

Movement, Dance & Drama



The Duchess

Oil on Gesso Panel by Jack Bullen

In this occasional series, where we highlight newly published articles, books and events relating to Laban, we start with *The Duchess*, which took place at Monte Verita, Ascona, Switzerland on October 5th -7th, a stimulating conference focusing on 'Laban, the Master'. It was attended by forty delegates from Switzerland, Italy, France and Germany, with the conference language English, who all enjoyed the beautiful (and for those with their interest in Laban) historic surroundings, the new conference facilities and the comfort of the Bauhaus hotel.

The first day was devoted to a celebration of the work of Sigurd Leeder with former Leeder students from his school in Herisau teaching a Leeder technique class and later presenting a lecture-demonstration which covered Leeder's life and teaching and an exploration and performance of some of his Dance Studies. The work that these students had done some forty years ago was still documented in their bodies. Now active members of the Sigurd Leeder Association they spoke of the project they are working on to preserve Leeder's work and how with Ann Hutchinson Guest selected Leeder studies have been recorded in Labanotation and on DVD (see *The Sigurd Leeder Heritage*, 2017, London: Dance Books). The second day saw contrasting workshops with Alison Curtis-Jones teaching practical workshops in choreological studies and Marigia Maggipinto (a former dancer with Pina Bausch) teaching a technique class which revealed how Hans Züllig and Jean Cebron had developed Leeder's work. Clare Lidbury gave a presentation based on her Laban Lecture "Rudolf Laban and Kurt Jooss: the good, the bad and the very [un] fortunate" from 2015 and the day concluded with a performance of Mary Wigman solos danced by Fabián Barba. This was a remarkable presentation, seemingly faithful to Wigman's choreography but looking very different on a male dancing body, which led to much post-

The Duchess (Cover Image) Jack Bullen

Jack Bullen and Agnese Lanza have collaborated for many years to develop and interpret the theories of Austro-Hungarian Movement Analyst, Rudolf Laban (1879-1958), exploring how to transfer his principles on to the canvas. Totentanz is their latest study of Laban's practise that sees the artists transcribe the macabre Renaissance woodblock prints through multiple mediums that ultimately provide the basis for a body of exceptional painted works and gallery installation.

With this series, Bullen has complimented the abstract movement of his central characters with colour theory and alchemical history. Working with the backdrops of early Renaissance masterpieces, as homage to Holbein, and fabricated using techniques of that time, the artist combines pigment properties and colour association, with symbolism and planetary attributes to identify not

performance discussion of the differences and potential in re-working, re-imagining and re-staging dance works. The conference concluded on the third day with a shared movement experience, outside in the grounds of Monte Verita, where all the delegates, speakers and workshop leaders joined in a Laban-based choreutic meditation. While outside observers seemed bewildered for those taking part it was an uplifting and bonding experience.

The whole conference was a remarkable event, wide-ranging but clearly focused on the influence of Rudolf Laban. For some, new to dance or to Laban's work, it was an awakening experience; for others this annual conference has become an essential part of their life as it brings together experienced dancers and teachers in their shared interest in the work of Laban. Details of next year's conference will soon be available at http://www.laban.ch/en/home_en.html

You may be interested to know that if you missed the recent Laban webinar session "History, Applications and Frontiers: Laban in Europe", presented by Antja Kennedy from EUROLAB, Germany, you can register online <https://www.eventbrite.com/e/webinar-series-laban-movement-studies-history-applications-frontiers-tickets-39388832057> for the recorded session (without Q&A). More seminars are planned from Rachele Tsachor (US), Tal Shafir (Israel), Karen Bradley (US), Regina Miranda (Brazil) and Suzi Tortora (US) on Laban and peace mediation, emotional regulation and resiliency, public speaking, dance/movement therapy with babies and young children; register your interest at the website above.

Please feel free to recommend material you come across for this series by emailing me with all the details: c.lidbury@wlv.ac.uk

only the weight, speed and dynamism of each character, but also their associated personality traits. An eight-panel folding screen will create a 3-dimensional arena in which to engage with 2-dimensional imagery through a bold reinterpretation of Holbein's *The Ambassador's*.

Late entry to the Laban Guild Creative Dance Leaders Course, either for the whole course or a single module, may still be possible. For details, go to www.labanguild.org.uk. For enquiries, contact coursesofficer@labanguild.org.uk.



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Photos of Bernard Hepton in various television and film roles

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Editorial

As I write the cold rain lashes against my window but only two days ago the sun was shining brightly and the temperature was 25 degrees. These extremes reflect somewhat my recent experiences of viewing dance when I saw Hofesh Shechter's company in *Clowns* followed a few days later by Fabian Barba's performance of some of Mary Wigman's solos. In the Wigman works the influence of Laban was obvious in the eukinetic and choreutic content, aspects of which, in my opinion, are sadly lacking from much contemporary dance work presented currently. However, as might be expected, these aspects were not missing from the workshops at the Laban Summer School, as the reports published here indicate, while the article on Dance Movement Psychotherapy and Gordon Curl's obituary of the actor Bernard Hepton show the importance of Laban's work in different contexts. I am grateful that Walli Meier responded to my plea for articles; her reminiscences add to the picture of Laban as a teacher and to the depiction of what it was like to attend The Art of Movement Studio - please do follow her example and share your experiences of Laban's work and influence.

Meeting Mr. Laban

Walli Meier

After an intensive inspection by Ruth Foster, Her Majesty's Chief Inspector of Physical Education, she said, "Miss Meier I am recommending that you go to the Art of Movement Studio in Addlestone to study on the 'Special Course' with Rudolf Laban and Lisa Ullmann". Miss Gibbs, the headmistress of Honor Oak Grammar School, where I was teaching at that time in 1954, gave me her blessing and told me I would be leaving the school in July.

