

# *Movement, Dance & Drama*



Ying Xin in Martha Graham's "Diversion of Angels"  
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*The Critical and Appreciative Approaches to Dance in Education- page 8*

# 'Laban: The Living Legacy' AGM and Conference 2015



**Saturday 28<sup>th</sup> March**

**at the  
Lister Community School,  
East London**

The AGM and Conference Day is fast approaching and what an exciting day lies ahead! In keeping with The Guild's Heritage Lottery Fund Bid, the focus for this year is **Legacy**. The venue is close to the Queen Elizabeth Olympic Park so it is right that we embrace the spirit of the Games; legacy to inspire future generations.

This year's Laban Lecture will be given by **Dr Clare Lidbury 'Rudolf Laban and Kurt Jooss: the good, the bad and the very (un)fortunate'**. This will be supported by workshops led by Dr Clare Lidbury and **Alison Curtis-Jones MA**. The workshops will explore Laban's legacy.

The day includes: morning **tea & coffee**, a chance to catch up with old **friends**, an opportunity to meet new people, lunch, a session of **dancing together**, afternoon tea and a **plenary performance** accompanied by a **glass of wine!**



Lister Community School is a 5 minute walk from Plaistow tube station. The school boasts some fantastic facilities including a specific dining room, **mirrored Dance studio**, Gymnasium and Lecture Theatre.

These facilities connect to one central **glass atrium** area with toilets and changing rooms. It is a very impressive space. Secure parking is available also.

## **Experience The Legacy! Why not make it a weekend trip?**

There is a wealth of accommodation available at the nearby Olympic Park as well as a variety of activities such as shopping at the Westfield Centre, dining at one of the numerous bars/restaurants or even taking a dip in the **Olympic Pool** for as little as £4.50!

**Look out for an AGM special eflash with more details coming soon!**

Please see the booking form (enclosed) for prices or contact me for special group booking rates.

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## Contents

<b>Editorial</b> Dr Clare Lidbury	<b>4</b>
<b>Laban Guild Foundation Course</b> Ann Ward, Lara Jakes, Yael Owen McKenna and Jean Hunter	<b>4</b>
<b>The Critical and Appreciative Approaches to Dance in Education - Part 1</b> Gordon Curl	<b>8</b>
<b>Dancing from the Heart - UK/Culture - 29th October 2014</b> Jini Reddy	<b>12</b>
<b>Trinity Laban Movement Choir - In Memoriam 2014</b> Valerie Preston Dunlop	<b>14</b>
<b>Laban Archives:</b> <b>Laban Lessons</b> Dick McCaw	<b>15</b>
<b>Suggested sources for the study of Rudolf Laban in the Bedford Physical Education Archive</b> Karen Davies	<b>15</b>
<b>Rudolf Laban Archive and related collections at the National Resource Centre for Dance (NRCD)</b> Helen Roberts	<b>16</b>
<b>The Laban Archive</b> Jane Fowler	<b>17</b>
<b>Obituaries and Tributes:</b> <b>Memories of Athalie Knowles, Lorn Primrose at the Art of Movement Studio</b> Enid Bailey	<b>18</b>
<b>Memories of Lorn Primrose</b> Walli Meier	<b>20</b>
<b>Lorn Primrose</b> Sheila McGivering	<b>20</b>
<b>Hilary Corlett 1924 – 2014</b> Valerie Preston Dunlop	<b>20</b>
<b>Chair's Report - January 2015</b> Maggie Killingbeck	<b>21</b>
<b>Pen Picture - Louise Douse</b> Secretary of the Laban Guild	<b>22</b>
<b>Report from the Courses Officer</b> Ann Ward	<b>22</b>
<b>Events Diary</b> compiled by Pam Anderton	<b>23</b>

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The Conference this year focusses on Laban's Living Legacy and this edition of the magazine continues that theme. It looks to the past, in recalling the lives and work of several faithful Laban followers, and to the future in highlighting the wealth of Laban related materials in the Laban Archive, NRCD and the Bedford Physical Education Archive for, as Dick McCaw suggests in his article, collections are from the past for the future. It is good to think that this magazine is adding to the body of work on Laban and that what is reported here may be of interest and use in the future.

All the more important then to record what is happening in Laban's work in 2015 so that the present is captured for future generations; please send reports of your research, work and dancing so that the present, which was built on the past, is kept for the future.

## Laban Guild Foundation Course

Ann Ward, Lara Jakes, Yael Owen McKenna and Jean Hunter

### BUILDING THE BASICS

The Laban Guild Foundation Course in Creative Dance is a 30 hour course intended to introduce the basics of Laban work through a flexible approach suited to the participants.

Everyone has to show that they can:

- perform a dance exercise, either based mainly on the Dimensional Scale, showing spatial accuracy as taught and variation in the use of weight, space and time or an Effort Study, demonstrating awareness of spatial orientation.
- create and perform a dance motif, with a partner, based on a set task.
- participate fully in group dance sessions.

The tutor can set the level of performance to be expected to match the age and abilities of class members.

The course is most usually employed by teachers in schools or colleges, either as an add on for out of school activities or as a substitute for more academic dance courses, where the students still have to achieve set goals and are rewarded by a certificate. It has also been used by youth dance groups and teacher training groups,

### Movement Choir in Cambridge Saturday April 11th 2015

At Hills Road Sixth Form College

#### Dance in a Day - "start at the beginning and finish at the end"

Everyone, young and old, can get together and create a dance. This year our theme is **Migration** from Homeland to Integration in the new land.

We'll start the day at 9.30, welcoming you with a cup of tea at 9.00, and close at 4.00

#### FEES

Full £30.00

Laban Guild Members £27

Pair/group £25.00

Concessions (students, families, job seekers)  
£20.00

Please apply and enclose a cheque made payable to Laban Movement Choir Project to:  
Lydia Everitt, 10a Bay Rd, Gillingham, Dorset SP8 4EF

For further information contact:  
Email: [lydia.everitt@btinternet.com](mailto:lydia.everitt@btinternet.com)  
Phone: 01747 826007

and is currently being followed, over a longer time span, by an older group with special needs.

Reports on three of the most recent groups show the range of applications.

#### From Lara Jakes: The Foundation Course in school

As a Teacher of Performing Arts at Greenacre School for Girls, I was looking for an award to deliver as an extra curricular activity that pupils could choose to work towards in order to extend the creative and choreographic skills covered in the dance curriculum. It is easy to find a diverse number of avenues to go down which encourage pupils to focus on their performance capabilities in dance and then reward them following examinations, but not so many that focus on making dance and working effectively, both independently and with others.

Having completed the Laban Guild Foundation in Community Dance Award at the secondary school I attended, and then gone on to gain a Postgraduate Diploma in Community Dance at the Trinity Laban



Conservatoire of Music and Dance, I have established a firm belief in the value of Rudolf Laban's principles and knew that setting up and delivering the Laban Guild Foundation in Community Dance Award would be the right choice to develop and recognise pupils' creative skills at the school in which I work.

Pleasingly, the pupils did gain a huge amount of knowledge and understanding from the course as it built upon their knowledge of dance making significantly, as well as increasing their confidence to create movement individually and with others. Importantly, they also gained a high level of satisfaction

as a result of being recognised for their achievements by such a reputable organisation as the Laban Guild, which is a valuable experience within a secondary school setting.

After meeting after school once a week for a term and a half, the pupils' creative tasks culminated in a dance piece that was performed as part of the annual Performing Arts Showcase, so fitted in extremely well with the school's extra curricular programme. I look forward, now, to delivering the course to a new set of pupils next year.

#### From Yael Owen McKenna: Boys Dancing Apprentices

*'Throughout the course I have found the Laban approach to movement very inspiring in the way that any movement can be broken down and explained in more depth. This will definitely help with my own teaching and has given me inspiration to create dance work in different ways'*  
Simon – Course Participant and Boys Dancing Apprentice 2013-14

In 2013, the Laban Guild was contacted by the West Midlands Boys Dancing Alliance in order to facilitate training in a Laban based approach with four male dance apprentices. We



anticipate that the Laban Guild will be working again with the Boys Dancing project as they await the outcome of their 2015 funding application, which this time will be nationally focused.

