

Movement, Dance & Drama



The Art of Characterisation in Theatre - a Laban Approach



Dancing Texts



Lisa Ullmann as a Producer

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ISSN 2046-3065
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Editorial

This edition of *Movement, Drama and Dance* pays particular attention to the many and varied activities of the Laban Guild. From the well attended AGM we publish the President's Address and a report of the Laban Lecture given by Walli Meier. There are also reports of the conference workshops, and of some of the courses which the Guild has run recently. Maggie Killingbeck's update makes clear how active the Guild is in promoting Laban's work.

In addition of particular interest may be the letter from Laban about the work of Lisa Ullmann which pays tribute to her pioneering work in the late 1930s in what might now be called 'Community Dance'. Also, after the tribute published in the last edition of the magazine, it is particularly appropriate to be able to publish Warren Lamb's entertaining article on *Movement and Gender*. Former editor Gordon Curl's contributions are always welcome and he is well represented in this edition.

The editorial team want the magazine to reflect the diverse ways in which Laban's work is in action so please keep your articles coming in.



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President's Address to the AGM Anna Carlisle

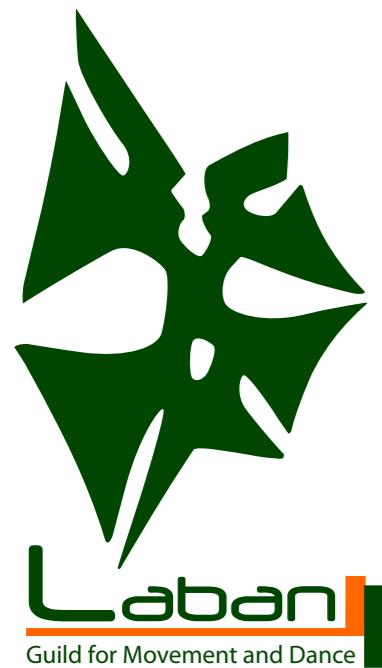


One of the most powerful principles at the heart of Laban's philosophy and practice was the notion of harmony. He believed that a balanced effort led to the harmonisation of the personality. His conception of choreutics was referred to as 'space harmony' - he speaks of the harmony and the harmonics of nature and the cosmos, and he speaks of the inter-relationship of the rhythms of human movement with the rhythms of the natural world.

When I became president of the Guild some years ago I became aware that the organisation was not in a harmonic balance. This was not because the Guild Council was in disarray, but rather that an overview of the membership presented a picture of what might be called 'a company of elders', a company of distinguished elders - but where, I asked myself, were the young?

I am delighted to report that this situation is now in a state of positive change: the Guild Council is currently populated by young, enthusiastic and committed members; the new masters degree module in Laban Studies at Bedford University is about to move in to its third year, with a recruitment of thirteen young dance teachers; the proposed research project in Laban Studies at Bedford University is now in place designed to serve as a professional development course for twelve dance practitioners; the Dance Leaders course at the College of Maynooth near Dublin is successfully underway with a recruitment of sixteen dance and drama participants; the Laban Lecture this year will give a fascinating insight into work with young actors from the Suffolk Youth Theatre; as we meet a group of young dancers are beginning to work towards a performance this evening led by Alison Curtis Jones - we can also look forward to performances from a young dance group from the Swindon Dance Agency and from undergraduate student actors trained by our hosts, East 15 Acting School.

This is an impressive body of work. It points to the future, to a sustainment of the extraordinary legacy Laban has left for culture, for education and for the individual. I speculate that Laban would have been pleased to see such creative energies at work. The Laban Guild looks alive, thriving and is moving once more in to healthy harmony.



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Magazine Contributions:
Copy Dates:
15th April, 15th August, 15th December
Format: email or scanner-ready copy only to the Editor

Movement, Dance & Drama is published in England and is distributed worldwide. It is free to all members of the Laban Guild. Individual annual membership subscriptions for UK addresses £25; affiliated groups and world-wide addresses £30; concessions UK £15; concessions worldwide £20. Library and institute subscriptions on request. The opinions expressed by contributors are not necessarily those of the Editorial team or of the Laban Guild and no responsibility can be taken for inaccuracies which may inadvertently occur. No part of this magazine may be reproduced without the Editor's prior written consent.

Walli Meier's Laban Lecture 2011

reported by Gordon Curl



Walli Meier prefaced her lecture with the words, 'Die Kunst der Bewegung' - the 'craft of moving, which, when perfected becomes an Art - hence The Art of Movement Studio' which Walli 'was privileged to attend when Rudolf Laban and Lisa Ullmann were still sharing their philosophy and craft with us'. Walli is a long-standing and Honorary Member of the Guild and also a Patron of the Suffolk Youth Theatre - with both of which she shares her own and adopted philosophy and craft.

'The application of (Laban's) work, which grew with understanding over the years has been the basis of my entire teaching career. It is a body of knowledge which grows like the contents of a toolbox as each challenge presents itself. It fulfils the needs of teaching infants to ancients - whatever their ability. I have used this knowledge to train teachers, movement therapists, movement observers, professional dancers, musicians and artists. And now the challenge is the Art of Characterisation in Theatre'.

The Art of Characterisation in Theatre - a Laban Approach

Delivered by Walli Meier at East 15 Loughton Campus, University of Essex on 19th March 2011

'This morning I would like to share with you the enormous pleasure and delight I have experienced over the last five years working in collaboration with Michael Platt the director of the Suffolk Youth Theatre. Most of you know Michael by participating in his practical workshops for the Guild, attending his lecture at the Laban Conference or by seeing some of his young actors performances in Suffolk ... As movement consultant to Michael's productions I aim to apply Laban's movement principles which are specific to the movement themes and characters within his latest productions ...'.

These were the opening remarks of Walli Meier - remarks which heralded an inspired Laban Lecture, interspersed with film clips and exquisite personal demonstrations of a wide range of characters - which held her audience spellbound with their sheer quality and engaging delivery.

Phases of collaboration:

Our guest speaker outlined four phases in which she collaborated with SYT's Director Michael Platt:

Phase 1: a discussion with the Director as to the movement and dance patterns relevant to the play and the movement profiles of the main characters - from 'Oberon's malicious sprites' to 'Titania's fan fluttering spirits' in *A Midsummer Night's Dream*, from women's 'washing, wringing, stretching and drying sheets' in Lorca's *Yerma*, to revolutionaries 'wielding of pitchforks and flails' in *Fuente Ovejuna*. It was



Walli's task to research the fidelity of all such actions.

Phase 2: Meeting the players, warming up and 'introducing the main concepts of the piece'.

Phase 3: Observing and making notes for Michael on the final rehearsals of the play and giving them her overview of her impressions; singling out individuals who needed special help to 'realise their intentions'.

Phase 4: Attending the 'grand performance' - last year William Wycherley's *The Country Wife*.



For this latter play, 'closely structured situations' were devised by Walli aiming at: 'developing body and space awareness with considerable attention to footwork ... successive body flow to ensure integrated movement throughout their work (and) some much needed posture training'. Most of the work was conducted 'in unison so establishing a group cohesion' - and as Walli reminds us: 'these are youngsters between the ages of 14 to 19 in the middle of studying for GCSE and A level examinations who do not attend regular dance classes'. Practices to 'achieve high level kinesthetic awareness' are therefore introduced - for as Michael pleads: 'Please do something about body awareness!' Walli does just that: 'What are you doing with your hands? Make them work, they can speak. The poking finger, the sensitive gathering, the punching fist, the loving caress. The same with the face: the aggressive jaw, the quizzing eyebrow, the inquisitive nose, the smiling or snarling of the lips - they talk'. Awareness of bodily surfaces and the actor's 'presence' are all paramount and to illustrate just what she means, Walli personally demonstrates - to the eye-widening awe of her audience.



Walli acknowledges that Michael 'always achieves wonderfully focussed stillness in his productions. The power of stillness is much undervalued in dance and drama ... the stillness of having arrived (full stop) ... movement held while the flow continues ... a listening quality whereby the inner state is captured ...'. Whereas in *Fuente Ovejuna* - a story of lust, greed and revenge, Walli makes the distinction between the expressed anger and passion portrayed by the Judge and the Commander. She suggests that 'the Judge, in contrast to the

outward flowing rage of the Commander, should play his role by an inward contained fury'.

In *Jane Eyre* rehearsals, the contrast between the mad Bertha Mason and the blind Mr Rochester needed much more convincing expression - requiring Bertha Mason to work on 'alternatives of extreme free flow and sudden bound flow ... flying into high and low diagonals ... into passion drive.' It was suggested that the fire enveloping Bertha 'should be portrayed with the use of scarves and I suggested that we could do this with bodily movements of wrists and hands'. Michael 'choreographed brilliantly by surrounding her with a group of expanding and contracting participants (thereby) containing her hysteria'.

'What I found absolutely challenging and fascinating', Walli recalls, 'was making an analysis of the characters in the play in movement terms and then helping the performers to moderate their personal movement preferences in order to adapt to their roles ... this is where movement observation is such an invaluable tool ... for casting actors, assessing their personal movement characteristics and then moulding them into their theatre roles'.

Expression Analysed:

Engendering convincing portrayals of a wide variety of human expressions by the young performers was one of Walli's most challenging tasks - analysing and monitoring such expressions as:

'**arrogance**' ... ('Ed Crossthwaite, as Mr Harcourt, the epitome of elegant arrogance standing high with a slight diagonal title, looking down his nose, somewhat superciliously');

'**lasciviousness**' ... 'inviting sensual attention ... achieved by flexibility of the trunk, shoulder elbow wrist, hand and head, a fluttering of the eyelashes looking with all round attention pulling everyone in with outward and inward flow ... accentuation of the hips and a swishing of the skirts while walking ...'.

'**wide-eyed curiosity**' ... of 'the Country wife, played by Lucy Tomlinsom, who presents herself mainly in an open symmetric stance expressing a wide-eyed innocent curiosity. She is often seen with her lower half held back with the upper part of her body straining forward in the saggital plane'.

'**jealousy**' ... 'The name Mr. Pinchwife says it all. A lecher himself, highly protective of his wife, guarding her constantly so that no one else can have her. A pinched hunched contracted body attitude, often gesturing with a gathering protective motion and demonstrating his frustration and anger with an aggressive poking chin'.

'**being in love**' ... Michael asked Walli to give some extra attention to Ed playing Mr. Harcourt. 'He was having difficulty in demonstrating his love for Alithia; in that state there was a tendency to be somewhat out of balance and his natural tendency was the opposite, very symmetric, standing tall, broad and square, and powerful which was perfect for the role of the Commander in *Fuente Ovejuna*, but, in order to show his state of being in love he had to moderate this tendency by being more asymmetric, somewhat off balance a little more flexible when gesturing'. Walli suggested that 'he came more out of the line of gravity into the diagonal and be more relaxed, leaning forward as if irresistibly drawn towards her'.