So off I went to see Mr Jolly in his basement workshop in Gower Street to order my drum, a prerequisite for attending the "Special" course in Addlestone.* I also bought a new pair of plimsolls - which, of course, were never worn. The first term was a joyous experience of movement and an enlivening of the inner creative fantasy life that had been contained and controlled through my training of physical education.

The second term was sheer hard work, frustration and coping with the recognition of my limitations both physically and in some aspects of creativity. However this was alleviated by pleasurable times gardening, which was an integral part of the course because Laban believed in 'being in touch with the earth' and also painting on movement themes, such as balance and off balance movements, supervised by Marion North. On two occasions we experienced exploring effort actions painting on newspaper! (My personal interest took me into the local school for children with severe difficulties - which proved incredibly helpful to me in the future years of my career for while lecturing at the Laban Centre, now known as Trinity Laban, I inaugurated a course in Movement and Dance for children with Special Needs.)

Diary Dates

Laban Guild Creative Dance Leaders Course

Dates: from October 2018 until November 2019
Venue: Ware, nr Hertford
Full details from: coursesofficer@labanguild.org.uk

Laban Guild Annual Conference

Date: tbc
Venue: The Place, Euston, London
Contact: Selina Martin
smartin@lodgeparkacademy.co.uk

Laban Guild Summer School 2019

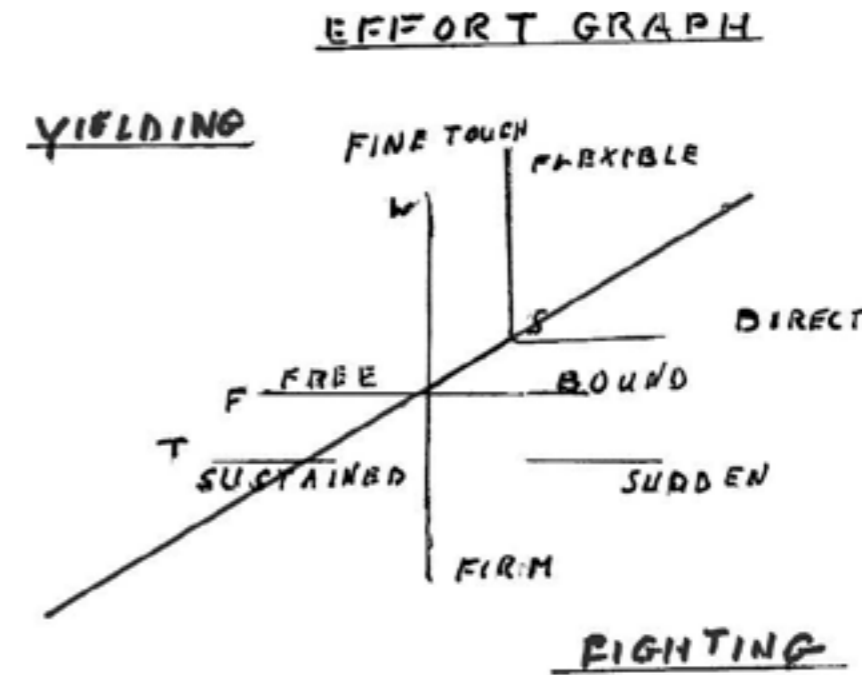
Dates: 16th - 18th August
Venue: University of Bedfordshire, Bedford Campus
Full details from: coursesofficer@labanguild.org.uk

The third term was equally hard but rewarding in acquiring greater understanding of Laban's basic principles and their application in movement generally, and dance in particular. There were also wonderful sessions with space harmony in the garden with Mr Laban and a great movement choir experience with Lisa Ullmann - we performed a dance on 'Levels' to the music of *L'Arlesienne - Farondole* by Bizet in Wembley Stadium. However, I began to feel, and was made to feel, that I wasn't coming up to scratch and really needed some help so asked if I could have a personal consultation with Mr. Laban. This request was repeatedly denied. I began to wonder why, as on different occasions, I saw people such as Audrey Wethered, Chloe Gardner, Marian Lindkvist, Veronica Sherborne and others, sitting under the magnolia tree waiting to have a session with Mr Laban when I, a participating student, was not given this opportunity?

The time for us to hand in our 'Special Study' for the acquisition of the Laban Certificate qualification was fast approaching so I asked if Mr Laban could read mine hoping that this would enable me to see him. Again, this request was denied; I was invited to see any member of staff, including Lisa Ullmann, but I said, "No. I wanted to see Mr. Laban and I would be prepared to be without the certificate if I did not see him". Finally I got into the inner sanctum through the beaded curtain to see Laban. I was surprised to see that my 'Special Study' was already on his desk. I was greeted with a friendly politeness and asked to move several piles of gramophone records (old 78s) from one side of the room to the other. They were very heavy! This I did in complete silence while he watched my every step. I was then asked to lie on

the floor and go through a series of movements such as stretching, twisting, curling, rolling over, gesturing using arms and legs, and any other gyrations that came to mind. In his strong deep accent, he said "Ah... it is not so bad - do it again as you wish ----- Good". He then asked me to sit opposite him at his desk.

He picked up my folder and said that it was all right. He thought my piece on Flow and Group Dynamics was interesting as they reflected the 'crowd responses' to Hitler's speeches. Having read it he nonchalantly threw the file aside (hours and hours of my time tossed away!). He then very simply and clearly explained that I used a very unbalanced effort range in my movements. He pointedly addressed me saying "Walli, you do not have to fight any more!" He told me to practise fine touch, free flow, sustained and flexible movements opposed to those which I used dominantly - strong,



conscious of which range of movements I am using. This is very helpful for me when dealing with trying situations. Not surprisingly I am, as ever, passionately interested in talking about and inducting others into the art of observing movement. I can truly say: "I am never bored".

* At that time in the 1950's the 'Special Course' was designed by the Ministry of Education to promote Laban's Principles of Movement in education.