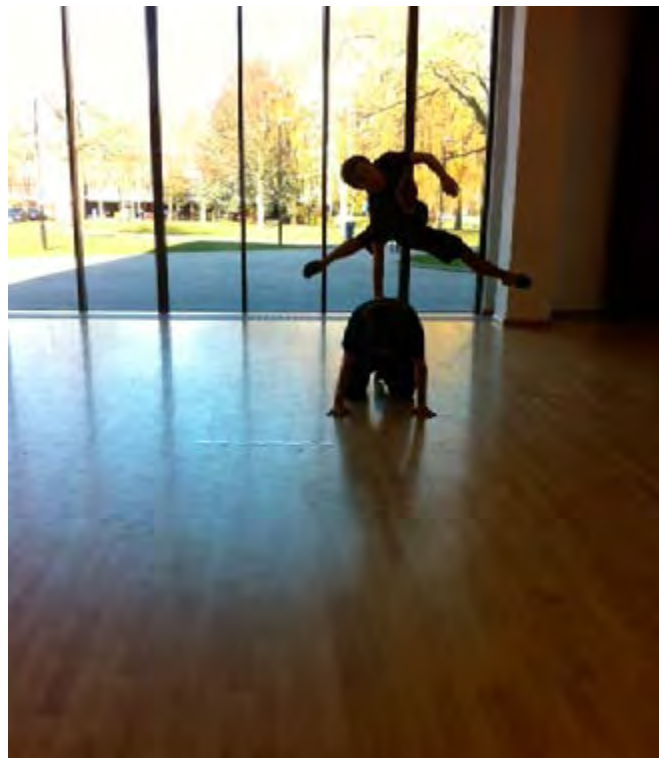
The West Midlands Boys Dance Alliance launched in 2009, with *'Boys Dancing'*, a programme of professionally led, inspiring dance making sessions, workshops and residencies, to prove to boys and young men that dancing really is for them. Over three years the project brought together over 2,500 boys, all creating innovative new dance works. These pieces were a diverse mix of live performances and dance

films. Boys Dancing events were held at venues such as Warwick Arts Centre, The Public in West Bromwich, Theatre Seven in Shropshire, Number 8 in Pershore and also within school theatres across the region, shopping centres, parks and city centres. The Boys Dancing Apprentice Scheme provides a route for progression where younger dancers can be inspired by male dancers who are on the way to becoming professional dancers.

From December 2013 to March 2014 I was lucky enough to tutor Simon, Frankie, Cletus and Thato –







four talented dance apprentices from the Boys Dancing initiative based at Warwick Arts Centre, Coventry; they were a joy to teach! These young male dancers undertook the 30 hour Foundation Course in Laban based Creative Dance, throwing themselves into the demands of the course with enthusiasm, curiosity, generosity and a great respect for Laban's history and legacy. We explored four aspects of Laban's approach; Body, Choreutics, Eukinetics and Relationships in many different ways; from creating improvisations, short motifs and the Primary Scale and included plenty of time for discussion and conversation.

I felt the course was a quite a revelation for them and confirmed my solid belief that Laban's ideas are still so relevant and inspiring for young dancers today. Their application and the standard of their dancing was wonderful and they all passed the course with excellent grades. At the Laban Guild AGM 2014 we welcomed Frankie and Thato to receive their certificates from Anna Carlisle.



*'I have thoroughly enjoyed taking part in this course. It has provided me with new tools for creating choreography. I also like the notion of Dance, like other arts forms (music) having a set of movement scales. I have also been able to challenge the way my body moves'.*  
Thato - Course Participant and Boys Dancing Apprentice 2013-14

#### **From Jean Hunter: Age on Stage**

The members of "Age On Stage", a seniors contemporary dance group based at The Island Arts Centre in Lisburn, were offered the opportunity of completing the Laban Guild Foundation Course. The group meets on Friday mornings and the tutor is Anthea McWilliams. Often there is the opportunity to enjoy creative work but out of necessity, most time is given over to rehearsing and learning new pieces which are performed for senior citizen groups and in care homes. I attend the Friday classes and stand in as tutor as required. I sought Anthea's permission to offer the course to the group and she graciously granted me the time to give the information to everyone. Her interest in and support of the course has been much appreciated. Of the eighteen members, eleven ladies expressed an interest and ten registered for the course. The ages of the participants ranged from 65 to 85 years.

The course began with an introductory day in August 2013 and this was followed up by three hour afternoon



sessions which ran until February 2014. The three hour sessions required careful planning to accommodate the energy level of the ladies, so I built in a tea break and comfort/rest breaks which became interesting discussion periods. I also took time in one of the sessions to show clips from work by Christopher Bruce. The ladies were very interested to see the choreographic techniques used to create the two very different pieces.

The course participants showed a great interest in Laban himself so I took extracts from "Laban for all" by Jean Newlove and John Dalby and gave each person a copy. They also appreciated simple handouts which they could review at home and bring any questions to me for clarification.

I taught an Effort Study which we developed into a short choreographed piece. The stimulus for this was the action of peeling potatoes, cutting them up, placing them into the pot and turning on the heat. The accompaniment was "Digging" by Seamus Heaney. As his death was announced as we began to work on the piece, I felt it to be a fitting tribute to use this poem. The dancers then used the taught material to create their own motifs which we used as a final section with music. The dancers were also asked to take a familiar, everyday activity and perform it using a body part/parts which would not be the norm. They then worked in pairs to develop their ideas into a short piece which they performed for all to enjoy.

I found that all of the ladies were really committed to the course. They were determined to work to the highest standard and to understand and put into practice what they had learned. I worked in a step by step

method with many opportunities for reinforcement and steady progression.

Feedback from the participants was very positive. They really enjoyed finding and exploring their own creativity. Without exception they all were surprised at how much they enjoyed working with each other to develop short dance motifs and how use of simple choreographic tools could enhance their work. I feel it was a great advantage that they already knew one another very well and were sensitive to their partner's abilities.

The course members were pleased to receive the introductory pack and I felt that it gave a "standing" to the value of the course right from the start. I found it useful to use the paperwork in the pack as a review tool at the final session. A visit in early December by Arline Balmer, Moderator of the Laban Guild Dance Leaders courses in Ireland, was much appreciated by both myself and the ladies. Arline danced with the group and offered suggestions to the couples as they worked on their duets.

There is a desire on the part of all participants to continue with some follow up classes, which we hope it may be possible to organise.

*Now we know how to develop movement, at different levels, using all the space available – alone and in pairs. The same dance routine can change drastically if done to a different tune ie slower or more gentle, staccato or more flowing. I enjoyed the whole learning experience and think it will stay with us, in future dancing.*

*Thoroughly enjoyable course, taking me out of my comfort zone of learned dance steps to exploring movement and action and forcing me to use my imagination.*



# The Critical and Appreciative Approaches to Dance in Education - Part 1

Gordon Curl

The recent arrival of Anna Carlise's DVD *Choreographic Resources for Dance Education*<sup>1</sup> has served to remind us both of Laban's impressive legacy to dance education in the UK and the considerable progress we have made in the past half-century in the spheres of dance at GCSE, AS, A and Degree levels, with their stipulated requirements for performance, choreographic skills and critical appreciation of dance works. In respect of the last of these, **Ofqual** requires the student: *to develop a critical appreciation of dance in its physical, artistic, aesthetic and cultural context.*<sup>2</sup> We might well ask, however, whether the critical and the appreciative attitudes can so easily be combined as the phrase 'critical appreciation' implies? The question is undoubtedly a philosophical one which requires some detailed analysis and - in view of Laban's extensive philosophical deliberations in our Magazine over the years - it is a question which undoubtedly he may well have found engaging.<sup>3</sup>

It would seem a truism that every student/teacher/tutor/examiner of dance is to some extent a critic in the sense that he/she interprets and judges both in-house dance performances as well as professional works of dance. Also, as an appreciator, he/she communicates what he/she likes in the dance - providing reasons why he/she likes them. The student/teacher/tutor/examiner, therefore, oscillates between the critical and appreciative attitudes to dance. Let us explore these seemingly antithetical approaches.