'**a young rake**' ... Walli analysed Sparks, played by Joe Reed, as 'slightly giving into weight with a great deal of successive body flow and rich alternate use of direct and flexible effort combinations and a very powerful pointing index finger. He has a natural capacity for filling and projecting into space'.

Profiling Characters:

Walli's profiling of each character in *The Country Wife* -



Laban's principles:

Laban's principles, Walli reminds us 'are constantly applied throughout the rehearsal process in the creation of the choreography. Meaning is enhanced and amplified in the considered use of stage space. Dimensions are used for ritual, the diagonals for journeys and circles for harmonic relationships. Bodies as well as props, are used for achieving a variety of levels in unique group settings. A range of choreutics is used to produce atmospheres of harmony and disharmony, peace and strife, humour and grief. The tools which we have inherited from Laban give us the means for analysis and creation. Through class and rehearsal the young performers have learned to embody the words they have to speak and sing'.

Walli concluded: 'What an incredible education these young people are receiving ... they can stand, they can walk, and they can talk, sing and dance. They are articulate in so many different ways. Much of this is due to the application of Laban's principles throughout all their working sessions towards their many productions'.

Tribute:

We too must surely pay tribute to this year's Laban Lecturer, Walli Meier, for having shared with us, in the context of the brilliant performances of Suffolk Youth Theatre, her profoundly perceptive and articulate mentoring of young performers, her own impressive oratory, exquisite personal movement, sensitive teaching on film, and not least her cultivated application of Laban's principles; these together provided us with a hugely memorable occasion - an outstanding contribution to the series of Laban Lectures which next year reaches its 60 years as an invaluable tradition.

Photos of Walli teaching from video by Michael Platt clipped by Pamela Harling-Challis
Photos of Suffolk Youth Theatre by Mike Kwasniak

The full lecture plus video clips will shortly be available on the website: www.labanguild.org.uk

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including Mr. Horner himself (the main character of the play performed by Aaron Seaman) describes him as: 'Medium to small in height, very bright and adaptable with a real flair for the theatre. He functions mainly in the gregarious medium level, the table plane in space and in the adaptable inner attitude of mobility, a combination of time and flow and also in the elements of space and time, indicating a constant state of alertness. He instigates these dynamics, and others of course, throughout his presence on stage. He is an outrageously randy flirt'.

Even the maids in 'The Country Wife' provide Walli with 'a classic example of how to make insignificant roles make a significant contribution to the ambience of the whole. They had the capacity for a perky vital aliveness. They remained concentrated and absorbed throughout the performance'. And she also adds that: 'Michael's use of stage space is phenomenal. There is a constant flow of movement entirely in tune with the meaning of the happenings. Sometimes a direct focusing on to one character, at another time, a multi focusing of each group into different areas in space, dynamically drawing the audience into the complex nature of the play'.



The AGM and Conference Day - Introduction

Maggie Killingbeck

Below are accounts of the AGM and Conference Day held at East 15 on Saturday 19th March 2011. I am delighted to say that the event was extremely well received by all.

Thanks are due to all involved. Tracey, Juliette and the staff from East 15, provided a venue with a relaxed ambience that nonetheless inspired purposeful endeavour. The tutors Tracey, Michael, Rosemary and Walli taught sessions which were challenging and inspirational. Walli's presentation on characterisation enthralled all and Sadie's superb organisation, immaculate planning and attention to detail ensured that the day passed smoothly. I



know that my thanks were echoed by all those who attended

As regards the day itself, coherence was a particular strength. Walli's lecture had resonance for each of the workshops in the afternoon. And each of the workshops exemplified high quality input from the tutors. The Youth Strand was very successful and exemplified the potential of Laban's work for young people training in dance. We will try to replicate these features in future.

Members are encouraged to give this event their full support next year.

Workshop led by Walli Meier

Brenda McKee

Walli Meier belongs to that treasured generation who can make us move and dance using the wonder of Laban Principles. We wonder how, under her guidance, in such a short time, we can do so much, achieving such complex depth in movement, using the apparent simplicity of these principles. Only a master of her craft can show us that Laban's principles work for everyone.

I attended her lecture and workshop. Both were truly inspirational with one leading into the other – blending, explaining and clarifying. The warm-up was thorough and immediate. Hands were shaken, as though heavy and full of water – "make the hands work". We swung forward and back, brought the body through the wheel plane, moved, travelled, were quickly warmed up, before we knew it, and

having so much fun. We became aware of the importance of presence, in the here and now. Moving and then stopping still to proclaim: "my name is ... and I have a right to be". Encouraged to repeat this, the movement and voices became better and better. What a wonderful way to embolden the most diffident of teenagers!

We looked at the power of stillness. First we stopped, bound, all energy stopped, stillness only in the body. Secondly, we travelled and stopped – but thought in our body shape of the energy travelling on. Thirdly, we stopped and held a listening energy. Using these three ideas, we worked in pairs, then in groups of five, producing wonderful sculptures of astounding plasticity with our bodies. We became aware of how Laban wanted us to tell a story with our body –



In Walli's workshop, we became aware of how we told a story with our bodies, "embodying the words", of how movement was truly an art - the art of movement – which appealed to a class which spanned the generations. She led us through a workshop of discovery, showing us that she was truly a master/ mistress of the Laban Guild.

Brenda McKee studied Dance in Belfast with Helen Lewis and in Prague with Milca Meyerova, a former pupil of Laban. She has completed the Community Dance Course (parts 1 & 2) in Belfast and now teaches G.C.S.E Dance at Victoria College and an Adult Movement Class in the Crescent Arts Centre, Belfast.

Practice on Affinities Workshop - led by Rosemary Brandt

Hazel Francomb



Rosemary Brandt's workshop gave us a fascinating insight into how she applies an aspect of Laban's Effort Theory in her teaching of creative performance technique as well as demonstrating its use in choreographic tasks. We started with a simple exploration of acceleration and deceleration; we followed this by practicing the key concept of the workshop – exploring weight, space, time and flow through choice of accents within movement.

We were consciously manipulating the energy in movement between tension and release and its relationship to gravity i.e. "impulse", "impact", "swing", "rebound" and "continuous" (i.e. non accented) qualities. We physically experienced their affinities as accurately as possible, which was surprisingly tricky. We used a simple Labanotation accent score to help us accurately learn a simple ballet *ports de bras*. We found this created a new relationship with the music; the movement added a fresh layer of nuance, it did not just illustrate the sounds. Rosemary explained that consciously choosing accents in movement, rather than repeating movement habits, helped dancers to fully engage in their movements as a whole person. She further illustrated this by demonstrating a simple ballet *barre tendus* exercise. She explained that many dancers do each stretch simply with "impact" which looks and feels mechanical; she showed that by choosing a variety of accents the training exercise could have beauty and life.

We were able to experience this more fully by applying three different accent scores to the same sequence of small quirky pedestrian movements. This was particularly intriguing when the three different versions were performed together, they were all using the same actions but the subtle variety of movement quality gave it a much greater sense of meaning as well as more interesting textures.

We were consciously manipulating the energy in movement between tension and release and its relationship to gravity i.e. "impulse", "impact", "swing",

on impact, impulse and the uses of chords, movement can change dramatically. I found this hugely beneficial in creating movement and had not been exposed to this type of idea before.

I felt particularly privileged to perform for the Laban Guild at the end of the workshop. I went away with a really sense of achievement when the audience passed on comments such as "there is a clear understanding of the movement being performed". For me it was a new experience to perform movement I had only just begun to learn, and this provided

some interesting ideas for me to consider in my own practice. There is of course a lot more for me to investigate with Laban's work, which I look forward to doing. I would like to thank Alison, Laban Guild and all the dancers I worked with in the workshop, I had a memorable day and would recommend performers to participate in a similar workshop.

Kerry Childs is a second year Dance and Professional Practice student from the University of Bedfordshire.

Drama and the Dynamism of Dionysos

Darren Royston

It was a privilege to hear Walli speak at the AGM about her work with The Suffolk Youth Theatre. The explanation of her work alongside the director (Michael Platt) helping to realise the images and concepts of the production, while creating a physical language shared by all the actors, was very insightful. By showing footage of her work with the actors, it was evident how the coaching of actors with ideas from Laban would allow them to explore new ways of moving, preventing the repetition of usual movement habits, and training the actors with technical skills to allow them take risks with allow their bodies to communicate character and achieve intense dynamic interaction with the ensemble. It was worth noting that the performers were working together on this production as a theatre ensemble, and not following a specific drama or dance training, so to many this would be a new experience of working with movement as an art.

Walli's lecture was a very clear demonstration of how a "movement director" can be usefully employed on productions of drama, combining both the work with the artistic director and journeying with the actors throughout the rehearsal process, using movement as a way to support the rehearsal process of individual characterisation, interaction between characters, group choreography, and maintaining a shared performance style. The workshops during the day also made links to how abstract concepts could generate very dynamic and emotional drama. In the workshops and performances I experienced how the dimensional scale could create character types (with Michael Platt's workshop), how the enlarging and

a new dimension through heightened awareness of movement not usual in their daily lives. In this way the lecture fitted very well with the activities of the day chosen for the AGM, and the drama theme was very relevant. The day happened to be the day considered in the Ancient World as dedicated to "Dionysos Eleuthereus", connected to the full moon in March, six months after the celebrations of the wine harvest, with Dionysos being the god of both wine and drama. The festival to the god in Athens is believed to have initiated the new festival of theatre, when new creative ideas for the future would be considered, and new plays presented. The Full Moon was particularly important on this day this year of 2011, being called a "Super Moon" because of the closeness to the Earth, and appearing much larger than normal. It seemed that this intensity of creative energy and ideas for drama were also of great importance at this AGM, as we considered the ways that Laban's approach to drama would be developed by the Guild in the future.

I am very proud to represent drama on the Laban Guild Council. We are continuing to explore initiatives to ensure that the Laban Approach in drama training and professional practice is supported. In addition to drama and theatre, there has been a request to link to opera and the training of opera singers. This has come at a very good time, as I am currently employed with Bangkok Opera Siam, to develop movement and dance direction alongside my work as an opera director. The international company brings together singers from all around the world, and includes locals in the chorus, as both actors and dancers, and children of all ages. I recently directed and choreographed a production of *Carmen* with a large chorus, dancers, and children, and in June this year I will stage a dance theatre piece to music by Somtow Sucharitkul based on a Thai classical myth. This production, called *Kaki*, will combine dancers from many dance traditions including classical, contemporary and traditional Thai dance. It is planned that the company will tour to London in September 2011, and it is proposed to offer some workshops based on the Laban Approach to Drama, to allow some performers to be involved in the Opera Movement Choir in their production of *Tosca*. The idea is to organise practical sessions throughout the summer months in Bloomsbury London, exploring movement themes and creating an (non-singing) ensemble to perform with the Opera company when they arrive in September. Please keep your eye on the website for further details – and in the meantime please let me know if you would like to be involved!