Laban Guild Summer School, 2017

Bhargavi Gopalan

Editor's note: This article refers to Cathy Washbrook's workshop from last year's summer school. It was omitted from reports in the magazine last year but is included here as it gives a different application of Laban's work

As a Bharatanatyam dancer, the beauty of my practice was in the geometric shapes that my body formed while dancing. The symmetrical aspect of the choreography in Bharatanatyam and the numerous ways it could be achieved have always intrigued me. While exploring further, I came across the works of Laban which instantly caught my interest as the framework was created in a way it could be applied and adapted as per the movement genre. Ever since I have been an ardent follower of the works of Laban and different areas it has been applied ranging from robotics to movement therapies. The Laban scales, which are open to creative interpretation allows the dancing body to become more physically aware of the scope

of the movement being executed across different movement genres.

Undertaking the workshop it provided an alternative lens from which to view my own practice. Having studied dance in a system of repertoire did not give me a chance to explore what the movement would mean to my body and how the movement could be adapted. I often felt limited in the way I could approach the choreographies that I had learnt. Visualizing the body in a three-dimensional shape gave me ways I could design different movements by acknowledging the space around me. At this point, I am reminded of a line from *Choreutics*, which perfectly summarizes this: "Space is a hidden feature of movement and movement is a visible aspect of space" (2011, p4). This made me understand that the limitation I was feeling was not due to the vocabulary of the movement but rather due to me, the space around me that I had left unexplored.

Having danced in the same classroom setting for making years and simply translating it to the stage, there existed a linear relationship between me as a dancing body and the space limiting the scope of space dynamics being applied. Although the principles of space are a rather simple concept they did not seem to be surfacing in my practice. A better definition of spatial relationships would open up both the body and mind for new aspects of movement which I could explore further. Thus, during the course of the workshop, I was able to understand space as a critical variable in performance making and how manipulating space could manipulate the movement quality itself. Secondly, through the concept of

A-scale, the idea of symmetry was reinvented for me. While performing I would traditionally have used a bilateral symmetry at most times. In the workshops the A scale had become an easy medium to explore the others types of symmetry in space like the diagonal one.

The practical approach to learning at the workshop with Laban Guild allowed me to have a gradual progression to the understanding of spatial dynamics over the span of three days. Post the workshop I am happy to say that I am kinaesthetically more aware as a dancer and further fascinated with Laban's work as a scientist.

Moving and being moved - our body language.

Laban Movement Analysis in Dance Movement Psychotherapy

Bridget Poulter

We have probably all had a 'moving experience' but what does this phrase really mean? In its simplicity, this phrase contains shorthand for describing an event, situation or, encounter that provokes strong emotions which we may find difficult to describe or feel.

Close your eyes for a moment and focus on an image of something you find distasteful or even scary – for me that's salad cream or mayonnaise. Imagine encountering it and let your body respond. Did your muscles relax and your whole being move towards it, or did you tense up and withdraw suddenly, mentally and physically, perhaps shrinking back with your whole body or screwing up your face in disgust. In contrast, picture something that you really like -what has happened to your body and mind now? More than likely your response will be characterised by a relaxed opening movement forwards, probably slower, and with a distinct lightness of spirit. Now think of something sad, maybe from a TV programme - the mother whale holding her dead baby in *Blue Planet II* works for me. What has happened now? My hands go to my heart, there's a sinking heaviness in my stomach, my body feels limp and helpless.

These responses are unconscious, unlearned, stemming from our survival instinct: we reach towards love and warmth and retreat from danger and hurt. In Laban Movement Analysis (LMA) terms, we advance and spread, retreat and close. Our emotions have initiated and driven our body movement. (A useful definition for emotion is an instinctual internal response that affects us psychologically but, which is also associated with distinct physiological symptoms and, rarely come alone.) Our bodies' response to these external stimuli and the emotions evoked can become habitual, perhaps as a defence or other mind-state. It is a key

component of non-verbal communication which, as we know, makes up a large proportion of dynamics within relationships.

Dance Movement Psychotherapy – DMP for short – is a creative arts therapy, like art, music or drama therapies, with its central focus on the whole body's lived experience: psyche and soma. We use this body-mind link to help understand what is going on for clients psychologically, emotionally, physically and spiritually, paying close attention to their patterns and rhythms of movement. DMP uses the valuable tools of LMA and the Kestenberg Movement Profile (KMP) to support this understanding and help effect holistic change, recovery, and healing.

DMP sessions are essentially non-directive and allow participants to experience their own agency; the process is psychodynamic in nature, meaning it is based on what happens between the therapist and client and informed by what clients bring psychologically or unconsciously with them. Members are free to move as much or as little as they wish or feel able to do. Practitioners follow a basic structure involving a verbal/movement check-in, a body awareness warm-up, time for free movement or 'incubation', followed by reflection on the session and close. People can move alone, with a partner, or in synchrony as a group. Music can be used - but is not essential - whilst props may be made available to facilitate movement, connection, or projection of emergent thoughts and feelings.

Body, effort, shape and space

We all first communicate through our bodies, initially in utero and then through a mother/carer's embrace, gaze, and attention. This non-verbal, reflexive, felt-sense of boundary between self and other, and of emotions, develops during the first few months of

life and is vital for our growth and well-being: it is the basis of attachment theory widely referenced within therapeutic work. Sadly, this process sometimes goes awry due to carers' illness, bereavement, neglect, abuse, or separation. These disruptions can seriously affect and impact both physical and psychological development, with effects continuing through to adult life, causing difficulties with relationships, mental health, and even educational achievement.

Our bodies are a rich store of our early experiences, and influence formulation of our perspective on the world around us. Thus, one of the first things a DMP will observe when meeting new clients is how they hold and move their bodies. Which parts are moved, and which stay still; what shape is the whole making: are they a ball, a pin, a wall, or screwed up like that face I mentioned above, maybe twisting a strand of hair or a leg around their chair. What is that shape revealing about their inner life and relationship to others and the world around them? Once you start thinking like this, a Tube journey will never be boring.