## The Dichotomy

The dichotomy between the critical and the appreciative is longstanding and may well have been symbolised in those two great deities of Ancient Greece: Apollo and Dionysus. The Apollonian outlook we are told is typified by higher truth, reason, measured restraint and calm, the Dionysian by impulsiveness, wild emotions and ecstasy. Nietzsche tells us that it required a miracle of Hellenic will to couple these two in Attic Tragedy<sup>4</sup> (we recall that Dionysian dance was contained but not suppressed in the dramas of Aeschylus, Sophocles and Euripides). The opposition still seems apparent in our language today - of 'thought' versus 'feeling', of 'rational' versus 'irrational', 'objective' versus 'subjective'. We are compelled to recognise the contrast between a detached, theoretical, analytical, coolly appraising approach to the dance as opposed a warm, welcoming, emotionally involved approach. The dichotomy we find has plagued philosophical aesthetics since the time of Kant. Harold Osborne, for example, (one-time President of the *British Society of Aesthetics*) writes:

*Since Kant's Critique of Judgment philosophical aesthetics has been beset, and continues to be beset, by a dilemma resulting from the apparent antimony between the purported objectivity of aesthetic judgment and the ultimacy of personal taste. Abandonment of either of these principles has seemed to be fraught with consequences which in their full rigour few have been prepared to regard as other than disastrous.*<sup>5</sup>

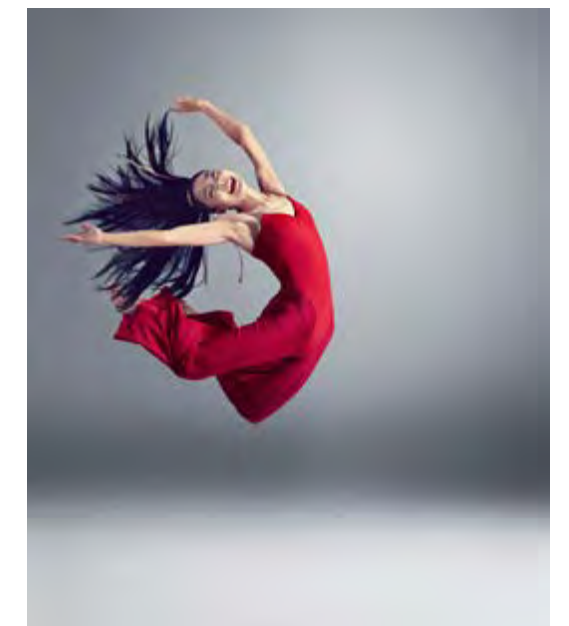


Alvin Ailey American Dance Theater in Alvin Ailey's *Revelations*. Photo by Nan Melville.

At its most critical, the critical stance is inquisitorial - it questions, analyses, probes and adopts a judicial attitude; accordingly, the dance is judged by specifiable standards and paradigms - judgments are supported by logical reasons. The student/teacher of dance must master these rational skills and the knowledge that goes with them. Evaluation is a necessary part of this approach and if we fail to recognise such, how can the dance educator make judgments or inculcate in students the capacity to judge between the disco and the dance art work, between *Strictly Come Dancing* and *The Rite of Spring*? The critical stance requires a cool, dispassionate, impartial manner - from a distance it must describe, interpret and assess the dance.

Contrast, then, this extreme critical approach with an appreciative approach at its most involved - an approach which requires the closest contact with, say, a choreographic work. In this encounter there is an intimacy of response, an identification, an infinity - one gives oneself up to the work and is totally absorbed in its actualisation. The appreciative approach does not keep its distance, dissect or analyse; it cannot dispassionately rationalise or adjudicate, it can only immerse itself in the work and experience it, imaginatively, *from within*. At its most indulgent the experience is ecstatic - Dionysian; at its most composed it is intense, an absorbed, concentrated attention. The

involvement in Ailey's *Revelations*, the total response to Jooss's *The Green Table*, the sheer lyrical quality of Balanchine's *Serenade* - these are not occasions for detached and distanced judgments, they are moments of intense involvement and aesthetic delight.



Ying Xin in Martha Graham's *Diversion of Angels*. Photo and copyright by Hibbard Nash Photography



Alvin Ailey American Dance Theater in Alvin Ailey's *Revelations*. Photo by Nan Melville.



From our two scenarios, it would seem that the polarisation between the critical and the appreciative is complete - the differences irreconcilable. The hard-line critics deplore the indulgences of the appreciators - 'devotees' they call them - theirs is a naive enthusiasm, excessive and subjective - 'balletomaniacs'! The appreciators in turn, deprecate the critic's severity; it is they say, reductive of aesthetic experience, lacking in fullness. How can a work like Balanchine's *Apollo*, or Graham's *Night Journey* be fully realised whilst the percipient is in a critical frame of mind? According to one eminent aesthete, the critic mistakes aesthetic experience as a form of knowledge, whereas 'it is really a form of love'.<sup>6</sup>

#### Aesthetic perception approach - a possible reconciliation?

It may well be objected (with some justification) that the two pictures we have painted are too extreme and that there are critical approaches which are far less stringent and objective, as well as kinds of appreciation which are far less ecstatic and indulgent. One writer, for example, characterises criticism that:

*Lays out the terms and parallels of appreciation from the outside in order to commit itself of internal intimacy; it names and arranges what it knows and loves and searches endlessly with every fresh impulse or impression for better names and more orderly arrangements.*<sup>7</sup>

This kind of criticism, then, seems to go some way towards bridging the gap between the critical and the appreciative; it aims at identifying a wide range of perceived aesthetic qualities including intensity qualities: perceived vitality in the dance, explosive interactions, dynamic expansions and contractions in choreographic design, controlled violence - the tightly-clinched contest in *Troy Games*, the intense crouched circle in *The Rite of Spring*, the startling gestural cry in *Revelations* - all in contrast to the sparkling and nimble footwork in *Giselle*, the delicate transmuting chorus gestures in *Swan Lake* and the evanescent mobility in the works of Cunningham and Twyla Tharp. We are alerted to sensory qualities: the smoothness of transitions, abrupt encounters, the fluency of a *grand jete en tournant*, the crispness of a classical *pirouette*, the secureness of a Nureyev landing, the sweetness of a well timed *arabesque*. Formal qualities - paradigms of the formalists - are highlighted: the line of a leap, the shape of a fall, the converging, interlacing and dispersing of dancers in the fast moving *Gayana*. Attention is directed to the temporal qualities of swiftness, briskness, urgency and hiatus -

the suspended look of a dancer in flight, the *rallentando* moments in a *pas de deux*. Complexity qualities would abound with their intricacy, deviousness, subtlety: the deftness of an *entrechat*, the finesse of *batttements tendus*. Yet again we would be drawn to recognise expressive qualities: perceived confidence, boldness, anguish, grief and flamboyance: the romantic grace of *La Sylphide*, the menace of *Death* in *The Green Table*, the nonchalant abandon of Isadora Duncan - and not least the dramatic qualities to be found in *Clytemnestra*, Macmillan's *Anastasia* or Christopher Bruce's *Ghost Dances*; among these we have danced terror, triumph, submission and human catastrophe.

To have brought these fine distinctions to our notice is to confirm that such a critical approach has much to recommend it. It is the kind of language which appeals to the teacher of dance, as he/she endeavours to promote these self-same qualities, pointing out to his/her students ever finer qualitative distinctions in both performance and appreciation. Dance critics in the tradition of Gautier, Levinson, Marcia Siegel, Walter Terry - and notably Edwin Denby<sup>8</sup> excel in such discerning descriptions. A long line of art philosophers also espouse the aesthetic perception approach - on the very grounds that it extols the objective status of perceived qualities.

What then of this aesthetic perception approach as a candidate for bridging the gap between the extreme cases of the critical and appreciative we have made? We fear that there are those in the appreciative camp who would complain that, even when you have highlighted all the aesthetic qualitative distinctions you can discern, you still have not approached the core of aesthetic experience in dance. They would go so far as to argue that consummatory experiences in dance are not strictly perceptual ones at all. It would seem, therefore, that whilst the aesthetic perception approach is an improvement on a one-sided critical approach, it still falls short of a full appreciation of art works.



Death and Victim in Kurt Jooss' *The Green Table*  
Fabrice Carmels and Anastacia Holden. Joffrey Ballet. Photo by Herbert Migdoll

There remains a final candidate in our attempts to reconcile the critical and appreciative approaches, namely an *imaginative* approach, which will be explored in Part 2.

#### (Endnotes)

- 1 Carlisle, Anna (2014) *MAPPING SPACE: Choreographic Resources for Dance Education*. carlisle200@gmail.com
- 2 see *Ofqual* published requirements for A Level Dance
- Editor's note: this article was written before the Department for Education published the revised content for A level Dance (January 27<sup>th</sup> 2015) . This can be viewed at <https://www.gov.uk/government/collections/gce-as-and-a-level-subject-content>
- 3 Laban wrote extensively for the Guild Magazine (see Magazine Index) and much of his writing was philosophical in nature – albeit in the guise of classical philosophy. However, there are examples in his work of contemporary aesthetics, namely: *Dance and Symbol* and *The Aesthetic Approach to the Art of Dancing*, 1959 No. 22 pp. 25-32.
- 4 Nietzsche, F., (1967) *The Birth of Tragedy*. Minneapolis: Vintage Books.
- 5 Osborne, H., (October 1971). "Taste and Judgment in the Arts" *The Journal of Aesthetic Education* 5; 4
- 6 see Elliott, R. K. (1972) "The Critic and the Lover" in Mays, W., and Brown, S. C. *Linguistic Analysis and Phenomenology*, New York.
- 7 Blackmore, R. R. (1954) *Language as Gesture* London: Geo Allen & Unwin.
- 8 see Denby, E. (1998) *Dance Writings and Poetry*, London: Horizon Press

Whitney Hunter and Elizabeth Auclair in Martha Graham's *Errand Into the Maze*  
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## MOVING FORTH

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# Dancing from the Heart - UK/Culture - 29th October 2014

Jini Reddy

According to psychologists, dance can not only help improve our mood and fitness, it can aid creativity and make us feel more alive. Jini Reddy discovers how even novice dancers have no excuse not to get their bodies moving

My toes are gripping the springy floor and I scan the room. I'm relieved to see that none of my fellow dancers are in a tutu. Our ages run the gamut from 18 to 80 and collectively we'll never make it onto the West End stage. But no one much cares. The reason? This is a Laban Dance Movement Choir and experience, age and appearance are irrelevant.

