incredible hard work, trust in their leaders, and devotion to their art.

## 'Danced with the Master' I

Just over fifty years ago I was appointed head of English and Drama at a college in West Yorkshire, Bretton Hall. It was a teacher training college, offering one- and two- year courses. In 1952 there were just two main courses: Music and Art. Drama was added in 1953.

Movement was compulsory for all students. The Vice Principal, Margaret Dunn, was the main exponent of this seminal activity. The Movement taught was deeply influenced by the work of Rudolf Laban. When Margaret mentioned his name a mistiness came into her eyes.

I came to Bretton knowing nothing of Movement as a valid subject for a college curriculum, and knowing nothing of Rudolf Laban. It became a primary task of Miss Dunn to educate me in these matters. My background for work at Bretton was suspect: I was an academic who had produced plays at a boys' grammar school in London. Worse still - the sort of production in which each movement was prescribed. The boys were told where to stand, when to move, and whether to lead with the left foot or right.

I was introduced to Rudolf Laban who came to take some classes with the students, and I was also sent off to Woolley Hall, where the warden, Diana Jordan, was another Laban enthusiast. Laban lectured at Woolley on a number of occasions. Coming over from his Manchester Studio.

In the Spring of 1954 I attended a week's course at the newly set up Laban Studio in Addlestone, near Weybridge. I was pretty terrified, but it was for men only. The tutors were Laban and Lisa Ullmann. After a fairly brief work out, in which I recall there was some consideration of weight, time, and space. We were asked to listen to a movement of a pounding piano concerto by Rachmaninov. And to this we moved and danced for the rest of the week.

With me on that course was Bill Slater, a six foot something, blonde beauty, then playing centre half for Wolverhampton Wanderers. Stiffish, clipped voice, at times red about the ears. There were also two actors, whom Joan Littlewood had sent along to get loosened up by the Laban treatment. These two were at that time playing in *Richard II* at the Stratford East Theatre. George Cooper was playing Bolingbroke, and Harry H Corbett Richard. This was well before Corbett had discovered *Steptoe and Son*. But I distinctly remember that he brought a Steptoe critique in a Steptoe voice to Laban movement, which in the dressing-room but never in the dance, kept the rest of us in stitches.

In retrospect I find myself thinking of the four elements. Fire, air, earth, and water. In Laban, I think because of his age, [he was then 75], the fire and air were giving way to earth and water. Lisa had the lighter elements in compensatory abundance. The Rachmaninov rhythms kept us rooted to the earth, and by the end of the week, beyond the laughter, mockery and fun, most of which was self-conscious and defensive, a shield to our own inadequacies, we all felt that we had been deeply privileged to have danced with the Master.

*Martial Rose*



# Questions for the Experts!

Leading exponents are invited to share their views on Laban's influence on Movement & Drama

**Bernard Hepton** - renowned for his leading roles in the theatre and television; Guild Patron.

Q: Could you flag up for us a few aspects of Laban's work you find particularly significant for the actor?

**Bernard:** To suggest to actors how Laban's Alphabet of Movement, as we called the Efforts in 1947, relates to and describes people, and how its practice enriches performance, there is an immediate response. They became eager to learn more, to try it out. How to relate it to their work? Is the character a 'floater' or a 'glider'? Perhaps a 'flicker' or a 'presser'? Their enthusiasm is boundless! They try to practise it, perhaps in private in front of a mirror.

But enthusiasm is not enough. The technique created by Laban for use by actors needs to be learned and applied as rigorously as techniques for dancers. I affirm that to apply his Alphabet - as I still prefer to call it - effectively, takes time and effort and needs to be taught well. I am unashamedly purist in this, and to see his Alphabet written out on a blackboard in one of leading theatre schools in the *wrong order* was disappointing to say the least. The technique of tension and relaxation, of muscular knowledge and memory, of awareness of space, body shape and gesture, and to apply these things as he taught, takes a long time. Used unschooled and half understood could be disastrous.

All the great creators and innovators have had their imitators and adaptors, some good, some bad. We in the early days had it from the creator himself. But I speak only as an actor hardly involved with the many theories, ideas, and practices surrounding Laban's teaching with its enormous scope of influence in all walks of life.

And so to his legacy to us: at our first meeting with him at Esmé Church's Theatre School he said this: "Dance in meaningful movement. You can dance with your eyebrow". And so with practice we can.