For more information contact darren@darrenroyston.com

Youth Strand Workshop led by Alison Curtis-Jones

Sadie Hunt and Kerry Childs

The Youth Strand was a new addition this year to the Laban Guild AGM/ conference. It provided an opportunity for young dance students between the ages of 17 and 21 to participate in an extended day-long workshop, which ran alongside the conference. They worked with Alison Curtis-Jones and completed their day, and shared with the conferences delegates, the work explored during the workshop. Many delegates commented on the quality of this performance (and all the performances that concluded the day) and how they would very much like this to be a feature of the event every year.

Sadie Hunt

both came away with a very different new found knowledge, concentrating on our areas of interest.

We were asked to use Laban's A scale to create organic movement. The first instruction was to keep the movement in a compact space. After choreographing the smaller movement, the next task was to use 'super zoning' to experiment with the A scale, now including different levels and direction. I found the small movement to be gestural giving me a clear understanding of the basic structure behind Laban's A scale. When the movement was increased I really had to concentrate on maintaining movement within the planes. It became increasing difficult to place my movement in the correct positions. Ali helped me to look at my movement in a lot of detail which is a valuable piece of feedback that I have taken away from the workshop. I now re think about each movement I have decided to use in more depth. By focusing

The 'A' Scale

Eleven performers came from different institutes to take part in a Laban inspired workshop with Alison Curtis-Jones from TrinityLABAN. Participating in the workshop with undergraduate dance students was a group of A level students and two acting students. The workshop was based on Laban's A scale with an emphasis on exploring and generating new movement. In the workshop I danced with a student from East 15 who presented herself as an actress. This was one of the most important aspects of the day for me - not only understanding how different disciplines can apply Laban's dance theory to their area of study, but also learning about how other dancers interpreted the workshop compared to myself. As a dancer I found working with a performer who specialised in a different discipline extremely fascinating. Although we both took part in a dance workshop, I think it would be fair to say we



shrinking kinesphere could relate to creation of our projected image to others and how networks between characters can be spatially understood (with Tracey Collier), the choreographic potential of movement scales (watching Ali's work with the young dancers and the A scale), and the dramatic exploration of modes of movement explored in movement studies and monologues (by East15 drama students).

Throughout the day, movement as a dramatic art was also seen as a release for the performers, to physically experience

Patrons' Questiontime:

Gordon Curl questions Guild Patron Sir Walter Bodmer

(Sir Walter Bodmer MA PhD FRCPath FRS was Principal of Hertford College, Oxford University from 1996-2005. He was formerly Director General and Director of Research of the Imperial Cancer Research Fund and before that a Professor of Genetics, first at Stanford University, California USA and then in Oxford University. He became a fellow of the Royal Society in 1974 and was knighted in 1986. He is a foreign associate of the US National Academy of Sciences and a foreign honorary member of the American Academy of Arts and Sciences.

Sir Walter has been President of the Human Genome Organization (HUGO); President of the British Association for the Advancement of Science; Chairman of the BBC Science Consultative Group; and Chairman of the trustees of the Natural History Museum; was a trustee of Sir John Soane's Museum for twenty years and Chancellor of Salford University from 1995 to 2005. Academic appointments include honorary fellowships at Keble and Hertford Colleges, Oxford; Clare College, Cambridge; the Royal College of Physicians; the Royal College of Surgeons; and the Royal Society of Edinburgh and The Royal Irish Academy; He has published extensively and has been awarded honorary degrees and prizes for his achievements in science.

Sir Walter served as Chairman of the Board of Governors of LABAN Creekside during the time of the merger with the Trinity College of Music and served on the Governing Body of TRINITY LABAN (of which he is now a Companion) from 2005 - 2008. He was a member of the Laban Guild Council in 1958).



Sir Walter Bodmer

Questiontime:

You were a toddler when you arrived in England in 1938; perhaps you would remind us why you left Germany and settled in Manchester?

The family left because of Hitler and the fact that my father was Jewish. We left only just in time – even a month or two later and it might have been much more difficult. We went

to Manchester, firstly because my father was not allowed to settle in London, which would have been the obvious place. I think that was because there was a wish to distribute the refugees around the country, possibly especially those who had particular skills, like my father who was a medical doctor. The second reason was through a friend of my grandmother (Sylvia's mother), Enna Budenerberg, who lived in Manchester, and I believe suggested we go there and helped us find our initial accommodation.

Prior to coming to England, your mother Sylvia was for many years a pupil and colleague of Laban in Germany. What was it that (from your inside family knowledge) which attracted Sylvia to study and work with Laban?



Späcker Tanzfolge presented in 1922 as Die Gebrüder (Illusions, or The Blind Men). From left, unidentified, Sylvia Bodmer, Dussia Bereska, Edgar Frank, unidentified.

She was only a pupil of Laban's for a few years in the 1920s. She had lessons in dance from Perrotet, a former student of Laban's, in Zurich where she was brought up and that was undoubtedly what kindled her interest in going to work with Laban. She was only about 20 when she went to Laban all on her own with a promise from Perrotet that she would tell Laban about Sylvia, but she never did and so her arrival to work with Laban was a surprise to him. My mother said that Perrotet, who came from a well-to-do family, had a child from Laban and mother assumed that that was why Perrotet did not tell Laban about her, as she had promised to do.

Your father Ernst was a medical doctor, and according to your 2004 Laban Lecture, knew Laban over a period of many years. How was this connection established and maintained for such a long time – and to what effect?



He, of course, came to know Laban through my mother, when Laban and Lisa came to Manchester. He became Laban's doctor and got on very well with him, and the mutual friendship was maintained until Laban died.

The third meeting of the Laban Art of Movement Guild was held at your home:

1, Stanton Avenue West Didsbury Manchester, and your father's waiting room was used by your mother for her movement classes. As a boy, what are your most vivid memories of these events?

I remember some of the people who came for their lessons, which included, for example, Marion North, and occasionally no doubt having a peep into the room to see what was going on.

Your mother was fascinated with dance and also interested and well qualified in mathematics. How did Sylvia reconcile dance and mathematics – art with science? (You have said yourself of Laban that 'the combination of science and art seems to be a unique feature of (his) work'. In what ways was Sylvia influenced in this respect by Laban – if at all?

My mother's mathematics were learned only in high school, though to quite a high standard in comparison with today's high school work. I think that this background did help her to appreciate the analytical undertones of Laban's ideas, though in herself, the artistic side, I believe, predominated. I think that Laban appreciated this combination of backgrounds that my mother had and so enjoyed discussing his work with her. Certainly Laban's analytical approach, as exemplified for example in the efforts, appealed to me given my own mathematical and scientific background.



Sylvia Bodmer

You have referred to your mother Sylvia's fondness for Movement Choirs, and my own vivid experience confirms this - for I attended one of these at a stately country house at Ashridge Hertfordshire during a Modern Dance Holiday Course in the mid-fifties. I shall never forget Sylvia's enthusiasm and dynamic direction of over 100 dancers sweeping down the grand stairways of the mansion and into the oak-panelled foyer – accompanied by the powerful music of Haydn's Clock Symphony; it was

sheer magic! Sylvia was inspired - her arms gesticulated expressively whilst perspiration glistened on her flushed brow – and her dancers were euphoric! What was the secret of your mother's huge success?

I am sure that her interest in movement choirs was stimulated by Laban's own interest in this form of movement and it became one of her major interests. I believe her success lay in a combination of great artistic and choreographical skill together with her ability to communicate with her students, including large classes, as an inspiring teacher.

You eventually went to Manchester Grammar School and thence to Cambridge to read mathematics. Like your father, you were also interested in the arts – indeed you danced in your mother's Movement Choir in the 50s and stage-managed many of her productions. You also designed the logo for the Manchester Dance Circle. Again, you too seemed to reconcile artistic and scientific activity (often dichotomized as the 'qualitative vs the quantitative', the 'functional vs the expressive', the 'actual vs the virtual'). As a scientist, how do you reconcile such diverse disciplines – in view of their distinctive natures?

My dancing was really limited to the time, in 1952, when I attended the summer dance holiday course at Dartington Hall, which did include dancing in one of my mother's movement choirs. I also did the lighting for early performances of Sylvia's production group, which was an activity of the Manchester Dance Circle. I had taken a great interest in acting at school, with star parts, for example, as Maria in Twelfth Night and Mrs Malaprop in the Rivals, since in those days Manchester Grammar School was strictly a boys only school. I also became a reasonable amateur pianist, having been encouraged to learn to play the piano by my father, who was very musical and could come home from an opera and play much of it by ear on the piano. There is absolutely no incompatibility between being a scientist and having artistic interests. It is common, for example, to hear of mathematicians and physicists who are also good pianists. The famous Russian composer, Borodin, for instance, was also, indeed primarily in his time, a distinguished Professor of Chemistry. Outstanding science often initially depends on intuition for its originality, while much of art, perhaps especially in music, has an analytical side to it. In my view, one of Laban's great achievements was to combine these two aspects of 'the art of movement'.

'Harmony' is a concept rigorously applied by Laban and enthusiastically espoused by your mother - indeed, you stated in your Laban Lecture that Sylvia dealt with 'harmonics in space' which were: "sequences in movements in the main 'crystalline solids' namely the cube, tetrahedron, octahedron, dodecahedron and icosahedron ...". Bearing in mind that the described 'crystalline solids' all share the venerable 'Golden Section' aspect (a former - but now outdated aesthetic principle); how, as a scientist, mathematician and arts enthusiast, would you yourself convincingly justify the concept of 'harmonics in space' - based upon the crystalline solids?

I am, of course, no expert in Laban's ideas on harmonics, but it seems clear that he saw that human movements could be described as sequences that moved between the vertices of an icosahedron. He then drew the analogy between these sequences and musical scales, but that is an analogy not a homology. Surely the justification lies empirically in the extent to which these harmonic sequences provide an effective classification of human movements.



You have indicated that 'It was Lawrence who stimulated Laban's interest in time and motion studies and his development of the efforts, leading to (his) book on Effort'. Now 'effort' in industry has a realistic connotation, whereas 'effort' as perceived in, say, the dance, may well have virtual connotations - ie a strong powerful leap may appear, by contrast, weightless! As an analyst, do you see the concept of 'effort', therefore, as open to confusion - as operating differently in different contexts?