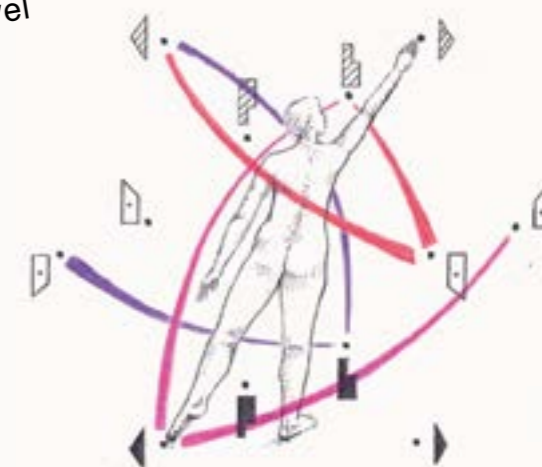
The efforts in LMA – time, space, weight, and flow - are linked to Jungian thought about our internal processes as well as other models of the mind and human development.

Time is linked to intuition and decision-making, **space** to attention, thought, and focus, **weight** to intention and impact, and **flow** to feelings and control. Where one of these efforts appears absent or under-used it may indicate a problem: for example, someone with an inability to focus may seem "all over the place" (too flexible) whereas an individual described as "a bit buttoned-up" may embody bound flow as a psychological defence against vulnerability or fear.

DMPs also consider body actions in space and planes, for example, does a client lean forward to speak or are they slumped in the chair; do they make horizontal movements and gestures or more inclined to use the vertical plane? Are there habitual patterns of holding or is the client changing restlessly from moment to moment? Noticing these favoured patterns or rhythms in movement – dynamic changes in muscle tension - can also provide insight into clients' ways of relating and being. In KMP someone who favours the horizontal plane for example, reflecting an infant's movement snuggling and yielding into a parent's arms, may indicate a preference for communication. If a client operates mainly in the sagittal or wheel plane, they may possibly have a need to move on with things in life and are perhaps impatient with those who struggle to make decisions. For a person with a strong verticality to their movement, this can indicate an equally strong

CERTIFICATE PROGRAM IN LABAN/BARTENIEFF MOVEMENT STUDIES

Intensive format in English
Start: July 2019 in Berlin
Basic Level



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sense of identity and is associated with our growth from infant to toddler: consider the "me wants!" or the 'terrible twos'. These simple examples help demonstrate how LMA and other models like KMP can be used not only to express or describe the complexity of human movement and dance but also therapeutically for diagnosis.

Healing interventions

In terms of 'treating' or making interventions using LMA, a DMP practitioner might gently encourage a client to expand their movement response through direct suggestions amplifying what is happening at that moment, as well as through empathic embodied skills such as 'attunement' and 'mirroring'. These elements are mimetic and focus on the quality of a movement and feelings sensed, to communicate understanding and acceptance, rather than straightforward copying which can be misconstrued. Mirroring and attunement are linked to kinaesthetic neuron activity associated with developing emotional congruence, self-awareness, and empathy.

Let's take a clinical example. A client is making tentative steps around the edges of the room; the practitioner may ask how the client could make the steps bigger, heavier or lighter, encouraging the client to experience and practise a new way of being

within the containment and security of a therapeutic space.

Spontaneous improvised movement can also evoke images which, in DMP, we term the 'movement metaphor'. In the example above, the practitioner might enquire what the client is walking around to which the client may respond, "I'm on the edge of a volcano". Bringing this image to awareness enables the client to make links to current difficulties, such as anxiety. In this case, LMA and KMP are being used to both analyse how the client negotiates their personal volcano, as well as supporting them to move more confidently or remove themselves from the imagined danger. The change in movement can shift a client's perception, freeing up choices about response to the issues that led to seeking therapy. Clients may be encouraged to capture an image or feeling with art to bring it further into awareness and so aid acknowledgement, ownership and integration.

Body language

Our language also provides further evidence of how body movement reflects and affects our psychological or emotional state. Consider expressions in common use: "fake it 'til you make it"; "you could have knocked me down with a feather"; "she's a bit light-weight"; "he's a bit of a bull in a china shop". I am sure you can think of many more phrases of your own. These descriptions are a sophisticated short-hand for a rich mix of movement, posture, and perceived personality – as well as subjective instinctive response to a person or situation.

Dancing into Elemental Art - a course led by Wendy Hermelin

Wendy Cook

Driving down to Dorset from land-locked Derbyshire to take part in Wendy's course, thoughts and questions circled round in my head. I had discovered in an exchange of emails that Wendy was Wendy Harrow, one of my first group of Cert. Ed dance students at Trent Park back in the 1960s. I clearly remember her wide, cheerful smile and her performance as Ismene in a dance drama based on the story of Antigone I choreographed with that group. I had no idea who else would be taking part, or how many. How would I cope with two full days? Would my body let me down? Added to that we would be involved in sewing! In no time that nagging little voice in my head was silenced as, on arrival at Salwayash Village Hall, I was given a warm welcome by the group and following introductions and coffee we all set off for Cogden Beach which was to provide the starting point for our weekend's work.

It was a perfect morning - the shingle beach shone against the intense blues of the sea and sky; green

LMA remains a valuable and relevant tool for many disciplines and deserves wider recognition and adoption, for example, its application within commerce alongside the work of Warren Lamb to smooth relations between employees for greater understanding, alignment and productivity. With DMP it provides a framework to further understanding of a client's emotional and psychological state, support change, and to language what is observed and experienced. Non-verbal communication is powerful. In the intellect-driven information and technological era we now inhabit, with increasing influence from social media – a curiously disembodied, self-oriented form of connecting with others – our physical and psychological capacity to move and be moved must not be over-looked. Rudolph Laban: we need your legacy and vision perhaps more than ever.

Bridget Poulter, is a Registered DMP is a member of ADMP UK, and has an MA from Goldsmiths College, University of London.

Notes

LMA – Laban Movement Analysis

KMP – Kestenberg Movement Profile: looks at the fluctuating tensions and rhythms in our movements compared to LMA effort and intention.