**Geraldine Stephenson** Hon.D.Arts - legendary choreographer; Guild President)

Q: Can you explain the motivational power you have found in Laban's ideas in your lifetime's career in the theatre?

**Geraldine:** When a student at the Bedford College of Physical Training, Joan Goodridge, our excellent dance teacher, sent me to a winter 'Modern Dance' Course in Sheffield which included such teachers as Laban, Lisa Ullmann, Sylvia Bodmer, Diana Jordan, Lilla Bauer. Apart from the excellence of the teachers, the participants were so varied: dancers, actors, teachers, housewives, psychologists, psychoanalysts etc. This course led me to the Art of Movement Studio in Manchester; again we were a truly heterolytic group - only twelve of us! I continued to learn so much about TIME, WEIGHT, SPACE and FLOW and how differently people, used them in their bodies. The motivational power of Laban's was already strong!

In 1948 Laban became seriously ill and I was despatched to take his classes with actor students at Northern Theatre School Bradford. I soon realised how well they responded to the movement challenge of the 'EFFORTS' through improvisation and the creation of dramatic scenes. The motivational power of Laban's ideas had deepened and this opened my eyes to what was to become a lifetime of many and varied movement possibilities - not least:

1. How to fall down a long flight of steps (twisting and turning *en route*) - Lucifer falling from Heaven in the *York Mystery Plays* -
2. Wielding a vindictive CROWD of 250 people with thrusting and slashing in the Crucifixion scene of the *York Mystery Plays*.
3. Dancing 1000 Girl Guides into Wembley Arena for a final 'Dance of Triumph' - with floor patterns and elaborate use of space.
4. Creating solo dances for a Solo Dance Recital - finding different

dramatic dance characters with contrasting Effort dynamics i.e. *French Revolution* (Knitting Hag); *Angel of Prayer* - with its flow and space awareness and special use of arms and hands.

5. Coaching actors and dancers in TV historical plays to do the *Rumba*, *Pavan*, *Minuet*, *Charleston* (with contrasting movement elements, footwork, partner relationships and floor patterns).

The motivational power that I have found during my career also stems from my love of working with people of very differing experience, be they actors, dancers, teachers or laymen. I enjoy the challenge of getting movement out of them and through them. All dance should have a sense of drama and intention. You must know what people are dancing about. Laban, for me, with his Effort work and spatial teaching is responsible for my lifelong fascination with the powerful content of movement. I love inspiring people to move who never thought they could.

**Walli Meier:** - distinguished career at the Laban Centre; Honorary Member of the Association for Dance Movement & Therapy.

Q: What benefits can be derived from engaging in the exercise of 'Characterisation in Movement' as tutored by you at the Ipswich Drama and Movement Course?

**Walli:** The beneficial effects of the session: 'Characterisation in Movement' taken at the Ipswich Drama and Movement weekend may not have been immediately evident. We began with the practice of replicating somebody else's walk which stimulated considerable surprise, humour and ever increasing interest as the session developed.

Beginning with a sound warm-up - particularly of feet, knees and hip awareness, the group was encouraged to try a variety of typical walking patterns that one might see any time in the street, introducing some very basic Laban movement principles. Through guided movement observation the group was led to become aware of each others' way of walking and increasingly noticed the uniqueness of each. This uniqueness was magnified dramatically when the participants were required to release themselves from their own habitual movement pattern and emulate that of another. The process of learning another way of walking was carefully structured with guided observation throughout. Participants discovered how they had to alter their own way of walking in order to adopt that of another. When invited to share their experience, there was much lively interaction. This was followed by more pertinent questioning. They were asked if they liked or disliked their partner's walk and for what reason. They were also asked what they had to change in their own body movements in order to fulfil the task.

The lively and thoughtful discussion which ensued revealed a number of significant benefits gained through this exercise. First there was an increased awareness of the uniqueness of the individual. Laban often spoke of recognising the dignity and uniqueness of the individual. Secondly, many of them became increasingly conscious of their own way of moving and what effect this might have on others. This brought out the notions of being able to moderate one's movements and that it could facilitate better communication in some circumstances. It also touched on the importance of self acceptance and toleration of others. Thirdly, there was recognition of the importance of informed movement observation in all walks of life and that this is a kinaesthetic activity. Finally, participants saw the benefits of this activity as a tool for drama work. To underpin what David Male said, "Speech is the outcome of movement". What a marvellous way to get into the moving body of a character, when he/she will speak in character without a text.

