

# Movement, Dance & Drama



VERSHOORDE STEMMEN

**Kurt Jooss**  
 12. Januar 1901 Wasseralfingen  
 22. Mai 1979 Heilbronn

**Choreographie  
 Bayreuth: 1950**



Der Schüler des Gedemüschlein Aachenkötters Rudolf von Lubow wurde 1922 Mitglied in der Tanzgruppe seines Lehrers und bald darauf dessen Assistent. Im 1929 wirkte der junge Choreograph als Bewegungsdirektor und Ballettmaster am Stadttheater in Münster, bevor er 1927 als Lehrer der Tanzabteilung an die neu gegründete Volkshochschule in Essen ging. 1930 übernahm er auch das Ballett am Essener Stadttheater. Im gleichen Jahr choreographierte er bei den Bayreuther Festspielen aus von der Presse gelobter Veranschaulichung 'Hochland' im Theaterhaus. 1932 erlangte er mit seiner Choreographie 'Der Grüne Tisch' Weltberühmtheit.

Nach der Machtübernahme 1933 wurde Jooss zum Opfer der Essener 'Kulturkammer'. Diese verlangten die Entfernung aller jüdischen Mitglieder der Tanzgruppe und 400-stimmigen Jooss, der sich dem widersetzte, als 'jüdischer Tempelbauherr'. Er verlor daraufhin seine Stellung an der Volkshochschule. Im September 1933 emigrierte sich Jooss nach Paris. Nach einer Gastangabe in Holland kehrte der Tanzgruppe nicht mehr nach Deutschland zurück, sondern fuhr 1934 ins Exil nach England. Dort konnte Jooss eine eigene Tanzschule auf und wirkte intensiv erfolgreich als Choreograph an englischen Theatern. Als deutscher Staatsbürger wurde er 1940 für einige Monate interniert, konnte aber nach seiner Freilassung seine Schule weiterbetreiben. Nach Kriegsende kehrte Kurt Jooss 1946 nach Essen zurück und arbeitete in den folgenden Jahren als international gefragter Choreograph und Lehrer. Am 22. Mai 1979 an er in Heilbronn gestorben.

In 1922 Kurt Jooss, who studied under the famous choreographer Rudolf von Lubow, left the Municipal Theatre in Münster to work in Essen, where he founded the dance department of the Folkwang School and later became the director of ballet at Essen's Municipal Theatre. In 1930 he choreographed the dance piece 'Hochland' in Bayreuth. In 1932 he wrote 'The Green Table', a dance of Jooss was praised with international acclaim. In 1933, having refused to denounce the 'Aryan' members of his dance company, Jooss had to flee Germany with his assistant, first to Holland and then to England. There he founded his own dance school, although the official attitude in 1940 he was held in an internment camp. After the war Kurt Jooss returned to the Folkwang School in Essen and worked as an internationally renowned choreographer and teacher. He died on 22 May 1979 in Heilbronn.



# Summer School

University of Bedfordshire  
Bedford Campus

from 18th to 20th August 2017



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Below - Lisburn Laban Group - photos by Carmel Garvey ....

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## The Laban Dance Lab: Creation, Innovation, Performance

Specialise in Further Laban Studies and Choreography with Anna Carlisle, Dance for Performance with Ailish Claffey or choose to experience a wide variety of dance and drama sessions with Cathy Washbrooke, introducing or giving a new take on the application of Laban Analysis. All strands will offer a wealth of ideas for both your own development and your work and classes.

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**Laban Guild Summer School**  
 Date: 18th to 20th August 2017  
 Venue: University of Bedfordshire  
 (see page 2)

**Trinity Laban Historical Project**  
 15th and 16th June  
 Including a section of Drumstick – Alison Curtis-Jones, also excerpts from works by Graham, Cunningham, Schechter and McGregor.