There are many words in everyday usage that can have varying meanings. You only have to glance briefly at the Oxford English Dictionary to see that that is the case. This applies even more so in science, when a commonly used word may take on a rather specific technical meaning. I do not, therefore, see any difficulty in Laban's use of the term effort to describe different qualities of movement.

You stated in your article 'A Scientific Approach to the Study of Movement' in the Guild Magazine in 1958, that you considered: 'Laban's work as laying the foundations of a scientific study of human movement'. As a distinguished scientist yourself, and recently as Chairman of the LABAN Board of Governors at Creekside, do you think those 'foundations' have been adequately built upon over the past 50 years - in particular in respect of the scientific study of human movement? What scientific aspects do you envisage are fertile areas for future development?

I strongly suspect that there are many of Laban's more analytical ideas that could be developed as part of a study of the science of human movement, rather than the art of movement. In my area of genetics, where there are now objective approaches to studying, for example, aspects of the inheritance of behavioural attributes, I think that these same approaches could now be used to study the underlying genetics of different human movement qualities.

You have also quoted your mother Sylvia as emphasising 'the importance of guaranteeing the future of Laban, and of the Guild, maintaining in each a strong element of Laban's influence without however, inhibiting new developments'. How far in practice (not just in name) do you think your mother's wishes have been fulfilled in both the Guild, and otherwise - in respect of artistic aspects?

It is hard for me to judge this professionally, but I believe to a fair extent this has been achieved. It certainly has been something that Marion North was very keen on, and that has been helped by Valerie Preston-Dunlop's continuing interest in Laban's work, and by Geraldine Stephenson's outstanding career as a dancer and choreographer. The important need is for a younger generation of dancers and teachers who have a deep understanding of Laban's work, while at the same time taking it forward with new developments, and the Guild clearly plays an important part in this. I think that Laban, now Trinity Laban, must continue to play a major role in the training of dancers with a sound background in Laban's ideas and artistry.

Whilst it has been recognised that Laban's presence and work in Britain, since his arrival in 1938, has resulted in rich rewards for education, dance theatre, and movement pattern analysis - aspects which his colleagues have admired and enthusiastically furthered - there are writers who would throw a shadow over his previous activities in Germany - notably Evelyn Doerr, in her book *Rudolf Laban The Dancer of the Crystal* (2008: The Scarecrow Press Inc), and Lilian Karina's and Marion Kant's book: *Hitler's Dancers - German Modern Dance and the Third Reich* (2003: Berghahn Books). Evelyn Doerr writes, for example:

"... Laban had already sympathised with German nationalist thinking in the 1920s and shown himself to be a 'German Nationalist' in earlier years, which illuminates why he identified with the national revolution and supported the race-bound political ideas of the Nazis rather than distancing himself from them. This attitude was already clear on July 7, 1933, when Laban took steps to ensure that all non-Aryan children were removed from the children's ballet classes of the Prussian Staatstheatre - most likely in reaction to the Law for the Reformation of the Professional Civil Service, which affected theatres and opera houses and paved the way for the elimination of the Jewish population." p.159.

Do you consider these revelations in any way detract from the value of Laban's productive ideas and outstanding achievements in movement and dance?

I have not read these books, and from their description I am rather glad that I haven't. It is so easy to misunderstand the context of the times in which certain actions were taken. His involvement with the Nazi regime is hardly a 'new' revelation and it was no doubt strongly influenced by his need and wish to obtain support for his artistic activities. Remember that my father was Jewish and was one of Laban's closest friends in his latter years in England. I have never had the slightest indication that Laban was anti-Semitic. In any case, you cannot judge an artist, or indeed a scientist, on the basis of their political or sociological beliefs. Even Richard Strauss, who had a Jewish daughter-in-law whom he took great efforts to protect during the second world war, initially collaborated with the Nazi regime.

(Photos kindly provided by Sir Walter)

Lisa Ullmann as a Producer *Rudolf Laban (1951)*

When in the late 1930s I witnessed Lisa Ullmann working with groups of teachers, employees and workmen in Plymouth - and in other larger towns of the South - I was convinced that the recreational art of movement created in these places had a sure quality of its own, which had to be more closely scrutinised. Lisa Ullmann was at that time a teacher at the Jooss-Leeder dance school in Dartington Hall, Totnes, but her activity for the *Workers Educational Association* in Plymouth was entirely her own - and independent of the dance school at which she was employed. The style of her private work was an entirely new one in England and had not met with much interest or encouragement from her employers. This is not surprising, for as far as we go back in the history of dancing, we find that the communal dance forms had aims other than the production of entertaining performances. The difference is not exactly that which exists between the amateur and the professional art production, for amateurs very often compete with professional casts in producing exactly the same material for entertaining stage performances - if mostly on a slightly lower level of skill and effect on the general public. What was characteristic of Lisa Ullmann's productions was the choice of subjects and the working methods with which the art of movement was perfected. In olden times one would have defined the subjects - as well as the working methods - as *ritualistic* because they had more of a community aim and character in which the aesthetic pleasure was not an end in itself, but became the expression of a communal tendency towards certain values and aspirations of a social and religious kind.

The production of this kind of art work in olden times, and in various civilisations, was the task of priests who had the gift to represent the longings and dreams of a community in communal performances. One has to think of times far away when, besides the courtly or popular theatre, the temple dances and mystery plays flourished. These temple-dances and mystery plays were not always connected with definite cults or recognised religions - although the priests of the various religions have often appropriated them in order to support and propagate their myths and dogmatic beliefs. In reality, however, the ancient mysteries and, for example, the *No* plays in Japan - and more recently the morality plays of medieval times - dealt with general values of a relatively universal kind. They were real performances for *everybody* - believers and non-believers of special forms of theology - and appealed in the first instance to the natural feelings, longings and convictions in which the humane tendencies of the human race were stressed.

There is a lot of idealism in the theatre, but, on the whole, the necessary commercialism of successful theatrical performances does not allow the professional producer and player to linger in these lofty levels of humane interest. The difference between an ambitious actor or film star, on the one hand, and the other type of performer - which we might call the mystery player - will be obvious to everybody.

It is now interesting to see how a producer's talent such as Ullmann's has followed - almost unconsciously - a trend pointing towards a form of the art of movement in which dreams similar to those of the ancient temple-dancers and mystery players are realised in our time. One circumstance, and this is the festive character of her creations, is revealing in this respect. Lisa Ullmann has never dreamt of securing for her productions continued performances and long runs for a large public. Some of her works could surely have been performed in the usual way, but she was simply not attracted

and not interested in this kind of commercialised continuous run. Whether her works were culminating points in movement or drama courses, or whether she put her talent in the service of community work, the plays were performed once or twice as festivals only - either for a public or even without a public - and no repetition was attempted. I personally feel that such reticence was overdone because festivals can be, and have been, repeated periodically. However this might be, there is here a beginning and a spirit of which we must become more clearly aware of than hitherto. The great number of creations with which Lisa Ullmann has given joy, and which I have watched now for more than twelve years, cannot be commented upon here in detail. All I intend to do is to depict a few of the characteristic aspects of her dance plays and dance dramas and the inner logic which I see in the whole development of her work.

The first of Lisa Ullmann's work which I saw in Plymouth in 1938 - and in the following years in other places - had always an intimate connection with Courses in which she tried to introduce people into what might be called the *mysteries of movement expression*. The content of these early plays - which are apt to defy any description in words - were neither stories or plots of everyday happenings and events; nor were they artistic choreographic arrangements of rhythmical movements and pictorial groups - as we are used to seeing them in the theatre. All that could be said of them is that the conflicting *powers* of certain inner attitudes of man - and their clash with one another - were either dissolved into communal harmony, or the tensions died away into a final silence and a motionlessness of an almost tragic character.

Now, as to these powers, one could only very inadequately compare them with general emotions such as anger, love, hatred, despair and so on. Each time one saw a very specific instance or nuance of such general emotions - with a fine distinction of mixtures and developments - very much as they happen in the lives of human beings on different occasions. The display of these psychological forces was however never crystallised around a definite adventure or story.

Almost all of Lisa Ullmann's compositions of movement were thoroughly prepared beforehand and written down in movement notation. Very little was left to improvisation on the spot - and such improvisations were afterwards even organised and transposed into notation. The activity of production could be divided variously into: preparatory movement, invention and subsequent rehearsals to a certain perfection - all to be seen in Lisa Ullmann's creative efforts - even if the theme gained dramatic expression in the sense of the story of an underlying event.

Dramatic compositions are of course easier to describe - they always served special purposes. Drama clubs asking for the movement interpretation of a play were led to an understanding of the *display of movement powers* behind the story and the plot. Lisa Ullmann has in this way interpreted many plays from all periods of history - such as, for instance, the morality play *Everyman*. On one occasion the movement *power display* in Shakespeare's work was discussed and *Winter's Tale* represented - not as a mime of the single scenes - but as the flow of conflicting emotional powers which rises and ebbs like the waves of the sea. Modern plays and even ritualistic compositions have been interpreted by Lisa Ullmann in this way. As an example, one might mention how she arranged the movements at a semi-religious festival at Blackpool. Here, not only angels and devils, but modern

men in their conflicts arising from the clash of their working activities with the social conditions and the ecclesiastic beliefs of their time, were seen to fight out their power play on the stage. This performance, with the church dignitaries in their splendour, in a spot-lit dress circle, gave the most intense impression of mystery-playing and of its contrast with ordinary theatre. It should be noticed that Lisa Ullmann was regarded as an artist who understands how to depict the powers of man's inner life in movement. Lisa Ullmann also composed dramatic scenes for certain occasions - for instance for the British Drama League in a historical cycle of the tragedy of the love between man and woman.

The aim in all these movement scenes with dramatic content remains the same as in the pure movement scenes; the people and especially the performers are made aware of the rhythm of inner powers which move man. This is also the aim in another kind of production of Lisa Ullmann's in which she attempts to introduce people into the history of the art of movement. Careful study of old manuscripts is one of the self-imposed duties of a producer - for from such sources, not only ideas, stories and subjects, but also a revival of the actual forms of movement of a former period of history, can be found. Lisa Ullmann, in a cycle of lecture rehearsals, has in this way dealt with the remarkable event of the birth of modern dance-drama in the eighteenth century. Jean George Noverre, a choreographer who merits to be named alongside the famous poets and musicians of the past - indeed a Shakespeare of the art of movement - brought with his *ballet d'action* an entirely new note into theatrical dancing. How Noverre dealt with the old Orestes-Clytemnestra legend shows a personification of psychological powers translated into movement which is the first step of modern dance drama.