"A movement choir is a means of touching and enhancing one's inner life," explains choreographer and lecturer Anna Carlisle at a talk that precedes the workshop at Guildford's University of Surrey. "It's about simplicity of movement and enabling people to experience alone and together the emotional, physical and spiritual forces united in dance. It's not necessarily designed for performance to an audience."

It's a fantastically accessible form of community dance and a chance to join a large group of people (both trained dancers and novices alike) and over the course of a day or afternoon to work together to create a piece of choreography known as a choir. It was dreamed up in the 1920s by Rudolf Von Laban, a performer and choreographer who was based in Germany and then England. Today, the Laban Guild, which promotes dance and movement inspired by him, is trying to bring it to more people.

"Movement choirs are very much needed in these days of speed, electronic devices, adulation of left-brain thinking, self-centredness and individualism," says Carlisle.

"Moving our bodies in different ways can help us to think differently and get out of a rut."

It sounds promising, but I still nervously edge my way onto the studio floor, where we unfurl our bodies in a warm-up. I used to dance at university as part of an amateur ensemble but the intervening years have turned me into a stiff, uncoordinated novice and it's a shock to the system to suddenly be a part of this confident, moving mass.

"Today is a chance to be creative and take part in something which begins, develops and comes to a climax of oneness and wholeness," says Susi Thornton, a dancer and choreographer who has taken part in and



Peter Lovatt teaching at a Dance Psychology Lab event at the Museum of London  
Photo © Museum of London

led movement choirs for many decades. She's also the woman in charge of turning our 40-strong group of strangers into a tightly knit group by afternoon's end.

We're divided into groups, each led by a facilitator, and individual dancers within groups enact loosely defined roles that relate to life as it

unfolded in the first world war, our theme. (Its hundredth anniversary is this year). In one bit, I find myself fearfully crouching and crawling away from soldiers who've arrived in 'our' village. I hide in a thicket made from waving limbs, before being pulled away to march off to war. Other dancers join the march which turns into a big weaving, kinetic circle.

Motifs of loss, parting, the boredom of war and the joy of its ending – all of these are rehearsed and danced until miraculously it all comes together in one gentle, flowing, improvised, and at times synchronised, performance. We reach a climax at the end, and stand united, our arms aloft.

The experience is deepening and ignites a desire to explore other forms of the art.

But why, I wonder, does dance nourish in a way that ordinary exercise doesn't?

To find out I meet Peter Lovatt, a dance psychologist. Trained in dance and musical theatre – the opposite end of the spectrum to the Laban style of dance – and a reader and lecturer in psychology at the University of Hertfordshire, Lovatt looks at the ways in which the artform impacts on our health and wellbeing.

"Research has shown that moving our bodies in different ways can help us to think differently and get out of a rut," he says. "For example, standing in a powerful pose changes our hormonal state for the better and moving in an improvised, unplanned way can make us think more creatively. It's amazing, but the scientific literature suggests that the way we hold and move our body changes our chemistry and our thoughts."

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Lovatt's enthusiasm is infectious. At a Dance

Psychology Lab event at the Museum of London (in which he demonstrates how dance has been used as a human mating ritual) I witness the way he effortlessly inspires a jam-packed hall to shimmy, salsa and, er, twerk. It's fun and uplifting – dance for all at its most light-hearted.

"We know that dance is a great way to improve people's mood and general health and wellbeing. Studies have shown that dancing can help reduce feelings of depression and increase feeling of vigour, making you feel more alive. It has also been shown to help some of the symptoms of Parkinson's Disease," he says. "But there is not one particular dance that is more likely to offer uplift. This is because, like music, different people respond to different types of dance."

Fired up, I have a one-to-one session with movement teacher and dance artist Alexandra Baybutt which helps me to move and communicate with more grace and power. "You're padding about like a cat," she says approvingly at the end of it (in contrast to my plodding steps at the start.)

Propelled onward, I sign up for a class at the learning arm of Rambert, the national company for contemporary dance. Rambert prioritises dance in the community – offering workshops to schoolchildren, teens, adults and

seniors alike throughout the UK.

At the end of the first class, I'm sweating and cursing my poor memory and the tortoise-like speed at which I pick up the moves – but I'm also exhilarated, expressing from my heart and experiencing something close to undiluted joy. Not letting my self-doubts stop me from diving back into dance has been a salutary lesson. If you're convinced you've got two left feet (or have a disability that leaves you unable to walk) take heart from Lovatt's words: "Everyone has rhythm. Everyone. Our bodies function in rhythms. You might not be able to feel your rhythm, but it's there waiting for you. Dance, and your rhythm will come."

The next Movement Choir, Dance in a Day, will take place on 7 November at the Barbican, London

More Information: [www.labanguild.org.uk](http://www.labanguild.org.uk)  
Category: Arts, Culture  
Tags: Dance, education, psychology  
Location: UK  
Author: Jini Reddy

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# Trinity Laban Movement Choir - *In Memoriam 2014*

## Valerie Preston Dunlop



Readers may be interested in the movement choir that I directed at Trinity Laban in the WW1 centenary year. A DVD on it *In Memoriam 2014* is available from Dance Books. It consists in the film, a condensed version of the hour-long event, plus a series of illustrated questions and answers and footage of ten sections of the work and its rehearsals. The Trinity Laban website also has material on it.

The interest for readers may lie in the wide age range of the cast drawn from several departments of Trinity Laban including children from a local primary school, some sixty professional dancers in training, and our “Retired but Not Tired” group of over 60s. Five brass players, a percussionist and a choir of Trinity students created the musical part of the sound track that includes the ambient noise of a city venue since the work was performed outside on the sculptured grass hillocks of the LABAN campus.

The movement material draws on the Dedication of the Space and Celebration of Difference from our recreation of Laban’s antiwar piece *The Swinging Temple* (1922) and the War and Dying Procession from his *Green Clowns* (1928) as well as fresh material created by the cast with the six rehearsal directors. I am so blessed with assistants, primarily Debora da Centa and Anne Gaelle Thiriot, graduates of the Specialist Diploma in Choreological Studies, Education and Community faculty Stella Howard and Chloe Stone, and from the professional re-creation faculty Alison Curtis Jones and Melanie Clarke. Our musical director Robert Coleridge was commissioned to write the choral setting to a Bronte text and Trinity faculty directed the brass and vocal musicians.



*The Grieving Parents* by Käthe Kolwitz

## Lessons from the Archive

Dick McCaw

Funds permitting, I shall be working on more material from the John Hodgson archive of Laban-related materials in the Special Collections of the Brotherton Library in Leeds. It will allow us to bring to light more treasures that he collected between the 1960s and 1997 when he died. But in addition to the material that he gathered, I have been adding a few things of my own that will complement his already vast collection of images, articles, and audio recordings of Laban’s students. The most recent addition has been a number of notebooks that Geraldine Stephenson made of the lessons that she and I undertook between 2001 and 2007.

An archive consists of things left under a bed, tucked away in an attic, very often completely forgotten about. However most of Geraldine’s materials have now been lodged with the National Resource Centre for Dance, and some of this material was digitally scanned and appeared in a double DVD ROM in 2006 published by the Arts Archive, Exeter. The video footage in these discs includes Geraldine teaching me a sequence of exercises filmed in 2002, 2004 and 2005. The notebooks contain Geraldine’s lesson plans for all the 211 classes that we had together, including the exercises recorded in the DVD ROM. I never kept these notebooks in my attic or under my bed, but on the shelves closest to my desk. I had not wanted to part with them because they are the testament to a teacher’s immense generosity.

I have written before in this magazine about how I knew nothing about movement before my lessons with Geraldine. Her teaching demonstrates her belief that everybody can develop some degree of movement capability. It was a belief that Laban held, and which he imparted to her. As the lessons advance so does the complexity of the exercises. Around lesson 160 we started to explore the notes that she had taken from her classes with Lisa Ullmann, Sylvia Bodmer and Laban at the Art of Movement Studio in 1946. It was fascinating to reconstruct her learning from the precise notes she had taken as a student.