**Michael Platt:** - 'genius' Director of Suffolk Youth Theatre; Suffolk Advisory Teacher for Dance.

Q: In what ways have Laban's ideas influenced your recent production of *Romeo and Juliet*?

**Michael:** During the rehearsal process we have applied Laban's



movement principles to develop an awareness of how our bodies can inhabit the empty space of the stage to communicate the emotional journeys of each character. Through a considered use of gesture, physical shape and the social and spatial relationships of characters on stage we sought ways to express the vibrant thematic contrasts that permeate the play: light and dark, fate and free will, love and hate, life and death, youth and age.

Laban's ideas on Effort - how we use the dynamic energy of the body - were inspirational in capturing these oppositions. Laban's Effort analysis helped us define the dynamic energy of each character's inner attitude as the play unfolds. In its extreme, we recognised the stark contrast between Mercutio, the Lord of Misrule, a wild, comic, outward flowing character who dominates the first half of the play - and the pent up fury of Tybalt, bound up in the repressed fury of generations before him. His aggression explodes in the second half, marking the pivotal moment in the play, where the freedom of youthful optimism is shattered and events spiral to their fateful conclusion.

During rehearsals the concept of a chorus of dead ancestors evolved - other Romeos and Juliets whose lives have been cut short by the ancient feud, which has divided and cursed generations of Capulets and Montagues. The presence of this ghostly chorus, manipulating the characters and commenting on their actions, is a constant reminder of the feud. Laban's ideas on Space and Effort were particularly beneficial in developing a language in which the chorus could express and magnify the wildly shifting emotions of the play. They enabled us to find ways in which the whole company could share in the expression of joy and sorrow, nightmare and passion experienced by the youthful lovers as their tragic story unfolds.

**Warren Lamb:** - renowned author of *'Posture & Gesture'* and authority on movement pattern analysis; former Guild President.

**Q: Can you distinguish through movement pattern analysis the differences between a real person and that same person as an actor?** (we know that a good actor is renowned for his consummate skill in disguising his own personal traits in favour of the dramatic role he plays).

**Warren:** I once observed Laurence Olivier perform widely varying parts in three highly contrasting plays. My aim was to try and discover whether he was still recognisable in terms of his movement. Many actors are unrecognisable in different roles but much of it is due to make-up and costume. The result of my experiment showed that Olivier was recognisable from his movement. If this applied with Olivier then it certainly applies with lesser actors.

The Effort, Shape and Flow, phrases which occur explicitly when Posture movement merges into Gesture, or Gesture into Posture, if recorded and analysed, can be recognised as a pattern. This pattern is known to represent the relatively more constant aspects of our movement. Even a great actor cannot disguise it. Indeed, it is in his interests not to do so.

The actor can learn, or by some means acquire, a vast range of gesture and posture movement which he perceives suitable for the roles he wants to play. However, unless his movement includes merging he will appear to some degree false, awkward, puppet-like; not 'in the part'. He will be typical of the players referred to by Hamlet "...do not saw the air too much with your hand, thus ...".

I used to advise actors on their movement while they were creating their interpretation of a role, either in private preparation or in rehearsal. If I observed movement which seemed to me not to fit I would say so. Often the actor would say that he had felt uncomfortable with that phrase and wanted to search for a new way. We would work together to find a phrasing of movement which felt right to him and usually this helped him give a better performance. Technically, we were getting his Posture movement and Gesture movement more fully merged.

Most of us will recognise some characteristic movement of favourite actors and actresses. They may play many different roles, and do different movement but (if they're good) they are likely still to retain a pattern unique to their own individuality.

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# Laban in Gloucester

## 7th June 2003 - Choreography with Anna Carlisle MBE *Heidi Wilson reports back on an inspirational day.*

What a tonic! Anna steered us, apparently effortlessly, through six hours of dance! Yes, six hours, and we all made it - young, not so young and those in between! One of the greatest joys for me (apart from the chance to dance) was to observe the skill with which Anna guided a very disparate group of people - some old timers, some completely new to the Guild and Laban's work - with assurance and clarity through a myriad of tasks to something approaching a 'finished work'. We all had a great sense of achievement and I think astonishment at our success! What a pro!

As we were downing that essential cup of coffee on arrival Anna talked a little about the day to come. She spoke of dance as a three-dimensional canvas on which we trace our journeys through space. She referred to the work of Siobhan Davies who employs motif and variation as a compositional tool, likening the movement phrase to the melody in music.