Lisa Ullmann has often shown the powers of repentance and despair in group movement, attracted by the historical allusion which Noverre used in his dances of the furies around Orestes, after he killed his mother Clytemnestra in blind rage. Viganò, a follower of Noverre, chose in one of his

choreodramas, *The Vestale*, another kind of inner conflict in which one of these priestesses succumbs to the turmoil caused by the clash of her love for a young patrician with her celibacy vows.

In witnessing Lisa Ullmann's own movement poetry one becomes aware of delightful and profoundly touching shades of movement expression - the working of the inner powers to which man is subject and that without referring to the ritualistic background of the play. In the revivals of dance compositions created in olden times, Lisa Ullmann succeeded, excellently, in revealing for instance, the old theme of rival wooers - always of ritualistic significance. The rival wooers were also a favourite theme of the *Comedia dell'Arte*, and in the revival of plays of this kind, Lisa Ullmann depicted the traditional characters as persons possessed by certain psychological powers and efforts.

All these attempts to make people enjoy and benefit from the awareness of the powers of life may - but must not invariably - be presented to spectators; some of Lisa Ullmann's own creations were produced to be seen. It is characteristic of her whole work that she brought out short dance plays for a kind of children's dance theatre. These productions were supplementary to educational dancing in school and one might say that they were also the counterpart to dance performance - for which Lisa Ullmann trained teachers in her Studio. Production plays a great role in Lisa Ullmann's community work - which is perhaps the main source of a new *ritualistic* art.

Vice President Gordon Curl discovered that this writing by Rudolf Laban has been preserved in Sally Archbutt's Collection since her extensive work with Lisa Ullmann and Ellinor Hinks on Laban's archives at Surrey University in the 1970s. We are indebted to Sally Archbutt for permission to reproduce this shortened version of Laban's tribute to Lisa Ullmann.

A Brief Introduction to Movement and Gender Warren Lamb

Way back in the late 1940's when I was travelling a lot with Laban our discussions often centred on women, in one respect or another. My view then, as it is now, is that anything a man can do so can a woman only she will tend to do it differently. There are obvious biological and physiological differences but I wanted to know what the differences were in terms of movement. While both sexes can do similar movements is there a common trend of movement applicable to each sex which can be described? Laban theory should have the terms to make such a record possible freed from the superficial and culturally biased "Women are from Venus; Men are from Mars" caricature.

Laban was not very helpful. I would not say that he boasted but he was certainly not reluctant to talk about his incredible appeal to women. Almost every woman who met him fell in love with him and believed that he understood their innermost being more than anyone else. This was confirmed by the few exceptions. For example, Hanya Holm resented her teacher Mary Wigman's devotion to Laban. Angiola Sartori told me proudly, "Always more than half the class was in love with him, but I wasn't".

It was usually a permanent devotion, not just an infatuation. When I travelled out of the country Laban always asked me to call on one or other of his lovers. For example, in 1948,

on a visit to Paris, I visited Dussia Bereska. Then, in 1952, I called on Felicia Saxe in New York. In spite of the long war-time absence both were overcome with emotion to talk with someone who had actually been with Laban recently. This experience led to me trying (unsuccessfully) to research what it was that Laban possessed in respect to attractiveness to women that I lacked.

Nowadays he would be regarded as chauvinistic. He made statements like "Women do Light Effort; men do Strong". It is approximately sixty years since that time and I have little difficulty in gaining acceptance for an alternative view. It comes from observations made in more than thirty different countries of how men and women combine the Effort and Shape components with Flow of Effort and Flow of Shape. They have turned out to be remarkably cross-cultural.

The Terms of Movement

Laban described Effort (synonymous with Eukinetics) as consisting of Space, Weight, Time and Flow. He also used polyhedra, especially the icosahedron, to describe Shape (synonymous with Choreutics) and included reference to the body spheroid or kinesphere. Although he designated Effort as of primary concern in "Industry" and "Therapy" when he himself observed he always took note of Effort in relation

to Shape or vice versa. This is evident from the extent to which he refers to Shape in his book "Effort" (1947) and more particularly so in his unpublished "Effort and Recovery". So eventually (around the time of his death in 1958) I put the two together in a framework entitled Effort/Shape and, in doing so, it became necessary to recognise that there is also a Shape Flow (growing and shrinking) as well as an Effort/Flow (freeing and binding).

Also I changed some of the terms to make them more descriptive of movement as a process of variation and to avoid confusion such as Laban's use of the term Space to describe one of the Effort components as well as a major aspect of Shaping i.e. Space Harmony.

The Tendencies

Here is the Framework referred to above showing the associations between the polarities of the Effort and Shape components, with the polarities of the Flow components, made respectively by women and men in many different cultures (below).

An Illustration

A typical movement which we might all do at a meeting is to vary Pressure when emphasising some belief. For example, if we are saying, "Please believe me, this is important" it is possible that we will accompany it with a phrase of movement which includes Increasing and Decreasing of Pressure. A woman is most likely to combine Increasing Pressure with Freeing of the Flow and the Decreasing Pressure with Binding. It is the opposite with a man; he will tend to combine Increasing Pressure with Binding of the Flow and Decreasing Pressure with Freeing of the Flow.

This is one illustration of the six Effort/Flow associations which can be worked out and there are another six for Shape/Shape Flow. There is no suggestion of any particular association between the Effort and or Shape components.

I have given a lot of workshops on this framework, mainly in America. Some people react that the associations or tendencies or preferences - I use all these words because whatever it is they describe is certainly not always evident - are obvious and they are not learning anything new. Others feel there is something they can relate to their own experience

but find it complex and easily become confused.

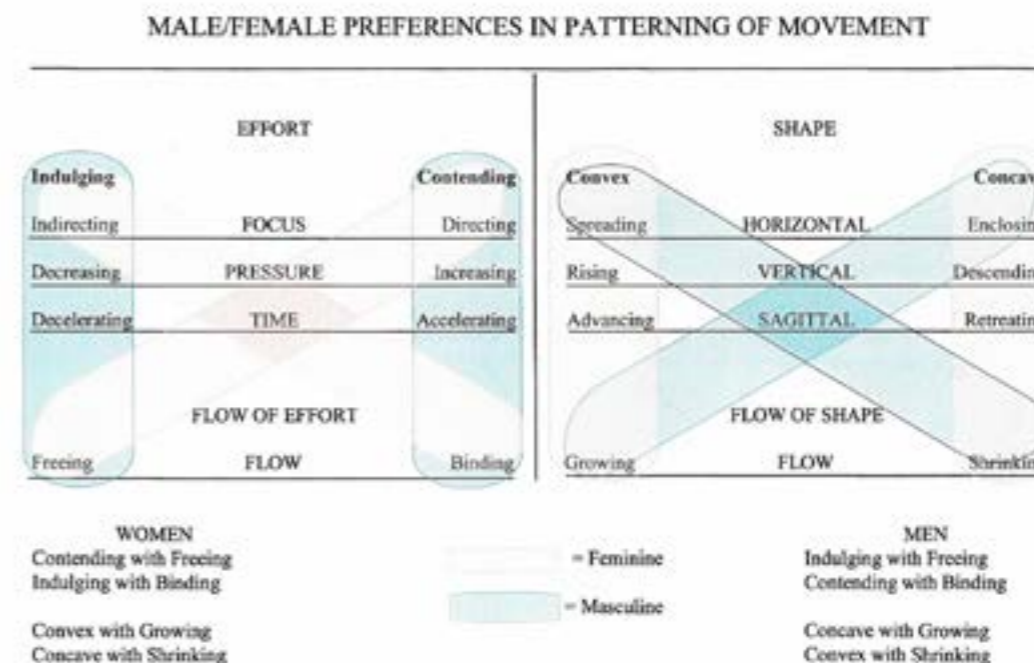
Discussion

There is no attempt to make any judgement as to masculine women or feminine men. Indeed, a woman who looks upon herself as highly feminine can be helped to relate to men by awareness of the associations. I have helped women executives joining a formerly all male board not to be unconsciously drawn into behaving as the men do. She can be equally emphatic, argumentative, assertive, persuasive, or whatever, in her own way. Preserving femininity in this context has absolutely nothing to do with being sexy.

In the fields of Dance and Drama a performer might work on the associations to emphasise his/her interpretation of the role relative to femininity and masculinity. There are many potential applications but there are also many variables and I recommend exploration with caution.

Firstly, practice is needed in observing and becoming aware in our own bodies of the Effort/Shape processes between each of the polarities including Flow. Any observation of movement needs to take into account the process (or flux as Laban liked to call it) and not see, for example, "Bound Flow", unless a process of variation between relative Free-Bound is recognised. The polarities all have extremes at which all movement becomes paralysed unless the process is reversed. Between each extreme there is a range of degrees upon which we constantly "play" and build patterns. The combinations set out in the Framework have to be seen as combinations of overlapping processes and not fixed points. Also, which parts of the body are moving and whether the body as a whole is involved can be important.

A full profile of Warren Lamb may be found in the January 2011 edition of Movement, Dance and Drama. A fuller explanation of his research into movement and gender may be found in Beyond Dance; Laban's Legacy of Movement Analysis by Eden Davies (London: Routledge, 2006). A report of his presentation on the differences to be observed in movement between same sex and mixed sex groups at the 2nd International Congress on Movement Analysis, Munich 2010, is included (in English) in Movement Analysis of Interaction Susanne Bender (editor) (Berlin: Logos Verlag, 2010).



Jumping for Joy

Ailish Claffey

I have just completed the first of three modules which will lead to a Specialist Diploma in Choreological Studies: Contemporary Developments of Rudolf Laban's Principles and Practice. This part-time course is spread over three years, each year focusing on one module. Each module consists of two intense weeks of contact hours, between and after which we each work on our individual projects and practice-based research. The modules are: 1) The Dynamic Body in Action; 2) Relatedness in Motion; 3) Living Architecture

This specialist diploma has come at an ideal time for me within my career as, in common with some of my fellow students, I was beginning to lose a sense of direction when working alone in the studio. It has helped me answer questions with regard to what I want to achieve, and the steps I need to take with regard to same. I have been given the tools to evaluate my practice in new ways. As VPD says, "The whole thing is about articulating!" Whilst there is a vast amount to contend with on the diploma, there is plenty of opportunity afforded for sculpting one's own path and I can never see myself feeling 'lost' in the studio again! I have just completed The Dynamic Body module and I feel deeply motivated to continue refining, discovering and broadening movement potential within my practice.