As we came to the end of our studies together one can see the notes becoming more generic, less detailed, the handwriting less confident. We stopped our lessons for the simple reason that Geraldine could no longer recognise the lesson plans that she had written the previous evening. Already her dementia was beginning to sap her intellectual powers. She still had a great eye for movement, but no ability to plan a future course of learning for me. It is with this abiding sadness that I have held on to these notebooks – they are the last traces of her very formidable movement intelligence. After each notebook was complete Geraldine would present them to me with some flourish and pride. They were milestones in my movement education. She was proud of getting this man of cardboard to bend, stretch

In the spring of 2014 I re-visited Passchendaele on a personal quest. My mother’s first husband had lost his life there in 1917 in a morass of mud and blood. I re-visited Trones Wood, a disastrous battlefield of the Somme offensive of 1916, where the man who would become my father had served in the front line as a chaplain.

The conflicting tensions of national and personal heroism and the ultimate futility of war so poignant in the war graves cemeteries became a part of my resource in directing *In Memoriam 2014*.

(DVD can be purchased from Dance Books)

# Laban Archives

and twist! But an archive is not just a less dusty and more organised attic or space under the bed. It is a public resource, a great reservoir containing fuel for learning and experiment. It is not of the past, but from the past and for the future - who knows how these notes might inform or inspire some future teacher.

## Suggested sources for the study of Rudolf Laban in the Bedford Physical Education Archive

Karen Davies

The Bedford Physical Education Archive contains recording of interviews with students and staff of Bedford College of Physical Education, conducted by Dr Sheila Fletcher in the course of her research for *Women First: The Female Tradition in English Physical Education 1880-1980* (1984). The recordings took place during the period 1979-1982 with the majority of interviews have partial transcripts. Some of these interviews make reference to Laban and these have been copied and edited by Anita Tedder into a single recording focusing on Laban and dance development; no transcript is available for this edited recording.

In the Archive there is an extensive collection of photograph albums dating from the foundation of Bedford Physical Training College in 1903 through to the 1980s. The albums were created either by an individual student as a personal memento or by a ‘Set’ of students as a visual record of their study and leisure time and subsequently presented to the College. The majority of the photograph albums contain images of the dances performed by students on Demonstration Day and so will illustrate the influence of Laban. One particular album (most likely the creation of a student from 1938-1941) contains photographs of Rudolf Laban and Lisa Ullmann and includes the two of them at Bedford Physical Training College during Holiday Week 1942 where they gave classes in Modern Dance. It also includes scenes from a Modern Dance course held at Moreton Hall School, Shropshire – three of the photographs have been identified to be that of Joan Goodrich, a Bedford student (1922-1925) and tutor (1933-1946) leading a small dance group outside Moreton Hall. The Archive includes a printed programme of *Kaleidoscopia Viva*, the Laban Art of Movement Guild Dance Festival held at the Royal Albert Hall on 30 May 1970 to celebrate the 25<sup>th</sup> anniversary of the founding of the Guild. It contains a series of essays on the influence of Laban, selected biographies, and photographs of different groups of dancers in rehearsal for the Festival. The programme featured a piece called ‘Harmony’ performed by students from several colleges including Bedford College of Physical Education. In addition there is a 3<sup>rd</sup>-year student project reviewing the development of Physical Education at Bedford from 1903 to 1977 including biographical information on Rudolf Laban; a set of student’s notes on Laban Movement Analysis from the period 1958-1961. Other sources which may contain references to Laban include



the College Magazines which often carried reports of visits made to the College by distinguished persons or courses attended by staff and students (1923–1966) and the Bedford Physical Education Old Students' Association Reports which provide an increasingly comprehensive record of College life (1911–2013)

For more detailed information please email Karen Davies: Karen.Davies@beds.ac.uk

### **Rudolf Laban Archive and related collections at the National Resource Centre for Dance (NRCD)**

*Helen Roberts*

Founded in 1982 to support dance research and education in the UK, the NRCD focuses on collecting, preserving, and making available materials that represent a wide range of theatrical, educational, and theoretical dance development and activity in the UK. Based in the University of Surrey Library, the centre houses a substantial core reference collection and over 50 special collections which represent the life and work of dance companies, organisations and individuals. The diverse holdings date from the late 17<sup>th</sup> century but predominantly represent mid-19th century to the present day and include personal papers, photographs, scrapbooks, notation, periodicals, video and film, books, costumes, set designs, and many forms of ephemera.

Amongst its collections, NRCD is proud to hold the personal archive of Rudolf Laban (1879-1958), the leading movement theorist of the 20th century. Also gathered around it are other special collections which show the use of Laban's work in a variety of contexts and its impact not only on dance and choreography, but also on other areas such as education, therapy, acting and the workplace.

The Rudolf Laban Archive contains over 6,000 items, with many unpublished writings which show Laban taking his theories further than his published writings demonstrate. The papers cover areas such as choreutics, choreology, eukinetics, and observation. At the heart of his theoretical work is a complex system of analysing the characteristics of movement, particularly its pathways through space, and its 'effort' and 'shape'. In addition, the archive houses substantial material on Laban-Lawrence Industrial Rhythm, which analysed factory workers' movements and also managers' decision-making styles. There are also materials related to his written means of recording movement, Labanotation or Kinetography Laban. The archive is particularly rich in material created during the last 20 years of Laban's life, recording his arrival in England in 1938, as a refugee from Nazi Germany, the formation of the Art of Movement Studio in Manchester, and his continued work on movement theories up until his death in 1958.

Of significance are the thousands of drawings by Laban. The drawings represent Laban's working out and evolution of his complex theories and are integral to understanding his ideas. The archive also contains architectural sketches, portraits, caricatures and landscapes. Over 800 photographs document his life, from a child in Bratislava, to his time in Paris, Ascona

and Germany and then his years in England. Films record him in later life doing movement scales, a class at the Jooss-Leeder School, and students carrying out 'effort' exercises in the Art of Movement studio in Manchester in the 1940s. A number of drawings, photographs and films from the archive have been digitised and can be explored on the *Digital Dance Archives* website ([www.dance-archives.ac.uk](http://www.dance-archives.ac.uk)).

Collections linked to Laban's work are diverse; for example, Warren Lamb (1923-2014) built on the Industrial Rhythm work and developed it into what is now known as Movement Pattern Analysis. This involves observing and assessing how people's dynamic movement and non-verbal behaviours signal core motivations and cognitive processes behind actions and decisions, and in turn provides an indicator of people's behavioural tendencies in a variety of situations. Lamb's approaches are used predominantly in management consultancy and personal development but also in therapeutic settings. NRCD is currently fundraising for work on this archive and donations can be made via <http://bit.ly/warrenlambarchive>.

Lisa Ullmann (1907-1985) was Laban's companion during the last 20 years of his life. Having trained as a teacher at the Berlin Laban School and taught in Kurt Jooss's schools in Essen and at Dartington Hall, in 1946 she established the Art of Movement Studio in Manchester to train teachers in Laban's methods. She remained the studio's principal until 1973 and, dedicated to disseminating Laban's work, she edited his books, lectured about his work, and safeguarded his archive. Several collections highlight the use of Laban's work in education. These include Joan Russell (1921-1989), a prominent Laban-trained dance educator who taught children, trained teachers, and was a founding member of the organisation Dance and the Child International, and Educational Dance-Drama Theatre (1954-1979), a touring 'theatre-in-education' company specialising in movement-based work and run by former students of the Art of Movement Studio in Manchester. Others, such as the collections of Betty Meredith-Jones and Audrey Wethered/Chloë Gardner, used Laban's principles in movement therapy. All three studied with Laban and Ullmann. Wethered and Gardner were professional therapists and Meredith-Jones (1908-1996) spent most of her professional life in the United States training teachers and working with 'client groups' such as autistic children and people with Parkinson's disease.

NRCD also holds an oral history collection of interviews with many people who trained and/or worked with Rudolf Laban. These interviews were carried out in association with the Laban Guild from 1983-1987 and it is hoped that the recordings will be digitised and made more accessible via the Heritage Lottery Fund project led by the Laban Guild.

### **The Laban Archive** *Jane Fowler*

The Laban Archive held at the Trinity Laban Conservatoire of Music and Dance contains a wealth of treasures concerning Rudolf Laban and his associates and followers. The Laban Collection forms the core of the archive and was compiled by Dr Valerie Preston-Dunlop over the course of the last thirty years during her research into the life and work of Laban. It contains around 6,500 items including newspaper reviews of choreographic works by Laban in the 1920s, programmes, articles, reports, correspondence, drawings and Labanotation scores, with 3,000 or so photographs of the man, his work and the work of the Art of Movement Studio, later the Laban Centre. It includes many interviews conducted by Valerie with former pupils and associates of Rudolf Laban including Sylvia Bodmer, Enid Platt, Jane Bacon, Marjorie Bergin, Paula Morel, Hertha Feist, Gertrude Snell-Friedburg, Willi Soukop, Simone Michelle, Robert Hening, Roland Laban (son of Rudolf Laban and Maja Lederer), Alfred Schlee, Beatrice Loeb, Ilse Loesch and Aurel von Milloss to name but a few.