We began our physical journey with a formal technique class - but not the sort which leaves me going right whilst everybody else is going left ending up in a physical and emotional knot prepared, not to dance, but to storm out. Instead, we began small and progressed seamlessly into longer phrases of movement with an anatomical logic which was nearly impossible to 'fluff up'. We focused on space, identifying and acquainting ourselves with our internal landscape then moving out to embrace common space. We explored the wheel and table planes and located the diagonals in the studio. At this point we were ready to work with a partner and move off the spot with a flamboyant formal phrase inspired by a visit to Glyndebourne. Thus elevated, Anna challenged us with a travelling phrase employing changes of direction and dynamic, which, we were told, was a pleasure to watch and certainly great fun to do. Anna worked on quality and dynamic from the very start, never did I feel I was performing an 'empty phrase'. She employed a range of evocative images to elicit intention behind the movement - some of those I remember were, 'slice like a knife through butter', 'drop with weights hanging from your elbows' and 'look down as if perched on the edge of a cliff'. She also used the flow and block of energy to create dynamic tension.

Anna employed a number of structured improvisations throughout the day. One of these used the metaphor of returning home to a comfortable arm chair, and the contrasts of company and solitude. The structure was deceptively simple but allowed for a huge range of interpretation. With a partner, we learnt a phrase involving a counterbalance, a turn and a 'hug', a supported balance and a release. At this point, one partner 'travels the world' and the other luxuriates in the feeling of space and solitude until their partner returns. As this developed, partners took it in turns to fly the nest and some found new homes and partners.

In keeping with the theme, we were each set the task of creating a gestural motif based on a mundane set of directions. We had to write the directions and then imagine we were giving them to someone in the street. Mine was, 'follow the road as it bends through farmland. Drop down the hill to Shakey Bridge. Park the car. Go up through the pine forest, through the kissing gate, and there are the bluebells'. We were not to be too 'dancerly' about it at this stage! We then had to perform our motif with a group of three as if 'working in a very small kitchen' with plenty of opportunity for overlap and neatly avoided collision. We paused to watch these polyphonic compositions. They were fascinating, with intricate movement detail performed with the mindfulness of someone giving directions.

We were then allowed to do what we had been desperate to do -

enlarge our gestural motif into a movement phrase. Once satisfied, we worked in the same groups of three on creating a unison phrase using selected material from each of our phrases. We were encouraged to punctuate our movement with sound. We watched each composition with a critical eye and suggestions were made by Anna and others for improvements and points of clarification.

As if by magic we rustled up the energy to weave some of the day's explorations into a whole group dance, leaving on a wave of enthusiasm! Thank you to Anna and fellow dancers for a wonderful day. City Works in Gloucester has a studio second to none, and as ever, Lydia's organisation was faultless!

*Heidi Wilson*

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## Obituary



**Cecilia Lustig** (nee Bagley) was born in 1914. She was an early student at the Art of Movement Studio in Manchester and on completion of her studies in 1950 became a peripatetic creative dance and movement teacher, thus visiting many schools in the Manchester area and pioneering Laban's ideas in education. She became a highly respected teacher and dance performer. On marrying she went to live with her husband for many years in Malaya where she continued to teach dance until retiring with her husband back in England. During the past six years she became very ill and died in May of this year.



## Tale of a Tie Pin!

I was strolling along the Street of the Silversmiths in the old town of Sarajevo (formerly known as the Turkish Quarter) when I remembered that our Chairman would retire in the Spring. Clearly, our Members would wish for some token of esteem to be presented on that occasion. This was last Autumn, when my sister and I were visiting my niece Ann. I said I wanted some reproduction of our Guild logo in silver. Our handsome young guide, Vlado, said: "I know the man!"

We found him in a little shop-cum-workroom. It is difficult to describe our Guild logo, especially when one's knowledge of the local language is limited to a few phrases of courtesy. Vlado, acting as interpreter, said: "Send him the design and he will do it".

I sent Ann a Magazine which had a clear logo which she took to the silversmith. Geraldine phoned me to say that she had been speaking to Pam and they had decided that a tiepin would be the right thing to have made. Then followed a flurry of e-mails. My sister-in-law kept on asking: "Is the work being done?" "Have you seen it?" Can you get it to Auntie Sheila in time for her to get another one made in Chester if it isn't good enough?" Ann was in despair because Vlado had gone up to the mountains as a skiing instructor. A BBC interpreter in the Bureau said: "Do not worry. The smith is the best in the whole country. He was commissioned to make the medals for presentation to the Heads of State at the signing of the 'Peace Agreement'. And Vlado will come down from the mountains".