All three tutors come from and are interested in different aspects of Laban's principles and practice. This opens up and allows for interesting dialogue as each tutor is keen to share and enforce good practice informed from within their own unique journey with dance. The sheer dedication and commitment of our tutors to developing and advancing Laban's principles and practice is truly inspiring! Upon seeing the other lecture demonstrations and physical embodiments I

literally want to jump for joy! I am really excited to be part of a process that delivers movement dynamics in such a powerful way, and to such a high standard.

I have particularly enjoyed meeting and working with a unique and diverse range of fellow students from all over the globe. Whilst each student brings a unique style of their own, we have been pleased to find that a number of commonalities have arisen. We range from choreographers, educators and performers to theatre based practitioners, community dance artists and improvisation based performers. I have found a community of practitioners with whom I can share, learn and come together to create and research new ideas in Laban's principles and practice.

Finally, the key learning for me is that we are studying Laban's principles and practices within a framework that encourages us to strive for increased competencies in the practical exploration, experimentation and application of choreological studies. Laban would be proud that his craft, traditions and values are being interpreted in a spirit that will facilitate the next generation of practitioners to use these tools to shape our own work. Prospective students should note that a healthy dose of rigor is needed in order to truly benefit from the programme!! Those of us currently attending can certainly live with that – as we are already begin to reap the fruits of our labours!

Ailish Claffey is a Dublin-based dance artist. Since graduating from Laban in 2007, she has co-founded Folded Productions with Laura Murphy, creating work with the support of The Arts Council and Dance Ireland, as well as working as independent dance artists.
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Another Laban Guild Dance Leaders Course is planned starting in October 2011, finishing in November 2012, based in Virginia Water, Surrey

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Physical Literacy

Edited by Margaret Whitehead (Routledge 2010)
Reviewed by Louise Costelloe

This comprehensive and broad-reaching book aims to both ground and promote the concept of physical literacy and place its values and concerns at the heart of human progression and learning. Margaret Whitehead as both editor and a major contributor clearly outlines the conceptual frame work for physical literacy which is a result of her own years of research and reflection. In this endeavour she draws on current research and thinking from a variety of sources that explore the notion of physical literacy in philosophical, sociological, cultural and educational contexts.

In order to recalibrate our thinking of physical literacy as a central element of human learning and progression though life, she has challenged the dualism of western culture and thought which treats the body as an "object". She has a "conviction that dualistic thinking about mind and body is both limiting and damaging" seeing "embodiment as fundamental to human life".

Her framework is underpinned by research and evidence from the fields of neuroscience, psychology and sociology. From this she has defined physical literacy as:

As appropriate to each individual's endowment, physical literacy can be described as the motivation, confidence, physical competence and understanding to maintain physical activity throughout life

The book is divided into three parts setting out the philosophical background, connection with different contexts and current thinking and finally an outline of principal themes examining how to go forward in promoting physical literacy. Contributions and citations of research encompass current thinking on multiple intelligences (Gardner), empathy in movement through research into mirror neurons (Gallagher) and the role of physical perception in development of self esteem (Fox).

The benefits of physical literacy as outlined by Whitehead cross boundaries that are cultural, educational and scientific and acknowledge the need for an individual response and journey to becoming physically literate. Whitehead and contributors from the fields of health, social science and psychology bring into question attitudes and perceptions that are prevalent in western society around our physical selves including the objectification of bodies and the value of elitism in sport and physical endeavour.

The need to develop the concept arose from the necessity of recognising that our physical experience of ourselves and our environment is fundamental in our development as healthy, functioning human beings. In order to meet the needs of developing and maintaining this lifelong process of physical experience and learning we need to move beyond the idea of physical activity as an end in itself and look towards integrating possibilities for physical development at all stages and in different contexts of life.

This concept recognises that physical competencies and capabilities are vital for our emotional, cognitive and social development as they promote an awareness of the self, a fluent interaction with our environment and responsiveness to our fellow human beings. It advocates a holistic approach to physical education and development, recognising that the attributes of physical literacy; motivation, confidence and physical competence, interaction with the environment, sense of self and self confidence, self expression and communication

with others and knowledge and understanding, reinforce each other and have a profound effect on how we develop as individuals, in relationships and in our environment.

Whitehead also acknowledges that our sense of the intrinsic value of physical literacy occurs at a preconscious level..... "our existence is played out as an ongoing dialogue between ourselves and our surroundings". Our experience of physical fluency and awareness plays a role in how we feel "at home" in the world at a level that defies easy articulation. She notes that "our sense of embodiment is reflected in our language rather than vice versa.". We create ourselves though physical interaction with the world around us and this is reflected in our language which is loaded with physical metaphor. as a Practitioners are often aware that this is the case and we often struggle to define these intrinsic benefits.

Contributors Len Almond, Kenneth Fox, Paul Gately, Dominic Haydn-Davies, Patricia Maude, Elizabeth Murdoch, Karen De Pauw and Philip Vickerman assist Whitehead in navigating the way through the different contexts with which the concept of physical literacy intersects. Issues surrounding obesity, early years development and body image are currently being played out in the media and in government policy and this book goes a long way towards examining these issues and highlighting the role physical literacy can play in addressing these anxieties.

Case studies provide insight into the constraints of becoming physical literate which can include an inactive home environment, negative experiences in education, a sedentary lifestyle and cultural attitudes to gender, disability and race. In moving towards a conclusion these constraints are taken into consideration and dismantled through advocating a flexible, individual and sensitive approach to providing positive physical experiences.

Despite government campaigns and the advice of experts there is overwhelming evidence of a negative attitude in western society towards our physical selves and activity with very little sense of its being a right and entitlement. Whitehead has countered negativity and reticence towards acceptance of this by stating that "Physical literacy is a lifelong asset, enriching life at all ages".

Having laid out the framework for the concept of physical literacy and examined its potential impact on current thinking in physical education and related areas what are the implications of this concept on practitioners and policy makers if we accept that physical literacy is a universal concept that is applicable throughout our lifespan? A practical application of this concept would involve a multi-agency approach through teachers and practitioners, curriculum planners, leisure services, community and sports development, healthcare providers and policy makers and it is essential that a common understanding be reached as to the value of physical literacy. This would allow a change to learning and teaching approaches and a commitment towards providing positive, sensitive physical experiences from cradle to grave.

This valuable and insightful book brings coherence and clarity to a complex area of enquiry and reflects the experience of physical educators and movement practitioners. It highlights the fundamental worth of work in this field acknowledging the constraints involved at a practical and political level in delivering the benefits of a physically literate life to the individual and society in general.

Conflict and Creepy Crawlies

Sadie Hunt



Michael discussed the way in which physicality impacts the delivery of text. He demonstrated how actors discovered that they could not pretend or fake the delivery of text when the body was working physically – the impact on the voice was a real response to the movement. No doubt we have all seen dialogue delivered by actors directed to ‘point when you say that line’ or walk four steps during that pause’. The result is a disconnection between the voice and the body. Michael’s morning workshop emphasised the importance of this connection.

After lunch Michael implemented Laban principles to warm the group up, moving through the dimensions, rising, sinking, closing, opening, retreating and advancing. The group worked through some contact and weight giving exercises and then layered these ideas together. This task created slow, controlled shape shifting images. Michael then introduced the group to the play *Metamorphosis*, which will be the next production by Suffolk Youth Theatre in March 2011.

Michael numbered each of the dimensions and the group used a dice to create a chance order. Taking inspiration from text from the play and images of insects, the group developed duets and trios that explored the direction and dynamics of their chance instruction incorporating the idea of transformation. These duets and trios were then used to develop a group piece of either 4 or 5 dancers. The whole group merged into one large symmetrical insect, dissolving into controlled shape shifting with disturbing flicking and twitching of bodies and limbs.

There is something beautiful about watching performers of different ages work together. Often we dance, act or perform with people of a similar age. We get used to our peers’ bodies doing the same thing as ours do. When you begin to work with someone of a different age you have to reconsider what your body does, what theirs does and what these two bodies do together. With age comes experience and as anyone who has seen Pina Bausch’s company perform will know, an experienced dancing body can be eloquent and rich in detail.

Younger dancers trained to focus on aesthetic, form and technical virtuosity can learn a lot about integrity, grace and intention from the older dancer.

The workshop was a wonderful example of how Laban’s work can benefit, excite and inspire all.



Sadie Hunt is a Laban Guild Council member. She gained her MA in Choreography from Middlesex University and now works as a Lecturer in Dance at the University of Bedfordshire, and is Artistic Director of Shunt Dance Company.

Photos by Sadie Hunt



On a slightly chilly Saturday morning a group of twelve met in a studio at the University of Bedfordshire for a Laban in Places workshop with Michael Platt, *Dancing Texts*. There were familiar faces, regular supporters of Laban Guild events and some new faces too. Most striking (from the privileged position of watching this workshop), was the attention to detail and time invested in an idea, a movement or a quality. What a luxury in busy lives to be able to take time to engage fully with an idea and explore its potential. Following the warm up Michael taught a ‘conflict’ phrase. Explorations of tension, both in the body and between dancers generated a phrase bubbling with aggression and force. Pairs and trios then played with ‘hooking’ positions, finding ways of hooking limbs around their partners and allowing their partner to give weight. This created a gallery of entwined, twisted, labile sculptures that conveyed stories of shifting power, control and status that would not have seemed out of place in the House of Commons. These moments were then layered with transitions showing closing in and repelling, developing an explosive dynamic quality.

Michael then introduced an idea that he had used in his 2009 production of *A Midsummer Night’s Dream*, with Suffolk Youth Theatre. A production described as ‘flawless’ and the most superior production of the play that one critic had seen, (Pearce-Crouch). Long strips of white material were used to bind, restrict, pull, entrap, wrap and drag bodies in the space. The tension felt in the dancer’s bodies was amplified by the visual taut in the material. The lines created in the space by the material also materialised the virtual lines of spatial tension (ChUm/M, Preston-Dunlop 1981) that were created in the duets or trios. The group were then given a line of text from the fairies in the Shakespeare play. It was interesting to see how the movement that had dominated the workshop so far impacted on the delivery of the lines.

As the use of text developed

Dancing Texts

Vanessa Downie

We all love a bit of suspense – those stories that grip us by the shirt collar and won’t let go of that steadfast grip until the end is nigh! Just as in a mesmeric thriller, Michael Platt’s workshop hooked me in immediately. There was a deep desire to know what happened next... and next... and next!