The Laban Archive also contains over 30 archive collections of individuals associated with Rudolf Laban and with Laban the institution. A major one is that of Sylvia Bodmer, a pupil of Laban's and one of his dancers in Germany in the 1920s. She emigrated to England in the 1930s, founded the Manchester Dance Circle with Lisa Ullmann in 1943 and taught at the Art of Movement Studio. Her collection includes drawings by Rudolf Laban and herself, as well as her notebooks, sketches, dance theatre programmes, minute books and scrapbooks documenting the Manchester Dance Circle. Another is that of Marion North, principal of the Laban Centre for 30 years, consisting of her research and personal papers and includes personal letters between her and Rudolf Laban whilst she was on her first visit to the USA in 1956. The letters are a touching record of a close and caring relationship between them and include passages where Laban discusses some of his thoughts on life and the art of movement, as well as the day to day intricacies involved in running the Art of Movement Studio. Other smaller collections include those of Beatrice Loeb, a pupil and dancer of Laban's in the 1920s who came to England in the 1930s with her husband and taught dance and movement in schools; Maureen Leon, a former dance student of Laban-based movement who danced in Sylvia Bodmer's Young Dancers' Group in the 1940s and Lorna Wilson, a dance educator who trained at Bedford College and the Art of Movement Studio and taught at Bishop Otter, Dartford and Chelsea Colleges.

These are all complemented by the Laban Centre Archive which documents the work of the Laban Centre,



Ref: D21-2007-74-10-1 Lorna Wilson Collection, Trinity Laban Conservatoire of Music and Dance  
Photograph of participants dancing outside in a movement choir at the Moreton Hall Modern Dance Holiday Course, Moreton Hall, Oswestry, 1942. Featuring Rudolf Laban's Polovtsian Dances from Prince Igor.

formerly the Art of Movement Studio, now known as the Dance Faculty of Trinity Laban Conservatoire of Music and Dance, and which continues to promulgate Rudolf Laban's legacy.

All the Laban Archive's collections can be searched on the Laban Archive catalogue available online on the Trinity Laban Conservatoire of Music and Dance website at <http://calm.trinitylaban.ac.uk/calmview/> and which also gives details about visiting the archive.

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Ref: C-A-12-2-11 Laban Collection, Trinity Laban Conservatoire of Music and Dance.  
Photograph of students on the lawns reconstructing The Swinging Temple by Rudolf Laban at Moreton Hall, 1942



# Obituaries and Tributes

## Memories of Athalie Knowles, Lorn Primrose at the Art of Movement Studio

Enid Bailey

The sad news of Lorn Primrose’s death and the invitation from Maggie Killingbeck to write a brief tribute to her came as I was already planning to write a piece for the Guild Magazine. It had been my intention to set down my memories of Athalie Knowles and, just as I was feeling it was too late, Viv Bridson’s affectionate memories of Athalie and the Studio (see the last issue) prodded me into action.

My memories of both these wonderful teachers are part of a very special year in my life (1960-1961) when I was a student at the Art of Movement Studio in Addlestone. Viv Bridson described in her article how we were divided into groups; one small select group consisted of established lecturers from PE Colleges; another larger group was for those who had been teaching for more than five years; my group contained eight students who had just completed their two years of teacher training and had chosen to do a third year, which was very unusual at the time. I felt young and inexperienced and looked up to my elders with respect.

Viv and I, along with six other students, lived in the ‘Chalet’ which was not as glamorous as its title but had the advantage of being, almost literally, on the door step of the Studio. We could jump out of bed, pull on our footless tights and run across the yard in our bare feet at the last moment. I was 21 and shared a room with Caroline Varden, known as Dolly, and Dreanna. We had metal bedsteads, a section of an ancient wardrobe and that was all. Viv had her own tiny room upstairs with a door onto the wooden veranda. It was quite primitive. Each night we all squeezed round the dining table and took it in turns to make the evening meal, cooking in pairs. Dolly and I cooked together; we did not impress the others. Each of us put ten shillings in the kitty – a very tight budget – and if it was really cold we had to find a shilling for the meter.

Everything at the Studio was done on a shoestring. The lights on the long, creepy drive were on a timer and inevitably went out before we were half way up. We fled in pitched darkness to the safety of the chalet. But what was lacking in home comforts was more than made up for by the richness of all that was offered by our teachers and by the constant creativity with which we were surrounded. Nothing could have given me a better foundation for my life.

My teacher training course had been at Crewe with Margaret Denman. We enjoyed historical dance, national dance, Natural Movement, and learned to dance round the maypole. The name ‘Laban’ was



introduced in a vague kind of way and was linked to a radio programme called ‘Music and Movement’. Laban became a real person to me at the Studio where I always felt he had just walked out of the room. Each morning I passed the sculpture of his head and sometimes touched it – was it really his death mask as we had been told? Thankfully I hadn’t missed the essence of his work, giving me a sense of purpose and meaning to my urge to dance - before the Studio there had always been something missing. I danced from morning til night and took every opportunity to learn, and Viv, already knowledgeable about Laban, filled me in with background information.

Betty Redfern was the very thorough teacher of our small group. She was determined that we would understand the effort actions, not just mentally but ‘through the body’. This understanding proved to be fundamental to my teaching and contributed greatly to the all-round development of children in my classes. Lisa Ullmann took weekly training sessions, trying to turn us all into performers. We ‘gathered and scattered’ energetically but not as energetically as Lisa. We all tried to find our ‘centre of levitation’. She was determined that we should widen our horizons so that a ‘Creation Day’ was held where we had produce



work other than dance. The art shed in the garden was ransacked for materials but no sooner had we completed this task than we had to begin planning for the second creation day inspired by the first.

On Wednesdays Geraldine Stephenson came for the day. Her days began with a rhythmic training session accompanied by Graham on the piano. (Sometimes we danced to a ‘Polonaise’ by Chopin and sometimes to an improvisation on ‘Half a Sixpence’; he was brilliant.) We leapt and spun across the room muttering “ya ta ta, ya ta ta”. She also taught us historical dance; winding round in a ‘Farandole’ we learned how to manage large groups of people, and what a privilege it was to learn the dances she had choreographed for the Shakespeare plays on television.

Athalie Knowles also taught us group movement but, while Geraldine’s sessions were mainly linked with drama, Athalie’s were pure movement with an abstract quality. She was primarily a dancer and also an instinctive teacher. We moved from circles to lines and wedges creating different atmospheres; sensitivity to others was essential so that movement could grow, change and communicate. One day, as we gathered for class in the Solarium (the beautiful modern studio

designed by Laban), she stood thoughtfully in the centre apparently planning up the some movement. Her feet began a rhythmic pattern and one by one we joined her, building up the rhythm and responding to the people around us. It grew into a long exciting dance eventually fading away to stillness. No one had said a word but an extraordinary event had taken place. She was an artist, exulting in the moments when we really danced. When Athalie decided to tackle the overgrown gardens by putting gardening on the timetable we found ourselves dancing even there. I remember driving with Athalie through the centre of London on some dance jaunt – that was an experience, the driving not the dancing. After we left I stayed in touch with her for many years, visiting her a year or two before she died.

In spite of our excellent training we were not given much guidance in how to teach movement. Most people on the course were intending to teach at secondary or college levels; I was trained as a nursery/infant teacher and felt that I was going to have to find my own way. I was grateful then when Lorn Primrose, a lecturer at Ironmarsh, joined us for a refresher term. Everything about Lorn was genteel – she came to class with a fur coat over her leotard, carrying a cushion – always had a delightful smile, and made time for us in the younger group. We gathered round her, hoping for pearls of wisdom and she did not disappoint.

‘A good lesson is like a flower’ she told us. My memory of the flower may not be accurate, and IM Marsh students could put me right,

but the gist of it has stayed with me. I believe she said that the roots of the flower represented the ‘body’ where the lesson should begin. The stem was the effort quality – the important ‘how’ the body moves. The leaves reached out into the space just as our lessons should contain spatial exploration. The flower was the blossoming of the relationships with other people. Her image of the whole flower never left me; teaching young children, older ones, students or teachers, my lessons always contained these four elements.

When the time came to leave we were given a typewritten slip to say that we had ‘successfully completed’ the course. These days we would probably have been given a degree. It mattered not; I have so many memories.