And so it was. A member of the BBC team brought the pin to London whence it was despatched to me with three weeks to spare. The President graciously presented it to Gordon to the applause of the Membership.

It is pleasing to reflect that our Chairman's tiepin came from the country where Mr Laban's father had been Deputy Governor.

*Sheila McGivering*

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Tel: +44 (0) 1582 768001

## View from America

All the rage in Los Angeles just now is *Dance Alive*<sup>TM</sup>, a promotion of courses and open classes which people are predicting will sweep the world as a successor to aerobics. I have already heard of similar enterprises planned for other centres in the U.S. Whereas you were supposed to sweat and 'burn' (Jane Fonda's term) in aerobics classes the *Dance Alive*<sup>TM</sup> approach (according to the publicity) is 'gentle' and 'nurturing'. It 'softens' and 'opens'. Of five 'movement forms' listed in the brochure, four referred to as 'fluid'. There is also much reference, of course, to 'aliveness' and to 'stimulating, vigorous, movement'. These are the words, it seems, which now appeal to Southern Californian trendies.

They may already be more typical of dance classes which happen in Britain. In the case of classes sponsored by the Guild the objective is probably primarily recreational but all the potentialities are there. If Dance is going to be developed commercially into having a mass appeal does America have to take the lead?

The difference is in the marketing. Whereas we Britons are more likely to be restrained and modest about the educational and recreational benefits of Dance, Laban himself made some quite extravagant claims. He tended to be philosophical about it whereas for *Dance Alive*<sup>TM</sup> it promises 'pure abandon and bliss'. It is a 'fabulous workout to inspiring music for the body, mind and spirit', it is 'dynamic and healing', 'it deeply releases your whole system' and you 'awaken new levels of vitality, sensuality, trust and power'. There is a special programme on 'Plunge into Power'. Quite how this matches with all the fluidity, softness and nurturing I am not so sure.

However, I predict that we may find the U.K. taken over by an American invasion promoted along the lines I have described. It seems to me there is nothing wrong with the *Dance Alive*<sup>TM</sup> concept - it is a problem of how well standards of teaching can match the persuasiveness of the marketing.

How will the Guild react if my prediction comes true? We could take the view that it has nothing to do with us or we could examine whether Laban's concepts are appropriate to the popularising of recreational/educational/therapeutic dance. If the latter then an entrepreneur will be needed.

If such a popularisation is made it does not have to cheapen or abuse Laban's name - on the contrary. Laban's name already has been abused by being applied to activities which had no part in his field of interest or of which he disagreed or disapproved. On the other hand a lot of his work has been incorporated into fields where it makes a contribution of which the great man would approve, including Fitness, even though it is not always recognised by the younger generation. However, if ordinary people could be attracted into fluid, lively, nurturing ... dance classes in Laban's name, utilising his concepts, in their masses, Laban would be delighted. It would go a long way towards fulfilling his Movement Choir dreams.

*Warren Lamb*

June 2003



# New Council Members

## Janet Whettam: (Council Chair)

Janet was trained at Chelsea College and the Art of Movement Studio at Addlestone (where she spent two years with Laban, Lisa Ullmann, Marion North, Valerie Preston-Dunlop and Geraldine Stephenson). She subsequently taught in schools and training colleges specialising in dance. She held a number of responsible posts including: P.E. Adviser of Swindon & Wiltshire; Dance Tutor at Coventry College of Education (20 years); Movement & Dance Tutor in Arts Education Department University of Warwick. In administration and consultancy, Janet has been: Chairman of Guild Training Scheme Committee; a Guild Council member; Representative on CCPR Movement & Dance Committee; and, a Moderator of a number of Guild Training Courses with Sheila McGivering.



## Jill Goff: (Council Member)

Jill's interest in dance began as a young child learning ballet which she studied to intermediate level until she went to teacher training college at the age of eighteen; Jill still retains her membership of the Royal Academy of Dance. She attended the Froebel Institute at Roehampton where she trained to be a Primary School teacher. Her main subject for personal development was Laban Art of Movement under the direction of Mollie Davies MBE. She gained a distinction in her finals for this subject. She has taught dance as part of the general curriculum during her teaching career. Jill has attended the Laban Summer School at Eastbourne for the past four years.