DMP – Dance Movement Psychotherapy

ADMP UK – Association for Dance Movement Psychotherapy UK

sea holly and softer green and yellow horned poppies grew in clumps; flat stones lay cool and grey where the sea had left them; unseen human hands had laid a path of stones, snaking up the beach; a line of fishermen stood at the edge of the sea, black against its shining surface. We spread out to look, listen and just be there. Some drew, some wrote, some photographed and we collected small things to take back with us. Someone started a dancing line, and we added ourselves into it with slow measured steps.

We returned to the light, airy hall which was our workspace and began some movement exploration led by Wendy, developing individual phrases of movement based on any action, human or elemental, we had observed at the beach. After we had played with ideas, these phrases were developed into sequences which then became the basis for duets and small group work. Textures, sounds, energy, shapes, objects – their weight and size – informed

our work, which Wendy expertly shaped and linked with transitions based on lines – the shoreline, the stone pathway, the line between the sea and sky. We explored looking and finding which became light-hearted, serendipitous improvisations with other dancers. We negotiated with each other as we worked, and enjoyed exchanging ideas, experiences and opinions as we ate together in the glorious sunshine.

At the back of my mind was the knowledge that we were to make sea skirts to costume our private performance on the final afternoon. I am one of those unfortunates for whom cotton ties itself in knots as soon as I try to draw thread through fabric. The others were all beautifully organised and clearly knew what they were doing. I sat looking hopelessly at the gorgeous iridescent blue fabric Wendy had provided, along with reels of thread, scraps, braid, ribbon and so on, for our use. If I sit here long enough, I thought, somebody (my mother when I was young) would do it for me. But it was not to be! I made my skirt into a cloak, attached some seaweed-like braid and stuck on some of the tiny stones I had brought from the beach. Unfortunately, as I held up my creation, most of the stones fell off. Wendy solved my problem with PVA glue; I left it in the sun to dry. Job done - except the white paper I had used to

protect the surface of my work table had stuck firmly to the back of the fabric. The others were very kind and encouraging.

Finally, we wrote letters to the sea and laid them on the shoreline of our dance, speaking some of the lines which illustrated our thoughts about the sea and our relationship with it. Dancing our piece felt good, it all held together thanks to Wendy's choreographer's eye and empathetic guidance.

*Dear Sea,
I love to see you dancing in the sun fragmenting light
to pinpoints,
tiny explosions of water on your shifting surface.*

*I love to hear your gently folding waves toppling,
lazily lapping at, sucking at, stones,
spitting them out, clean, on the shore.*

The next weekend in West Dorset will be on 3rd and 4th November 2018 when we will visit a local hill fort and some ancient woods for our inspiration. For more information contact mail@wendyhermelin.co.uk

Laban Summer School - August 17th -19th 2018

Ann Ward

Once again we were fortunate enough to be able to hold our annual summer school at the University of Bedfordshire in Bedford. Our thanks go to Louise Douse and the University Authorities and staff for doing their best to make our stay as comfortable as possible. My job as administrator is made much easier by the help from other Council members and course members. So much so that this year, I was even able to spend more time dancing!

The new mix 'n' match programme proved very popular, giving people more options for a variety of experiences. These included a strenuous



dance exercise to start the day taken by Cathy Washbrooke or an alternative, gentler start provided by Anna Carlisle through improvisation and a sample of Feldenkrais technique. Everyone had the chance to dance together either at the beginning or end of the day, first with Cathy Washbrooke and then with Darren Royston while social events included a reception on Friday evening which gave everyone a chance to meet and share experience of Laban work, and a meal out together at a local restaurant on Saturday night. There were also lots of opportunities to meet, chat and network, especially over the lovely lunches provided by Susi Thornton.

We were so pleased to be able to welcome Alleyne Cliff and Penny Rance from the Sherborne Association to join us this year. Those completing this strand were able to gain their level 1 certificate in Developmental Movement. Valerie Farrant from The Language of Dance Centre also contributed a much appreciated session on Friday afternoon. We hope to work with other Laban based groups in the future.

It is very good to get regulars returning and new people coming for the first time and immediately getting hooked. For example, *Anita Smith*, who completed our Dance Leaders Course a long time ago in Wales brought her daughter and wrote: "Many thanks for making us feel so welcome after all this time. Temi and I both enjoyed the Sherborne course and the other bits of dance we managed to do and see. It was lovely to see so many people I had met and danced with before and I am impressed that you all keep the Guild going. Everything was so well organised and felt very warm and friendly. I am planning to try and come again next year." Here are some further comments.

Yael Owen McKenna:

My experience of the Laban Guild Summer School of 2018 will remain particularly special and memorable for two reasons – it was my first as Chair of the Guild and for spending three fantastic days dancing with my son, Raef, aged 10; it was a wonderful time spent dancing together. Raef has a good sense of focus, but I was so proud of how he concentrated in every session. I put this largely down to Anna's truly engaging teaching, which was able to speak to Raef (and all of us) so clearly. For me there was also a sense of absorption in Laban's practice and ideas, it is a chance to become absorbed in one's own body, reflecting on where and how we move. The Summer School always gives me the opportunity to revisit these concepts on so many levels.

On Friday, led by Anna's incredibly careful and inspirational teaching, together we got to grips with the 'B' scale (mirroring the 'A' scale), experiencing the three dimensions of the frontal, sagittal and horizontal planes, and learned to swing through the space with clarity, precision and joy. In re-experiencing the rigour of Laban's practice, I re-gained a greater sense of my own 3-dimensionality. Achieving this is so physically and mentally challenging as when striving for precision, I was aware that I had not given myself this type of challenge in a while.