Photographs provided by Enid Platt  
Top left: 1961 at the Laban Art of Movement Studio. A rest in the sunshine. Peggy, Betty, Carol, Fiona, Joyce, Viv and others.  
Top right: Dancing in the production group organised by Athalie Knowles. Chris and Gillian behind, Jeremy with Enid in front.  
Bottom left: Some kind of peasant dance. Caroline and Gillian leaping forward with Enid and Pat behind.  
Bottom right: Final performance - Lisa Ullmann produced a drama called ‘Lisa and the Flowers’. Enid is the star on the right.



# Obituaries and Tributes

## Memories of Lorn Primrose

*Walli Meier*

She floated down the centre of the Swedish gymnasium with a simple sequence of opening and closing with turning. We followed, as was the way in those days. Lorn turned round and said “Good”, a word not often heard before in a dance class at Nonington. I was caught - enchanted – and wallowed in the experience. That was my introduction to dance based on Laban’s principles of movement from which I have never looked back.

Lorn trained at Bedford College of Physical Education where she was taught and influenced by Joan Goodrich and Diana Jordan both of whom had worked with Mary Wigman in Germany and brought ‘German Dance’ to British teachers. She also studied with Lisa Ullmann and Laban in Manchester and no doubt worked with Sylvia Bodmer, who was an inspirational teacher of Laban’s fundamentals and dance.

Lorn’s teaching epitomised the mixture of freedom, movement knowledge and acceptance of the individuality that Laban’s work gave in Dance education. She was a delightful, slightly eccentric personality who helped to awaken the inner fantasy life of those of us who were lucky enough to experience her teaching. She helped us to achieve expression through the dance experience.

Those of us who got to know her also experienced the idiosyncratic side of her life and many anecdotes would be shared between us causing much amusement. One such occasion occurred at Nonington when Lorn initiated some dance teaching practice with children in the local vicinity. We ventured into a small hall in the middle of the countryside heated by one of those stoves in the centre of the room with a chimney reaching to the roof. The theme was fine touch, flight and sensitivity in movement using balloons as a stimulus. Balloons and hot chimneys do not go together very well! The outcome was explosions of balloons, explosions of laughter, and children bursting with strong, sudden, free flowing movement! Afterwards – pause – then, “But Walli, wasn’t that interesting?” as only Lorn could say it.

Another occasion was with the Summer School at Loughborough. Lorn was asked to introduce Modern Educational Gymnastics to the male lecturers on the course. Lorn, wearing a charming gingham dress and a long necklace dangling round her neck, turned to me and said “But Walli (pause) what shall I do with all the men?” Like a fool I began to make a suggestion – needless to say it was an excellent introduction to those new ideas.

Lorn’s influence on me, and many others, is inestimable. So it is with a mixture of sadness and gratitude for the loss of such a gifted, charming teacher that I say, “Thank you dear Lorn”.

## Lorn Primrose

*Sheila McGivering*

In 1944 Lorn Primrose taught Dance at West Kirby High School, when I was in the 6th Form (unfortunately I was not in her class). In 1948 she succeeded Betty Meredith Jones at Homerton College, Cambridge, where she taught Marion North, who was taking the Special Supplementary Course. Lorn went to the Art of Movement Studio in Manchester; she returned just before the move to Addlestone. In 1950/51 Lorn spent some time in Southern Rhodesia. On her return she was appointed to IM Marsh College of Physical Education, Liverpool. She also lectured at Nonington, where she inspired Walli Meier with a love of dance.

Those of you who are at all familiar with the Effort Graph will understand when I say that Lorn was a perfect example of free flow floating! At a training weekend Lisa Ullmann said, “Now, Lorn. Perform that sequence without flow!” Those of us who were watching reckoned it was impossible: so it was!

Lorn Primrose was a longstanding member of the Guild who attained Master Membership in the 1970s; I cannot convey the modesty and generosity of this lovely person who gave so much to so many people.

## Hilary Corlett 1924 – 2014

*Valerie Preston Dunlop*

Hilary was a quiet self-effacing person. Her initial training was at Bedford College where she must have made her mark for she became Senior Student. She taught successfully at Malvern Girls College, and moved on to lecture at IM Marsh College in Liverpool. It was at that point that she encountered Laban’s ideas. I taught her at the Art of Movement Studio where, as a young dancer straight from a performing career, I attempted to introduce her to creative dance. She was sent by the indomitable Miss Crabbe to keep up to date with what was the educational thrust of the moment. But in truth she was ill-suited to dance, in both body and soul, her expertise and interest lying in hockey, tennis especially and gymnastics.

She took her understanding of Laban’s analysis of movement to support the innovations underway in gymnastics at IM Marsh, introduced by the educationally creative Morrison. Hilary was embroiled in the uncomfortable year when Marie Crabbe brought over Dorothy Madden from Washington to bring American Modern Dance to the training of the students. All she could do was uphold Lorn Primrose whose successful and sensitive teaching of Modern Educational Dance was under threat from this American invasion.

Hilary went on to lecture in Human Movement Studies at Chelsea College of Physical Education in Eastbourne

and coped with the structural changes as it eventually became part of Brighton Polytechnic. She took early retirement and was able to pursue her main enjoyment which was caring for others and particularly children. She worked joyously for people with disabilities in East Sussex and she would look after the children of other professional women when they went off to a responsible job assignment. She was an attentive godmother to at least five children, including my son.



Sally Archbutt, Hilary Corlett and Lorn Primrose enjoying lunch at the Laban Guild AGM in 2004 at Laban Creekside

## Chair’s Report January 2015

*Maggie Killingbeck*

After an unavoidable delay in establishing a venue, the AGM and Conference Day is now taking shape. The date is Saturday 28<sup>th</sup> March 2015; the focus is legacy. Dr Clare Lidbury will be concerned with reconstruction and Ali Curtis-Jones with re-creation. In addition there will be opportunities to dance together as well as moments to socialise. Members will find further details elsewhere in the magazine.

The Summer School will take place at the University of Bedfordshire 21<sup>st</sup> – 23<sup>rd</sup> August 2015. There will be three strands from which members can choose: Fundamentals with Cathy Washbrooke; Advanced Laban Studies with Anna Carlisle; and Dance Drama with Darren Royston. Members are encouraged to attend, bring fellow enthusiasts and share information about the Summer School on social media. Again members will find further details about the Summer School elsewhere in the magazine.

In terms of strategic planning, assuming that our efforts to balance income and expenditure have been successful (we await the treasurer’s report), Council are mindful that marketing and recruitment need attention. As a young dance enthusiast new to the Guild, Louise Douse, our recently recruited secretary, has been exploring the website. She will be working with Pam Anderton to ensure that the website articulates the Guild’s mission boldly and succinctly, that events are clearly accessible and that members have additional areas of access. In addition she intends to investigate the possibility of embedding a blog within the website and ensuring that the website responds to a range of search demands. (We congratulate Louise on the successful completion of her PhD). Liz Needham, a recently appointed consultant member of Council, will advise us in relation to marketing issues. As members will see from the AGM report Liz has been an events manager; we are delighted that she will be able to help us to reach a wider audience. The most significant element of our strategic planning is of course the Heritage Lottery Fund bid. Currently we are working with our partners to use our legacy to inform current

and future practice. Members can read about the bid in more detail in the AGM report. We are still trying to ascertain the costs involved in digitising and storing materials on the web and ensuring their security. If you have the relevant expertise Council would be pleased to hear from you. Indeed if you would be interested in volunteering your services to support our future planning please contact Maggie Killingbeck: M.Killingbeck@ntlworld.com

From reading the AGM report, members will be aware of the changes to membership (subscriptions and payment methods). It is a tribute to the commitment of Janet Harrison that despite the changes, membership has remained stable. The AGM report also includes commentary on the activities of the training sub-committee. Members will be aware of the successful completion of the Kildare course, the commencement of a CPD course and the possibility of further courses starting in Ireland and England. Thanks go to Ann Ward and all members of the training sub-committee for their on-going commitment to the course.

In addition the AGM report makes reference to the magazine. Again sincere thanks are due to Dr Clare Lidbury for her expert editorship. The range of inspirational articles reminds us of why we are members of the Guild and why we are prepared to work hard to encourage others to discover the value of Laban’s work. Members may have noticed the change in copy dates. Due to the timing of the AGM and Summer School in particular it made more sense to request copy in mid-January, May and September. In this way these events could be followed up instantly rather than months later. Unfortunately we are no further forward in tracking down the owner of Laban and Lisa’s grave. Members of Council have contacted relatives, the press and used social media; all to no avail. Council will review the situation and keep the membership informed. Council wishes the membership a happy and healthy 2015 and looks forward to seeing you at the AGM.