## Gillian Hibbs: (Council Secretary)

Gillian trained at *Trinity College* and at *Sidney Webb* in London where she studied Laban's principles; she has a BEd (Hons). She experienced tuition under Lisa Ullmann and other tutors at the *Art of Movement Studio* and at *LinC*; she also attended courses at *The Place* and with *Merce Cunningham's Company* in London. She spent many years teaching in main-stream education in inner-city schools broadening the childrens' experiences in extra-curricular dance and music pursuits. Gillian was Secretary of the Inner London Teachers' Association (now NDTA) for six years and a Guild Council Member for three years taking responsibility for the Guild Exhibition of photographs. She is currently studying the learning experiences of young ethnic children in Berkshire. Gillian also covers such aspects in the Laban Community Dance Teachers' Stage 1 Course and contributes to Assessment Modules.



## Jill Bunce: (Council Treasurer)

Jill underwent her initial teacher training at Christ Church College Canterbury and later was awarded a Diploma in Dance Movement for Special Education at the Laban Studio. A BA (Hons) in Theology and an MA in Dance Movement Therapy were then added to her qualifications. Jill is registered as a Senior Dance Movement Therapist and is a member of Council on the ADMT. She acquired the Laban Guild Community Dance Leaders' Certificate Stage 1 and worked closely with Walli Meier over a number of years. Jill has taught in secondary schools in Kent and has been Head of Remedial Education. She is now Senior Lecturer in Therapeutic Art in the School of Health and Community Studies at the University of Derby.



## Sue Grover: (Council Member)

Sue is a Sports and Movement Therapist with a special interest in postural problems; she also teaches movement and dance. At the moment she is building her business called 'Bodytalk'. Sue first encountered Rudolf Laban and the Laban Guild when researching an essay as part of her movement and dance Teacher Training. She has attended many Laban Guild and LinC workshop/summer schools and dances in one way or another most days in Harpenden. Sue aims to increase opportunities for as many people as possible to experience Laban-based creative dance - thus helping them to keep his work alive and vibrant in the Community; she believes that is a principal task of the Guild and an area in which she particularly wants to be involved.



## Advertising space

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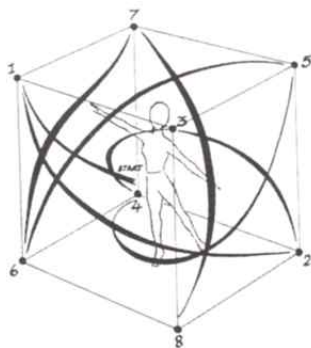
The Editor asks Jean Newlove and John Dalby about their new book 'Laban for All' to be published this summer:

**Q:** In your new book 'Laban for All', you suggest that it is: 'An indispensable practical, guide to the most significant movement system of recent times'. Bearing in mind the wealth of material written on Laban's work, can you highlight briefly for the potential reader what is particularly special and 'indispensable' about your book?

Jean and John reply as follows:

#### LABAN FOR ALL - A justification

We have called our book 'Laban for All' because, with so many people confessing to never having heard of Laban, we have sought to reach and engage the interest of as wide a public as possible. Even so, the book does not claim to be all of Laban - that would be impossible because of the immensity of his work which touches on the entire human condition. To some, there may be what they consider glaring omissions, but our aim has been to provide something of interest and, indeed, of practical use for everybody, not just those already connected with dance and movement, but people in other walks of life. In the early stages of preparing this book, as a guide to our intentions, we tried out certain sections on individuals whose work was in the field of business and of finance and who, indeed, hadn't heard of Laban. The response was remarkably encouraging.



The work that Laban pioneered is a tremendous legacy which should be available to all; the danger is that, to some, it can seem like a rarified cult, the ardour of whose followers can put many deserving people off. We hope we have made Laban accessible; where he has appeared to be obscure or difficult (and some of his advanced theories are difficult), we have sought to simplify and explain. We are aware that the enormous scope and complexity of Laban's work makes it tempting for students to intellectualize it to such an extent that they never move out of their chairs. It is our intention that people will get out of their chairs and respond to Laban for themselves. This book is not so much for those who study Laban merely to teach it to others who, in their turn will teach it to future teachers, but for those who will grasp his work and go out and do things with it, to use it to enhance the work they do and the way they live. Remembering that the healthy human body is built according to divine proportions, with Laban's influence, we should all be shining examples.