A series of initial warm up exercises and phrases provided strong, bold dance vocabulary denoting conflict and opposition, quickly and cleverly developed into contact work so that the dancers were encouraged to indulge in explorations of dance creation through the use of taking and receiving a partner’s weight. Whilst Michael never allowed enough time for over-indulgence, he used effective devices to create stunning phrases where contact shapes transitioned dramatically from one into the next. There was a ripple of satisfaction although, still, we had not received any revelation as to the meaning behind these phrases.... Naturally, Michael was clear and intent about the direction of the work - the effortless evolution from one task to another almost in itself a beautiful lyrical dance. And one gained a sense from Michael’s coy smiles that he took great delight in the air of mystery that he created - the building of tension so poignant (muscular, visceral and atmospheric) - that by the time he finally set the scene, we were almost ready to burst from sheer anticipation! We realised that the ambiguity was a good thing; in focussing purely upon the dance work, we would avoid contrived or simplistic responses to the text and instead create strong artistic work – as indeed we did.

With the context of a scene from *A Midsummer Night’s Dream*, all that we had created over the past hour or so gained new life and was immediately imbued with rich meaning and tense emotion. At the point where Michael decided to focus our dance, the mounting conflict between Puck and Fairy had reached a climax and suddenly our work was embellished with slow unwinding movements, the dancer supported around the waist by a coil of lycra fabric extending out into long stretches of taut white lines cutting sharp diagonal stripes across the space, possibly denoting the tension between the two characters. Further intensity came from that concept often so alien to dancers – use of voice! And it worked brilliantly!

The afternoon session moved on to the philosophical and a similar suspenseful approach was employed to engage and intrigue. Taking Laban’s dimensional cross as a body of movement, we were directed through a succession of problem-solving tasks in contact with a partner. This led to the layering of further meaning on top of the descriptions that had already been used to enrich the dancers’ basic actions of rising, sinking, closing, opening, retreating and advancing. Soon, we were co-directors, empowered to impose upon our work the emotional states gauged from a macabre extract of Kafka’s *Metamorphosis*; a mysterious, monstrously disfigured, insect-like Gregor Samsa loses faith in his family and begins to despair about the meaning of familial relationships. An approach of layering the context on top of the existing dance work ensured that the outcome was both imaginative and unpredictable.

Again, Laban’s principles were used to guide the dancers in cultivating accuracy of movement, interesting dynamics and dramatic responses to the text; the work was immensely enjoyable to perform and, as is often said of Michael’s work, to watch. It is no mystery that I left Michael’s workshop feeling refreshed, invigorated and with a powerful and vibrant energy with which return to my own practice.

Vanessa Downie is the Laban Guild’s Secretary.

Movement Choir

Saturday 19th February 2011

Dorothy Ledgard



Only after taking part in a movement choir can we believe it is possible for approximately seventy people to come together at 10am and gradually work together to create and perform a five minute dance six hours later. But that is what we did at Egham on February 19th. We had travelled from near and far to make our personal contribution to the dance-making process.

A movement choir is created for, and by, the participants; Susie and Sam Thornton and their team led us expertly through this creative process. We responded attentively to our leaders as they introduced us to their chosen movement material using a variety of methods – demonstrations, instructions, creative tasks or imagery - to create each section of the dance. The theme of joy permeated each of the sections of the dances: the joy of meeting, journeying and moving on; the joy of being in the beauty of nature; the joyful discovery of self consolation; the discovery and joy of me with another; plus Sam’s finale which was about the joy of dancing together

Susie led the opening dance. Following her instructions we began travelling into the space to search, then meet and move with a partner. With our newly-found partner we tentatively or confidently offered a movement response to the tasks. Focussing keenly on each other we created movements to fill specific musical phrases in the accompaniment. Then we moved on to create another movement phrase with another partner, then in groups of four, then in eights. We were very busy - responding, selecting and refining movement material - and meeting people. Soon I became concerned that I needed more time to explore and create; each ‘new’ dance phrase was very similar to my previous one My new partner didn’t know this - she appeared pleased to be following my lead. Then it was I who enjoyed the challenge of working with different material offered by my next partner. Yes, the focus was on meeting people - and negotiating by giving and taking....

This was shown when our next leaders used different leadership styles. They gave through demonstration actions with clear spatial patterns, from each of the three movement planes. The explanations of how to initiate the movement within the body helped us express the theme and generate the dynamics. We copied, refined and performed each phrase, and developed a sensitivity to everyone around us. By watching and listening to each other, breathing as one person, we performed in powerful unison. Our final still positions with a strong forward thrust radiated an energy into the spaces between us. Into these spaces selected people responded to instructions to travel with speed. Their free flowing movement swept us up into tracing curving pathways across the floor.

Then we paused; now we had created a different landscape, each of us facing a different front. There we performed one of our initial phrases which no longer matched, but complimented, those around us. We had moved from tight unison to a scattered cluster.

At the same time another group was being lead through activities to increase awareness of how to generate body tension, with an inward and outward focus. This focus on tension and release was developed when moving alone then, when responding to the challenge of moving over-under-around-through others, to culminate in making and maintaining contact. Drawing on this movement experience, they created their own phrases. Having built up this intensity the tension melted away through the rising gesture and uplifting focus in the close final group formation. This gradual release in tension symbolised the joy of 'self consolation'.

Our lunch break conversation was lively - we were catching up with old friends and making new ones as we shared with them our experiences of dancing in movement choirs. We enjoyed expressing our enthusiasm for dancing together, and many of us were asking 'where can we do this again'? After some prompting I agreed with one of my partners that 'We met in 1981 in Dartford'!!

Then into the afternoon sessions where we smiled as we assumed the posture of meerkats, balancing on one leg, sharply altering our focus on points in the space. Often I caught the eye of those people with whom I'd already danced and noticed others with whom we would soon be making links.

It was Sam's birthday and it was right that he should lead our final dance inspired by Ariel Ranirez' *Misa Carolla*. We created our responses to Sam's tightly designed tasks - to make and maintain physical contact with others. He challenged us to perfect our performance by repeating and refining the timing and dynamic variation. We were to develop the sensitivity and trust needed to make contact and take each other's weight.



In our final performance we pushed ourselves to generate the necessary energy to link all five sections into one dance. We weaved through the space with increasing intensity and flow, to form, dissolve and form again into groups. So many people concentrating on being fully present in their movement, then in the stillness. The circle was a powerful formation for holding on to the energy, and we appeared reluctant to allow this to dissipate.

We, in the movement choir, had ventured forth, hesitantly or confidently, to meet and dance with a variety of people. We were able to respond to the distinctive styles of the various leaders because of their use of Laban's movement principles. They were speaking the same language when describing their choice of movement and when analysing and designing the structure of the dance. They challenged us to expand our movement experience by applying comfortable, and sometimes new, movement patterns to fulfill their tasks – all of which involved us meeting and sharing with others. This can give us a heightened sense of self, and of how we related to those around us.

As we left to travel home I saw that meerkat gesture again, as people were looking to old and new friends to say goodbye. And repeatedly I heard people asking "When can we do this again?"

Dorothy Ledgard taught PE and dance in primary and secondary schools for a number of years before becoming a senior lecturer in dance education at the University of Wolverhampton. She has been involved in the Laban Guild for many years and is now part of the editorial team.

You might be interested to know that there are a further three movement choirs booked: Gloucestershire, Devon and Surrey. Also Maggie Killingbeck has been approached to consider researching into how the movement choir can contribute to health and well being, so there might be another movement choir in Bedford fairly soon.

Philippa Baird has become a fully fledged member of Council also. Members will recall from the September magazine that Philippa was co opted on to Council last year to support the Publicity and Marketing sub committee.

Research and Development

Members donations combined with funding from the University of Bedfordshire have facilitated the development of another Laban Research project. Cross phase dance educationalists with a strong basic understanding of Laban's work [most have successfully completed the Dance Education Masters Unit at the University of Bedfordshire] are being recruited. I am delighted to report that, to date, Dr Valerie Preston Dunlop, Warren Lamb, Walli Meier, Anna Carlisle, Rosemary Brandt, Alison Curtis-Jones have all agreed to share their expertise with the research subjects. The dates of the research workshops are Saturdays: 17th Sept, 15th Oct, 12th Nov, 10th Dec (2011), 21st Jan, 18th Feb, 10th March, and 14th April (2012). The research subjects will be required to apply the content of the workshops to their teaching and collect data regarding its impact. I am hoping that a conference at which participants share the impact of their increased knowledge, skills and understanding of Laban's work might be a further outcome of this research project. Members interested in the project and/or keen to attend the workshops for personal study should contact Maggie.Killingbeck@beds.ac.uk

Summer School

It is with great pleasure that I am able to report that following the success of the first Summer School, developed and taught by members of the Phoenix Project, in August last year, the venture is to be repeated. A particular strength of the event was the challenge with which Laban's analysis of movement was associated; technique sessions required delegates to master spatially and/or dynamically rich exercises/dance phrases, movement studies workshops challenged mental/physical co ordination and choreography tasks required participants to grapple imaginatively with Laban concepts in relation to a variety of starting points. Members will have seen reports and pictures in the Spring issue of the magazine. On behalf of the Guild, thanks go to Cathy Washbrooke once again for masterminding the summer school and to members of the Phoenix Project for their support. Members are encouraged to support this challenging and stimulating event.

AGM

The AGM and Conference Day was an extremely successful event: an inspiring Laban Lecture by Walli Meier, excellent tutors whose workshops developed different aspects of Walli's lecture, a youth strand initiative that delivered the most impressive results, Sadie Hunt's meticulous organisation and a beautiful setting,. Members will be able to read about delegate's experiences of the day in this issue of the magazine. Council are planning next year's AGM and Conference Day; members are encouraged to give this event their full support next year.

Change of Name

Council have grappled with this at some length. The issue has been the word Guild which some Council members consider old fashioned and potentially alienating. In future Laban will become the significant part of the name. The strap line will be 'promoting the legacy of Laban through dance, drama, therapy and education'. The Chair is in contact with the marketing department at Trinity LABAN in order to ensure that this does not pose a problem for them.

Recruitment

Like other organisations we have struggled to recruit to events this year. Council are continuing to develop initiatives to encourage members and non members to attend events and

to recruit generally. To this end we are exploring the potential of a range of options: developing a points system, reducing rates for larger groups, targeting young people, offering publicity opportunities for Laban teachers on our website, developing a multi media aspect to the website, continuing to bid for funding, networking more widely and offering bursaries for those who make a significant contribution to the work of the Guild. Council would be delighted to hear from the membership with regard to initiatives that they would like to see developed.