Pen Picture - Louise Douse  
Secretary of the Laban Guild



Louise Douse is a Lecturer in Dance at the University of Bedfordshire where she has recently completed her PhD in dance and technology.

Louise’s interest in Laban stems from her PhD and particularly around the concept of flow, from both a movement analysis and psychological perspective. Louise’s research interests bring together dance and technology utilising a set of methodologies including practical research in improvisation, movement analysis, positive psychology and philosophical thought.

Louise has been invited to submit a chapter for the forthcoming *Oxford Handbook for Dance and Wellbeing* (2015) and has presented papers at several international conferences including the Digital Research for Humanities and Arts Conference (2010, 2014). Louise also has an interest in the body from a somatic perspective and is a trained massage therapist, developing her understanding of the body through touch.

Report from the Training Committee - January 2015  
Ann Ward

**Kildare:**  
On September 13 we concluded the assessments for this course and congratulate Enda Moran, Evelyn McKeown and Margot Boyle on fulfilling the requirements of the Laban Guild Dance Leaders Training Course. On Sunday afternoon Anna Carlisle presented certificates at a reception hosted by Lucina Russell from Kildare County Council. On Sunday morning Anna held two master classes which were attended by recent and past members of the course. This was an opportunity to taste our CPD course in Further Laban Studies. The take up means that the course will definitely be going ahead, starting in January, thanks again to support from Lucina and Kildare. There are still a few places available, so any past members are welcome to apply. See email address below.

**N Ireland:**  
A successful information day in November has resulted in applications for the course, including several people from the South who are prepared to travel from one end of the island to other to take part. However, because we can only operate if the course is financially viable, we still need a few more applicants. We are nearly there and hope that by delaying the start of the course until March, we will be able to recruit the few more necessary. It is not even too difficult, or too expensive, to travel from England to Belfast, so that may be something to think about. Lisburn is about 15 miles south of Belfast, easily accessible by road from both North and South, on the main rail line between Belfast and Dublin, and also accessible from both Belfast City and Belfast International airports.

We also have an excellent venue in **Surrey** just waiting for sufficient interest to start a course, so we shall be pursuing that too.

**Foundation Course:**  
You will see a separate report on this and its varying applications elsewhere in the magazine.

For details of any of the above courses, please go to the web site [www.labanguild.org.uk](http://www.labanguild.org.uk), or contact the courses officer as below.

Ann Ward is Courses Officer for the Laban Guild  
email: [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk) with any queries or requests.

Training Committee: Janet Lunn (Chair), Louise Costelloe, Mel Horwood and Ann Ward.  
Consultants: Sheila McGivering, Noleen McGrath, Mary Ellen Coyte.



Presentation of certificates.  
Some of the successful candidates and staff.

Diary of Events

**Laban Guild AGM and Conference**  
28 Mar  
Lister Community School, East London  
Contact: Selina Martin  
Email: [selinamartin@lodgeparkacademy.co.uk](mailto:selinamartin@lodgeparkacademy.co.uk)

**Laban Movement Choir Project**  
11 Apr  
Cambridge- Hills Road Sixth Form College  
27 Jun  
Egham, Surrey  
Contact: Lydia Everitt  
Email: [lydia.everitt@btinternet.com](mailto:lydia.everitt@btinternet.com)

**Laban Guild Summer School**  
21 - 23 Aug  
University of Bedfordshire  
Contact: Ann Ward  
Email: [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk)

London

**LABAN Creekside**  
Box Office 020 8469 9500  
[www.trinitylaban.ac.uk](http://www.trinitylaban.ac.uk)

5 Mar  
Pact with  
Pointlessness -  
Wendy Houston  
19 Mar  
...In the Middle with  
You - Hagit Yakira  
16 Apr  
Taiko Meantime  
with Chieko Kojima  
23-24 Apr  
BA2 Choreography  
Shows



**The Place**  
Box Office 020 7121 1100  
[www.theplace.org.uk](http://www.theplace.org.uk)

10-11 Mar  
Dreaming in Code - 2Faced Dance  
Company  
27 Mar  
Robert Cohan at 90  
24 Apr  
The English Channel - Liz Aggiss  
25 Apr  
Douglas - Robbie Synge  
29 Apr  
7-75 - Amy Hodge  
1-2 May  
JV2 - Jasmin Vardimon Company  
6 May  
Last Man Standing - James Wilton Dance  
27 May  
R.I.O.T - Panic Lab  
10 - 13 Jun  
Alston at Home - Richard Alston Dance  
Company (RADC)  
19-20 Jun  
Just Us Dance Theatre Platform

**Sadler’s Wells**  
Box Office 0844 412 4300  
[www.sadlerswells.com](http://www.sadlerswells.com)  
1 Mar  
Campania Manuel Linan  
20-21 Mar  
Candoco Dance Company - Jerome  
Bel  
24-28  
Northern Ballet  
10 Apr  
National Youth Dance Company -  
Sidi Larbi Cherkaoui  
15-18 Apr  
Tanztheater Wuppertal Pina Bausch  
23-26 Apr  
Tanztheater Wuppertal Pina Bausch  
2-3 May  
Breakin’ Convention ‘15  
12-16 May  
Rambert  
19-20 May  
Boris Charmatz/Musee de la Danse  
22-23 May  
Anne Teresa De Keersmaeker, Boris  
Charmatz, Amandine Beyer  
26-31 May  
Sylvie Guillem  
4-6 Jun  
Alain Patel, Fabrizio Cassol,  
Rodriguez Vangama, Serge Kakudji  
9-13 Jun  
Sidi Larbi Cherkaoui  
16-18 Jun  
Philippe Decoufle Company DCA  
20-28 Jun  
Paco Pena Flamenco Dance  
Company  
30 Jun - 5 Jul  
Akram Khan, Israel Galvan

Regional

**Marlow Theatre, Canterbury**  
Box Office 01227 787787  
2 - 6 Jun  
The Car Man - Matthew Bourne

**Theatre Royal, Norwich**  
Box Office 01603 630000  
19 - 20 Mar 2015  
RADC - Nomadic, Burning, Overdrive  
14-18 Apr  
The Great Gatsby - Northern Ballet

**Exeter, Northcott Theatre**  
Box Office 01392 493493  
24-25 Mar  
RADC - Nomadic, Burning, Overdrive  
12-13 May  
Bayadere - The Ninth Life - Shobana  
Jeyasingh Dance  
19-20 May  
Ballet Black

**Malvern Theatres**  
Box Office 01684 892277  
24 Mar  
Dreaming in Coe - 2Faced Dance

**Nottingham Playhouse**  
Box Office 0115 9419419  
6-7 Mar  
What the Body Does Not Remember -  
Ultima Vez  
7 Mar  
The Amplitude - Gabriel Reuter  
17-18 Apr  
The Show Must Go On - Candoco  
Dance  
Salford, The Lowry  
Box Office 0870 787 5780  
3 Mar  
Park - Jasmin Vardimon  
13-14 Mar  
What the Body Does Not Remember -  
Ultima Vez  
17 May  
Something Then Something Now -  
Seeta Patel  
26-30 May  
The Car Man - Matthew Bourne

**Royal and Derngate, Northampton**  
Box Office 01604 624811  
29 Mar  
Essence of Ieland - Coro McGowen,  
Sean Dempsey

**The Atkinson, Southport**  
5 Mar  
RADC - Nomadic, Burning, Overdrive

**Lighthouse, Poole**  
Box Office 0844 406 8666  
11 Mar  
RADC - Nomadic, Burning,  
Illuminations  
30 Apr  
theTALENT - Ballet Boyz

**Theatre Royal, Glasgow**  
Box Office 0844 8717627  
5-7 Mar  
Rambert - featuring Rooster

Laban-based  
dance classes

**Belfast, Crescent Arts Centre**  
Monday: 5.30pm - 6.30pm Adult  
Movement and Dance  
Contact: **Brenda McKee**  
Email: [brenda@mckee1.myzen.co.uk](mailto:brenda@mckee1.myzen.co.uk)

**Cambridge**  
Wednesday mornings ‘Third Age  
Dance’ - Cambridge U3A.  
Contact: **Maddy Tongue**  
01223 302030

**Beehive Centre, Cambridge**  
Thursday: 2 - 3pm  
Contact: **Filipa Pereira-Stubbs**  
Email: [pereira-stubbs@yahoo.co.uk](mailto:pereira-stubbs@yahoo.co.uk)





Rudolf Laban and Lisa Ullmann next to a model of an icosahedron at Ashridge, 1955.  
Photographer: June Petit



A wooden model of an icosahedron with lots of tiny scrolls inside with Laban Guild members' signatures on.  
Possibly given to Rudolf Laban on his 75th birthday.