As for our publisher publicising 'Laban for All' as 'an indispensable guide', this is a claim which, in all modesty, we would hesitate to make for ourselves. However, should this book prove to be indispensable, it will be a gratifying reward for a labour of love. Time will tell.

Available from: Nick Hern Books, The Glasshouse, 49A Goldhawk Road, London W12 8QP  
Price £14.29 (including Postage and Packing)

#### Moving History/Dancing Cultures A Dance History Reader

Ann Dils and Ann Cooper Albright (Eds)  
Wesleyan University Press  
110 Mt Vernon Street, Middletown, CT 06459, USA.  
510 pages · 2001 · \$24.95 (U.S. Dollars)  
ISBN: 0 8195 6413 3

This book is a series of pieces reflecting different elements of the history of dance. The writings come from many authors and several sources including essays, articles in magazines and addresses or presentations. And the topics range from indigenous dance, the nineteenth century social and ritual dance, modern and contemporary dance which is the priority, and so on. The coverage is wide and interesting but not all embracing. On the other hand the separate articles have an in-depth focus on their topic. I found it fascinating.

This is a big book in paperback but the editors have split the articles over four chapters 'Thinking about Dance Histories', 'Theories and Practice', 'World Dance Traditions', 'America Dancing and Contemporary Dance, Global Contexts'. The editors have included an introduction to each chapter, a couple of the articles they wrote themselves and there is a useful reference to further reading and short paragraphs about the contributors.

Some of the articles read with the flow of water while others are like struggling through silt, but you have to expect that when many authors contribute. I refer to two offerings that I particularly enjoyed.

*Interrupted Continuities; Modern Dance in Germany* is a very clearly written piece. It links the nineteenth century European ballet through Ausdruckstanz in the Weimar Republic (Laban and Wigman) and the Third Reich bringing the reader to the work of Pina Bausch and Susanne Linke and so on.

*In his image: Diaghilev and Lincoln Kirstein* is another well written article and describes the work of Lincoln Kirstein in the growth of ballet in America.

I take one very annoying but small issue with this book. The articles have no dates showing when they were written. The book was published in 2001, but I would not make the assumption that all the writing is contemporary to that year. Comments in the articles like "A year ago I realised" and "recent conversations with Nijinsky's relatives" caused me some frustration because in historical terms I would want to know when the article was written.

That aside, this book is a delightful compilation of many facets of dance that I would recommend to any student of the history of dance.

*Lydia Everitt*

#### Would you like to review any of the following books?

Please contact Chia Swee Hong, Reviews Editor, Movement and Dance, School of Occupational Therapy and Physiotherapy, University of East Anglia, Norwich, NR4 7TJ, England.

*Impossible dance club culture and queer world making*  
Fiona Buckland  
Wesleyan University Press 2002

*Harnessing the wind: the art of teaching modern dance*  
Jan Erkert  
Human Kinetics 2003

*Dance teaching methods and curriculum design*  
Gayle Kassing and Danielle M Jay  
Human Kinetics 2003



## july

**26th - 3rd Aug** **LinC 25th Summer Course**  
Held at Eastbourne College.....

**Eastbourne**

## august

**5th - 9th** **Summertime Dance**  
A week of dance activities

**Co. Kildare**

**18th** **Blazing - Royal Festival Hall**  
See Laban Connect opposite

**London**

## september

**27th** **Day workshop with a Latin flavour**  
See opposite

**Harpenden**

## october

**4th** **Laban in Places and ADMT**  
See opposite

**Worcester**

**25th** **Creative Laban Day**  
See opposite

**Crewe**

## march 2004

**27th** **Celebration at Laban, Creekside and Guild AGM**

**London**

## Laban based dance class listings

**Belfast**, Nick Bryson  
Sandy Cuthbert  
028 9024 2338

Saturday 11.30 - 13.00  
Wednesday 18.45 - 19.45  
Contemporary dance class

**Bromley**, Avril Hitman  
020 8467 3331

Wednesday afternoons  
Thursday mornings  
Community classes for  
people with learning  
difficulties

**Cambridge**, Maddy Tongue  
01223 302030

Tuesday evenings - over 55s  
Wednesday mornings - open class

**Swindon**, Kathy Geddes  
01793 463210

Saturdays mornings, three separate classes for 4 - 5 years, 6 - 8 years,  
9 - 13 years

**PUBLICISE YOUR CLASSES** by sending details to the editor for listing in the magazine. Most difficult to find are classes for older people, so do let us know if you run these. We have also had a request for classes in the Cheltenham area. Anyone out there?