Creating a piece of choreography with Raef was an absolute joy when, on Saturday, we were inspired by Japanese script which I believe Anna told us was likened to dancers. We used the script to deepen our exploration and application of Laban's effort actions and to create our own 'action script'. We allowed the lines and shape to speak to our dynamic phrasing and choice of movement - Raef and I were *mostly* in agreement about the construction of our piece. Performing our duet not only gave us real sense of having worked together, but also being part of a bigger ensemble of dancers. Everyone in the class kindly and generously welcomed Raef as a fellow dancer, a peer in experiencing Laban's work. Other highlights for me were being taught by Sam Thornton and the great fun I had in Dancing Together with Darren, while Sunday's informal sharing gave an opportunity to hear about and see the wonderful work that happened at the Summer School this year. Cathy and her group brought *The Tempest* to life in a powerful collaboration of movement, text and material.

Raef

I found dancing the planes with Anna hard and tricky because they were lots of different moves and we had to learn them. But I didn't give up. I got the movements in the end because I persevered. The planes made us stretch our bodies further... we had to leap forwards, backwards and to the sides. The angles of the plane made it tricky for me to understand in my head, but it made me feel more energetic and showed me more of what I can do as a dancer.

I enjoyed making a piece about the calligraphy (we did number 5) with my mum. The calligraphy told us where to move and how to move. We performed it in front of the whole class. My favourite move was when we leaped straight forward with our arms straight and our hands were together. Anna is energetic, and a very nice teacher and her choreography is good. She pushed me to my body's limit. The Summer School

will help me in my Youth Dance class in Coventry to show me that I can go further in my dancing.

Cathy Court

I have attended the Laban Guild Summer School for a few years now and it is always a pleasure to return to meet up with such a lovely group of like-minded people from such interesting and diverse backgrounds who are all passionate about developing their knowledge of the work of Rudolf Laban. This year I attended the Sherborne Developmental Movement (SDM)

Level 1 Course. Our course tutors Penny Rance and Alleyne Cliff delivered the course with such a depth of knowledge and it was truly inspirational to learn from them both and have an insight into the SDM. We learnt of the wonderful work Veronica Sherborne developed based on Laban's theory of movement and the observation of children's natural patterns of development - physically, mentally and emotionally. Activities incorporated a wide spectrum of practical experience over the three days, giving us an overview of SDM and how it can be applied.

I learned so much in such a short space of time and left feeling full of enthusiasm and with a thirst to develop my knowledge further, but also looking forward to being able to use my new found skills in my dance teaching practice.

(If you missed this but would like to find out more, Penny will be running a one day Level 1 introduction to SDM in Tottenham on Saturday 10 November. *Contact: pennyrance@sherboremovementuk.org*)

Next year's summer school is planned for Bedford, 16th – 18th August 2019. Put the date in your diary and look out for details.



And if you would like to follow up with further studies or just a chance to dance before then, please contact Ann at coursesofficer@labanguild.org.uk for check out www.labanguild.org.uk for details of our new training modules

Photos by Janet Harrison

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Obituary: Bernard Hepton (1925 - 2018)

Gordon Curl

I count it a great privilege to have been invited by Bernard Hepton to his delightful home - into his cosy study in a hamlet period-cottage set in the rolling downland of Dover's White Cliffs Country. As our Guild Patron, I persuaded Bernard to allow me to record a *Questiontime* with him for the then pending publication of our Magazine, in the Autumn of 2009.

Illustrious Career

Bernard will long be known widely as a very versatile actor, producer, director, TV and radio guest with an illustrious career. But lest we fail to realise the extent of his achievements, we must list some of the prolific principal roles he undertook: Mr Woodhouse in *Emma*, Krook in *Bleak House*, Sir Thomas Bertram in *Mansfield Park*, GOC in *Ghandi*, Inspector Goole in *An Inspector Calls*, Albert Foiret in *Secret Army*, Toby Easterhazy in *Tinker, Tailor, Soldier, Spy*, Pallas in *I Claudius*, the Kommandant in *Colditz*, Cranmer in *Henry VIII and His Six Wives* and many more. His productions included *The Wednesday Thriller* and *Coriolanus* with many guest appearances in *Midsomer Murders*, *Bergerac*, *Some Mothers do 'Ave 'Em*, *Troubleshooters*, *Saturday Night Thriller* - to name but a few. Bernard was also notorious as a Fight Director in Richard Burton's *Hamlet* and Laurence Olivier's *Richard III*.

Influence of Rudolf Laban

It is significant that during his training as an actor, at Bradford Civic Theatre School in the 1940s, Bernard came under the influence of Rudolf Laban, Lisa Ullmann and Geraldine Stephenson - all of whom taught him the mysteries of Effort Actions and Space Harmony. In his Laban Lecture in 2002 at the Richmond Community College, Bernard records



Bernard socialising with Guild Members at Broome Park Canterbury 2006

Pam Anderton, Bernard Hepton, Hilary Corlett, Sally Archbutt, and Lorna Wilson



Toby Esterhazy in *Smiley's People*

his indebtedness to Laban - an influence which he acknowledged informed his work for the rest of his life, (sixty-odd years later he was still able to recite Laban's Efforts). It is small wonder then that we were delighted when Bernard accepted our invitation to become a Guild Patron.

Play-Acting and Personal Integrity

Bernard was by nature a shy, self-effacing, warm-hearted, kindly, courteous gentleman; yet when on stage he "could transform himself without makeup into a king or countryman" with "a range quite stupendous" (*The Guardian* 10/08/2018). But we discovered in our *Questiontime* that Bernard experienced a personal dilemma when chosen to play the part of The Kommandant of the German Prison-of-War Camp at Colditz. The thought of portraying a 'heel-clicking Nazi' was totally unacceptable to Bernard - so much so that he persuaded his Producer to allow him to present his own very much tempered interpretation of the Kommandant. "What I would like to present", Bernard requested, "is a professional soldier who has come up through the ranks, was in the first-world-war and slightly wounded, and was too old for active service - a professional soldier that does not belong to the Nazi party. That is what I want to do". His Producer agreed, so Bernard concluded: "That is what I tried to do". His performance of the Kommandant in Colditz ranks as one of his most memorable roles.