Laban Movement Choir Project

On February 19th a Movement Choir celebrated the 80th birthday of Sam Thornton. Sam selected the music and directed the final section of the dance. Other sections were directed by members of the Laban Movement Choir Project, Susi Thornton and Wendy Hermelin. It was an excellent day which members attended in their numbers. Encouragingly further movement choirs have been booked for September and October and plans are underway for Spring and Summer 2012. An interesting development possibility has evolved as a result of conversations with health and well being researchers. Discussions are taking place regarding the potential of a movement choir to provide data about participants' health and well being before and after participating in a movement choir/ movement choirs. Discussions are in their infancy however the possibility of Laban classes linked to GP practices could be an outcome in the longer term!

Training

The Creative Dance Leaders Course currently taking place in Ireland, is over half way through. I am aware that the team are pleased with the modifications they have made to the course. The moderators' mid term report reinforces this and articulates the support provided for students on the course. It is clear that some students on the course are already deemed 'very good'. I am sure that members would wish me to compliment the team on their success to date and wish them well for the proposed future developments of the course in England.

Events

Michael Platt's workshop in January at the University of Bedfordshire focussed on ways in which dramatic texts could be exciting resources for stimulating the creation of dance material and how dance exploration of text could inform and enlighten interpretation and performance. Again this was an excellent event. Members can read about delegate's experiences of the day in this issue of the magazine.

Members are reminded that 'A practical one day workshop exploring the Laban principles and choreological perspectives used by Ali Curtis-Jones to re-create Night' takes place on the 7th May. Ali's workshops exemplify the potential for rigour of Laban's work - you will be challenged; you will not be disappointed; attend!

In addition to the Study Days running from September to April as part of the Research Project identified above, Council are in discussion with other organisations regarding partnership approaches to events. In particular Darren Royston is investigating the possibility of an event involving Laban's work in the context of Opera and Gordon Curl is undertaking some exploratory work in relation to the possibility of a festival celebrating the work of Kurt Jooss, Geraldine Stephenson and Michael Platt's Suffolk Youth Theatre. The future looks very exciting.

As ever I would like to pay tribute to a very hard working and committed team ie Council. All are extremely busy individuals who find extra time and energy to help the Guild to realise the potential of Laban's work.



Laban Guild Updates April 2011

Maggie Killingbeck

Council

Given that many Council members are young/new recruits to the Laban Guild, Sheila McGivering very kindly sent two articles describing its history. Council members found the articles extremely informative, welcoming particularly the sense of context that the articles provided. Council intend to include the articles in Council briefing documentation from now on.

I am delighted to inform the membership that Lucy Barber has been voted on to Council to head the Drama Sub Committee. Lucy completed her MA at RADA with Darren Royston. Currently she teaches drama in a London secondary school. Her grassroots experience of using Laban to inform her teaching is helping the 'Laban in Places' team to develop and target drama courses/events in order to improve recruitment.

Obituary Gerard Bagley

(24th July 1921 to 9th February 2011)

At the Laban Art of Movement Studio in the early 1950's Gerard displayed the immense energy and creativity which stayed with him his entire career. Students of Rudolf Laban launched out in one or more of a number of directions established by the master according to their preference. Gerard and Tonya chose to concentrate on forming a dance group, The Dance Drama Theatre, performing works derived from Laban's ideas to school children. Gerard's choreographic creativity was matched by his energy. Anyone who has not witnessed it cannot imagine the work involved in recruiting new dancers each year, training them in Laban's ideas, creating new choreographies, rehearsing the programme, then touring the country for nine months of the year often giving performances twice or sometimes three times a day at schools, colleges and theatres. Gerard and Tonya did this professionally for twenty-five years

Attending a performance by The Dance Drama Company was an experience in itself. Wide-eyed children would sit in rows to watch the show and participate inwardly, totally absorbed in the dances, knowing that dance and movement belonged to them as a creative activity. I remember Gerard as a frog in one of his choreographies; no doubt parents had to contend with frogs hopping around the house that evening.

The company closed in 1976 and during the following fifteen years Gerard acquired a reputation as a dance therapist, lecturing in Denmark, Switzerland and Canada, but was particularly respected in Germany where he spent a lot of his time.

There must be many people, especially teachers of movement, who have benefited from Gerard's movement ideas, dancing and teaching. He deserves a big "Thank you".

Warren Lamb
February 2011

Lorna Wilson

Guild Members and many others will be sad to learn of the passing of Lorna Wilson on 30th April 2011. Lorna was much admired for her inspired life's work in dance.

An obituary will appear in the next edition of our Magazine.

Laban Guild

Laban Guild Patrons:

Sir Walter Bodmer, William Elmhirst, William Forsythe, Bernard Hepton

President:

Anna Carlisle
Vice Presidents: Sheila McGivering, Dr Geraldine Stephenson, Gordon Curl

Laban Guild Council:

Maggie Killingbeck - Chair; Vanessa Downie - Secretary; Elizabeth Farquhar - Treasurer; Janet Harrison - Membership Secretary; Ann Ward - Courses Officer; Mary Cormack - Minuting Secretary; Sadie Hunt; Selina Martin; Darren Royston; Cathy Washbrooke; Pam Anderton; Philippa Baird; Lucy Barber

Website: www.labanguild.org.uk

Report from the Training Committee - April 2011 Ann Ward

KILDARE COURSE, MAYNOOTH:

Congratulations to all course members on a very successful set of mid-course assessments.

The revised course is proving its worth. At the mid-course assessment, the assessors and moderators were very pleased to see the emphasis on movement themes, the appreciation of the value of Laban analysis and the quality of the sessions offered.

Our thanks go to all the course tutors and assessment staff, the co-ordinator Noeleen McGrath and Nicola Dunne from Kildare County Council for contributing so much to the course so far -

and, of course, the participants for all their hard work and enthusiasm.

SURREY:

We have ten people who are keen to enrol for this course and are hoping to confirm these applications and attract more. We have a very attractive venue within easy reach of the M5, M25 and Heathrow airport. Any offers of help with local publicity would also be much appreciated. For full details, please contact the Courses Officer.

LUDUS:

LUDUS is still keen to work in co-operation with the Guild in providing a course and we are planning a start in Lancaster for late Spring 2012. Watch this space, or register an initial interest with the Courses Officer.

FOUNDATION FOR COMMUNITY DANCE:

The FCD has now presented their recommended National Occupational Standards for Community Dance Leaders to Creative and Cultural Skills and these have been accepted. (See FCD website.) A lot of work remains to be done on validating certificates and implementing the standards, but it is good to be involved and to know that the views of the Laban Guild have been instrumental in defining these values.

Email: coursesofficer@labanguild.org.uk
with any queries or requests.

Training Committee:

Janet Lunn (Chair), Mary Ellen Coyte, Mel Horwood, Sheila McGivering and Ann Ward (Courses Officer)

CLEARING OUT YOUR OLD DANCE BOOKS? WE RUN A LENDING LIBRARY FOR MEMBERS ON EACH COURSE -

but many excellent books are now out of print. We would be most grateful for any donations of books that you have found tried and trusted in the past. All postage will be refunded or collection arranged.

And if you come across any gems going really cheap on Amazon, either let us know or add them to your basket and, again, we'll refund you.

Email: coursesofficer@labanguild.org.uk

MAY

Sat 7

Laban In Places Workshop
Recreation of Die Nacht by Alison Curtis-Jones
The Basement Dance Studio, London
contact selina_martin@lodgepark.org.uk

JUNE

Sat 11

Laban Based Saturday School (10am - 2pm £25)
with Hazel Francomb
Hills Road Sixth Form College, Cambridge
www.hrsfc.ac.uk (click on Adult Education)
Tel. 01223 248 549

Wed 29 - Thurs 30

Physical Literacy Conference
University of Bedfordshire
For more info go to <http://www.beds.ac.uk/physicalliteracy>

JULY

Mon 11 - Fri 15

Observing Human Movement:
Movement speaks - How do we listen?
with Walli Meier
Milden Village Hall, Suffolk
Contact: wallimeier@f2s.com

JULY

Tues 26 - Thurs 28

Laban based Summer School (£45)
with Hazel Francomb
Hills Road Sixth Form College, Cambridge
www.hrsfc.ac.uk (click on Adult Education)
Tel. 01223 248 549

AUGUST

Fri 26 - Sun 28

Phoenix Project Summer School
Venue to be confirmed
Contact Cathy Washbrooke
Cathy@washbrooke.com

OCTOBER

Sat 1

Observing Human Movement:
Movement speaks - How do we listen?
with Walli Meier
Milden Village Hall, Suffolk
Contact: wallimeier@f2s.com

London

The Place

Box Office 020 7121 1100

Wed 4 May

Probe, May

Thurs 12 May

ATMA Dance/ Mayuri Boonham
Sivaloka and Ghatam

Sat 14 May

Rosie Kay Dance Company
5 Soldiers

Tues 14 June

Hofesh Shechter Company Dancers
In Good Company



Sadler's Wells

Box Office 0844 412 4300
Lilian Baylis Studio
5 - 7 May

Les ballets C de la B
Sadler's Wells Theatre

5 - 7 May

Maria Pages & Sidi Larbi Cherkaoui
12 - 14 May

Dutch National Ballet

24 - 28 May

RAMBERT DANCE COMPANY

Regional

Chichester, Minerva Theatre

Box Office 01243 781312

20 May - 11 June

Rosencrantz & Guildenstern are Dead
By Tom Stoppard, Dir. Trevor Nunn

Chipping Norton, The Theatre

Box office 01608 642350

3 May

Idle Motion, *Vanishing Horizon*

26 May

RashDash, *Another Someone*

Oxford, Playhouse

Box Office 01865 305305

3 - 7 May

The Man with the Flower in His Mouth

Norwich, Playhouse

Box Office 01603 598598

11 June

Big Pants & Botox

7 July

Agnes & Walter: A Little Love Story

Northampton, Royal and Derngate

Box Office 01604 624811

25 May

Ballet Central, The Core, Corby

17 Jun

Motionhouse, *Dance 2 Educate*

25 Aug

End of the Rainbow

Salford, The Lowry

Box Office 0870 787 5780

9 May

Ad Hoc Summer course

Laban-based dance classes

Belfast, Crescent Arts Centre

Monday: 4.45pm - 5.45pm Crescent Youth Dance 5.45pm - 6.45pm Adult Movement and Dance

Contact: **Brenda McKee** 25 Malone Hill Park Belfast BT9 6RE email: brendagm@aol.com

Bromley

Wednesday afternoons and Thursday mornings Community Dance classes for people with learning difficulties

Contact: **Avril Hitman** 020 8467 3331

Cambridge

Wednesday mornings Over 55s - open class Contact: **Maddy Tongue** 01223 302030

Swindon

Saturday mornings. Three separate classes for 4-5 years, 6-8 years, 9-13 years

Contact: **Kathy Geddes** 02793 463210