### 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, Malden, Essex. CM9 4PB



## LABAN CONNECT!

This consortium comprising the Laban Guild, the Labanotation Institute, Laban International Courses, the Language of Dance Centre, the Lisa Ullmann Travelling Scholarship Fund, the National Resource Centre for Dance and the Sherborne Association UK, has been successful in its bid to host a day of Laban related activities at the Royal Festival Hall on Monday 18 August, as part of their summer dance festival. There will be large scale events on the Ballroom Floor, more specialised workshops in other areas, debate, discussion and exhibitions; something for everyone! Full details are given on the enclosed flier. We hope that many members will come to join us on this day. We particularly need members to take part in the Movement Choir at the end of the day, taken by Wendy Hermelin. All events are open to the public, but it is helpful to all tutors to have a core of people who understand the work to encourage others to take part. We also need a pool of stewards for the day, so if you are coming and would be prepared to spend a couple of hours at some stage helping us out, this would be much appreciated. Please contact Ann Ward with any offers or for further information. Laban Connect is indebted to Jan Nicol for co-ordinating our efforts, making our presentation and securing our acceptance at this event. This event promises to give a major boost to the public perception of the value of Laban based work and greater recognition of the organisations within Laban Connect. Thanks Jan! Ann Ward, representative of the Laban Guild at Laban Connect

## FREE DANCE SESSIONS!

If you live within reach of Newbridge in County Kildare, would like to take part in a variety of sessions and support our members concluding their CDTC course, email [russell@kildarecoco.ie](mailto:russell@kildarecoco.ie) for further details. These sessions will take place over the week end of 27/28 September. Come for half a day, a whole day or all week end and DANCE, DANCE, DANCE! IT'S WORTH IT!

Congratulations to **Avril Hitman** and **MAGPIE DANCE** on the award of a grant to extend their work. Applying for grants can be very daunting, but it's worth persevering. Look up your Regional Arts Council's site for information on grants for professional development for individuals too.

**SCHEMES OF WORK** for those of you working with children and young people. These are based on Laban principles and in line with the requirements of the National Curriculum. They are flexible, leave you in charge and reward the children with certificates of achievement. For further details of these schemes, and our Foundation Course in Community Dance, contact Ann Ward.

## DON'T FORGET OUR WEB SITE AND EFLASHES!

[www.labanguild.org](http://www.labanguild.org) is regularly updated by member Pam Anderton. You can email your comments to [info@labanguild.org](mailto:info@labanguild.org). And if you are not yet receiving our E-FLASH service, just email Lydia at [mailto:lydia.everitt@btinternet.com](mailto:mailto:lydia.everitt@btinternet.com)

## A FIRST FOR WALES!

NEW BA (Hons) DANCE DEGREE  
Contact Geraldine Hurl - Course Director. Tel 029 2041 6193  
email: [ghurl@uwic.ac.uk](mailto:ghurl@uwic.ac.uk)

## WOULD YOU LIKE TO TEACH COMMUNITY DANCE?

The Laban Guild is planning to start their next course in Essex. For further details, please contact the Courses Officer, Ann Ward at: 7 Coates Close, Heybridge, Maldon, Essex CM9 4PB.  
Tel: 01621 850 441 or email [awardglenkeen@bigfoot.com](mailto:awardglenkeen@bigfoot.com)

## Three workshops with Laban in Places

### Laban in Harpenden

A Dance workshop with a latin theme led by Anna Carlisle · Saturday September 27th in Harpenden, Herts

### Laban in Worcester

Fed with Fun a joint venture with ADMT for the purpose of moving for the pleasure of it led by Wendy Hermelin · Saturday October 4th in Worcester

### Laban in Crewe, Cheshire

A creative day using Laban principles with Dee Stott · Saturday October 25th at South Cheshire College, Crewe

### **Contact: Laban in Places**

**Studholme, Sandley, Gillingham, Dorset SP8 SDZ Phone 01747 826007**

**E-mail [lydia.everitt@btinternet.com](mailto:lydia.everitt@btinternet.com)**

All workshops cost £25 for Guild members

a laban guild event