More Media Accolades

In various obituaries *The Guardian* (10/08/2018) refers to Bernard as "a talented and witty raconteur ... he was one of those actors you were always glad to see again. He could be plain and morose, or authoritative and stern, or he could be extremely funny, but he never let you down". *The Times* (10/08/2018) refers to him as "a versatile actor ... with a humane streak in *Colditz*". *The Telegraph* (19/08/2018) states that "Bernard Hepton ... played crucial roles in some of the most memorable BBC television series in the 1970s and 1980s" while *The Stage* refers to Bernard as "a character actor of versatility and distinction ... he brought subtlety to bear in everything he did".

It is with great sadness that I announce the sudden death of my beautiful and sparkling dancing friend and recent member to The Guild - Suzanne Hillier. Having been inspired by meeting and dancing with Wendy Hermelin at her Laban-based dance classes in Dorset, she went to her first Summer School last Summer and absolutely loved it. She followed this with taking and passing the Laban Foundation Course and attended the AGM earlier this year, where she was presented with her certificate. She had signed up for The Creative Dance Leaders' Course later on in the year and was greatly looking forward to it.

A classically trained musician and singer with a love and lust for life, she was an inspiration to be around, lighting up the room when she entered. Her effervescent personality touched everyone who met

In writing this Chair's report I am struck by how quickly time flies. The last edition of the magazine saw my first ever Chair's report which reflected on how much I looked forward to seeing you all at Summer School. And now we find ourselves with Autumn approaching and planning in full flow for the Laban Guild Day of Dance and AGM 2019.

The Summer School 2018 was a great success. You will read in my article how much I enjoyed working with Anna Carlisle, my son Raef and our group dancing the 'B' scale, and creating a piece for the sharing. Also, it was lovely to chat to those who attended about the event and to hear ideas about how we can keep things vibrant and current for our

The Guild pays Tribute to Bernard Hepton

The Guild pays tribute to a very great actor - whose patronage has inspired and honoured us for many years. Bernard's frequent acknowledgement of his debt to Rudolf Laban, Lisa Ullmann and Geraldine Stephenson is a mark of this man's appreciative and gracious nature - a warmer, self-effacing personality it would be difficult to meet. As a close neighbour of mine - whom I frequently visited - I shall miss him greatly; his *Questiontime* remains a highlight in my days as the Magazine Editor - as does his presence at a celebratory reception here in Canterbury, to which Guild members were privileged to dine with him. We shall remember Bernard with great admiration, warmth, affection and gratitude.

Obituary: Suzanne Hillier

Helen Sofftley

her, and many of you will remember dancing with her in Dorset, the AGM and/or in Anna Carlisle's strand at Summer School last year. She had written and was in the middle of producing a music/dance and drama project when she died suddenly and peacefully in her sleep on May 18th. She leaves a husband and two sons behind, along with many family and friends who will miss her sorely but feel blessed to have known her.

Here is a comment from Wendy Hermelin which encapsulates Suzanne's effect on us all: *She was such a vibrant, enthusiastic dancer, singer, musician, story teller, friend, encourager of all things in all people. She enlivened any group she was with. I trust she will continue to enthuse us in our minds for she will always be there.*

Chair's Report

Yael Owen-McKenna

future planning. For those of you unable to join us this year, I know this edition of the magazine will give you a rich insight into the Summer School 2018, with the aim of making you feel like you were part of it in some way.

On behalf of the membership and Council I must extend our thanks to many people: as always Ann and her team who did a wonderful job in organising - we never underestimate how much effort and planning it takes to deliver such a great event; to all our inspiring tutors who guided us in sharing their expertise and passion for Laban's work; to those of you who volunteered to help at teatime and lunch; to Susi for the fabulous catering - tea, coffee and

biscuits to keep us going, and a lovely healthy lunch (as you may be aware Susi is stepping down from catering the Summer School this year, so planning will be underway as to how we will cater for next year ... some more very big shoes to fill); and finally to all of you who attended the Laban Guild Summer School for making it such a memorable and special year - I hope you enjoyed it as much as I did.

At the next Council meeting our focus, as always, will be on a range of tasks. Planning for the Laban Guild Day of Dance and AGM 2019 is already underway and we will be driving this forward. We are hoping to retain the performance element of the day which proved very popular. Further information about this day will be communicated to members in the coming few months.

The Regional Representatives (RR) network continues to communicate the Guild's work into the Regions. The Reps are vital in ensuring that members are kept in touch with Laban events, courses and workshops, along with the wider dance scene. Our Regional Link in Wales, Rhyan Parry, is doing some fantastic work in the education sector encouraging dance teachers to work with Laban's theories, aiming to inspire a more creative, yet structured approach to choreography and performance. I am currently talking to Rhyan about how we can inspire more young people and emerging artists to engage with Laban's practice.

Thanks to Maggie Killingbeck, we have recruited Naz Yeni to take over the Eastern region as Regional Representative, as Carol Wallman stands down; I very much look forward to working with Naz in the future. Our grateful thanks go to Carol, and to Lydia Everitt who is standing down as Rep for the South West, for their work. We would very much like to hear from anyone who might be able to support us in the SW region to keep members in touch.

Those of you based in the South West might like to look at Wendy Hermelin's lovely website: www.wendyhermelin.co.uk for her next Dancing into Elemental Art weekend 'Dance and Stitch'; I am hoping to go along if I can.

The eFlash continues to be a very useful way to stay in touch with news and events. If you know of anyone who does not receive it or needs to renew their subscription (in light of our communications about the new General Data Protection Guidelines - GDPR) please do encourage them to sign up. Speaking of GDPR, this is now a standing item on the Council meeting agenda. We take the handling and processing of data, of members and those who engage with courses, very seriously with work to complete our policies and duties in GDPR on-going. You can find our Data Protection Policies on the website.

The Laban Guild continues to engage with social media as much as we can. Twitter and Facebook 'likes' continue to grow and we do sense that some people are drawn to events and courses in this way. If you have anything that you would like us to publicise, do contact your Regional Rep/Link and we can support you. Do encourage those who use social media to 'like' us!! How we work with Social Media is also an on-going discussion at Council and we know that we could be doing more. Any support or expertise in this area would be greatly welcomed. This would also be a useful way to let people know that we are still looking to recruit a Membership Secretary, Treasurer and Secretary. Please do spread the word to your own contacts. I am more than happy to speak to anyone about these roles, so please do not hesitate to email me if you would like to find out more: Chair@labanguild.org.uk

In the coming months, Council will be working on some exciting partnerships and collaborations which will continue developing the work of the Guild. We have already begun discussions with Cath Butler and Susi Thornton to support of a series of Sesame based workshops which will include a Laban element. Further possibilities are to be explored with Coventry in their successful bid to become City of Culture 2021 and in Birmingham which will host the Commonwealth Games in 2022. The Midlands, along with the North, are being developed into 'Hubs' for Dance activity so we must make sure we take advantage of the opportunities this could present for us. I am pleased also to report plans going ahead for the start of the new Dance Leaders Course in Hertfordshire. This will be starting in mid-October. Please contact Ann Ward for further information.

Finally, on behalf of members, I would like to thank all Council officers for their ongoing commitment to the Guild, including invaluable support from Pam Anderton, Dr. Clare Lidbury and our President, Anna Carlisle. As volunteers inspired by Laban's work, their contribution is absolutely invaluable. Please do stay in contact and let us know about anything Laban-inspired that you are involved with or wish to share.

LABAN GUILD FOUNDATION COURSE

Study practically and theoretically the body, space, dynamics and relationships in order to inform your performance, composition and appreciation skills.

An invaluable foundation for all movement and dance practitioners.

University of Bedfordshire (Bedford Campus);
Dates: November 10th, 17th, 24th, December 1st & 8th. Cost: £175 (non-members), £150 (members) £125 (concessions)

Please contact Maggie Killingbeck if you are interested: M.Killingbeck@ntlworld.com

Herts CDLC

This course will be starting on the week end of 13/14 October. We have a group of very keen members signed up, with a wealth of expertise in different areas to share as they learn how to apply a practical understanding of Laban Analysis to help others to "find the dance within themselves" through the medium of creative dance. It may not be too late to join the course - the outline on is on the website and we have a new modular approach. Do ask.

Certificates of Achievement

These courses provide frameworks for teachers to use either within schools or private classes, aimed at pre-school or Key Stage 1, 2 or 3. Do contact the courses officer for details, not only of the courses but for how you can get involved. You could be part of the revival of Laban based work in education, motivate your students, impress your school and enhance your CPD profile! Anyone who has completed the Laban Guild Creative Dance Teachers Course is eligible to deliver these courses. Anyone one else interested may apply to Council for permission. For teachers needing an introduction

Adult Movement and Dance in Belfast

Monday: 5.30pm - 6.30pm at Crescent Arts Centre
Contact: **Brenda McKee**
Email: brendamckee@btinternet.com

'Third Age Dance' in Cambridge

Wednesday mornings
Contact: **Maddy Tongue**
01223 302030

Weekly Drop in Classes

led by Viv Bridson
Viv runs a class every Sunday at The Place (16 Flaxman Terrace WC1) from 12.00 – 13.30.
The class is for those who are trained or would like to be dancers, actors or performance artists. Viv does not teach Laban theory, rather, in the tradition of Jooss and Sigurd Leeder who developed their professional training from Laban principles, she uses her knowledge to structure the class and the material.
£9.00, concs £7.00, unwaged £5.00 – pay in Studio
The class is usually in Studio 1 and there is a musician.

Weekly Workshops

led by Jenny Frankel
Tuesdays from 12 noon to 1pm at the Primrose Hill

to or reminder of Laban Analysis through practical work, particularly suitable for use in schools as well as other areas, Maggie Killingbeck is offering a Foundation Course in the University of Bedfordshire in Bedford on five Saturdays in late Autumn. Contact m.killingbeck@ntlworld.com

Foundation Course

These courses are regularly taken up by our tutors and prove very popular with the participants. They are very flexible so they can cover students who are not going on to do GCSE but want to keep dancing, Youth Dance Groups, older dance groups and many others. The syllabus provides a secure framework for the tutor, whilst being adaptable to the needs and interest of your group..

Information on all courses can be found on our website, www.labanguild.org.uk. and further details from coursesofficer@labanguild.org.uk.

Training Committee: Janet Lunn (Chair), Arline Balmer, Louise Costelloe, Noeleen McGrath, Ann Ward

Members' Classes

Community Centre, 29 Hopkinsons Place, Fitzroy Road, London NW1 8TN
Fee: £10 per workshop Contact: 07970 536643
Email: jennyfrankel.labanl@gmail.com

Laban based dance classes in West Dorset

led by Wendy Hermelin an experienced Laban Guild tutor. The sessions include free movement to great music, some simple exercises and structured creative tasks. All the work is based on Laban's analysis of movement. And we have fun.
October 3rd, 10th, 31st, November 14th, 28th, December 5th
Contact Wendy on 01308-862332
mail@wendyhermelin.co.uk

DANCING INTO ELEMENTAL ART

West Dorset
3rd and 4th November 2018
A weekend of creative expression inspired by walking in ancient woodlands led by Wendy Hermelin.
Walking, dancing, making art in a friendly group. No experience necessary just a desire to be creative.
Salway Ash Village Hall, Bridport and somewhere in the woods nearby
For more information contact
Wendy on 01308-862332
mail@wendyhermelin.co.uk



Cranmer in 'Henry VIII and his Six Wives'



Kommandant in 'Colditz'



Dr Crippin in 'Crimes of Passion'



Albert Foiret in 'Secret Army'

Some of Bernard Hepton's well-known television and film roles