15&16/06/2017

**Laban Movement Choir Project**  
**Dance in a Day**  
 The Spirit of the Somerset Levels - evoking the sounds and sights of the Somerset Levels as they have changed over the years.  
 Glastonbury, Somerset  
 9:30 - 4:30 - Saturday 15th July  
 Contact: Lydia.everitt@uwclub.net

**Spain**  
 University of Vigo, September. 5th - 8th  
 Laban based dance and movement workshops led by Darren Royston, social ballroom dance with Francisco Vidal, dances from the Spanish Golden Age with Diana Campõo.  
 Contact: darren\_royston@hotmail.com

## President's Address to the AGM

Anna Carlisle

I am aware that the ongoing work of the Council is reported in the Laban Guild Magazine but I wonder how many of us remember the procession of events and achievements that have been realised throughout the current period 2016-2017.

### The Courses:

The Laban Summer School, celebrating the 70th year of the Guild was seen to be very successful, as was its culmination - a movement choir which saw more than 50 participants of all ages and abilities, including our new patron Stuart Hopps, dancing together in community and enjoyment. In addition, last July the Guild collaborated with Kildare County Council at their bi-annual Irish Summer School. As a result three of our teachers have been invited to travel to Northern Ireland to run Laban studies courses as continuing professional development. In Northern Ireland too the evaluation of the Creative Dance Leaders course indicates that this was also a notable success; a further course is set to begin in the south in partnership with Kildare County Council. Currently Guild certificates are being awarded to the participants on our Chair's foundation course run in the winter term at the University of Bedford.

### The Magazine:

There have been three excellent publications of the Laban Guild Magazine celebrating our 70<sup>th</sup> year. They highlighted firstly Laban's work in the theatre, secondly

the contribution and value of Laban's analysis to many fields of movement and dance, and thirdly Laban's work in the field of education.

### The Technology:

The Guild website has been given an up-to-date new look – partly to ensure that our association belongs in the 21<sup>st</sup> century and partly to facilitate easy access to mobile phone and tablet users. Our online E-flash continues to send out current and upcoming news of Laban associated events and courses.

### The Future:

Essential ongoing work for the Guild's future is rooted in the current Heritage Lottery Bid. This was recently nearing completion when, unfortunately, one of our major partners took the decision to withdraw at this late stage. We are working to re-organise forward progress and we will keep you updated. The good news is that we have an expert consultant on board who has agreed to help us with the final presentation of the bid.

There is of course much work which happens behind the scenes – the organisation of meetings, the work of the Chair, the secretary, the membership secretary and our drama representative, and finally, of course, the work for the AGM today. Please join me in thanking our Council Members for all their work throughout the year.

## Jooss' Legacy - Fathers, Daughters and Preserving the Assets

Dr Clare Lidbury

Kurt Jooss worked with his daughter Anna to preserve his ballets; I have called them 'assets' because over time this is what they became – as dance companies around the world asked for his works to be in their repertoires so there was money to be made from royalties and from staging the works. I do not want to over emphasise this aspect but it was important – for example by the time I worked with Anna<sup>1</sup> she certainly welcomed the fees she received and would usually only travel first class and stay in very nice hotels, all at the ballet companies' expense.

given to us by Jane Winearls, one of Sigurd Leeder's first students at his London School in 1947 and later a teacher at the Essen Folkwangschule before becoming Lecturer in Dance at the University of Birmingham. I do not know whether Anna was worried that we knew too much or not enough, but the first couple of days were really quite uncomfortable before she realised that we were just there to learn. Over the 10 or so years that I worked with her I saw this wariness many times – most often when people asked her questions about her father and his work. The father-daughter relationship can be



I first met Anna in 1986 when I attended a summer dance course in Edinburgh on which she taught, every day for a fortnight, a Jooss-Leeder class followed by extracts from *The Green Table* – some of Scene 5 'The Partisan' and some of the opening scene 'The Gentlemen in Black'. I had seen the BBC TV black and white version of the ballet but this course with her was my first physical experience of it. I was one of five or so students and staff from the University of Birmingham who attended the course. At the time I was very unaware of why Anna should have been so wary of us all – it took a little while to work out that she was worried about our experience of the Jooss-Leeder Method as

a very special one in a family setting but must be quite different in a professional context, especially where the father is a figure of some significance and the daughter trying to find a path of her own in the same field.

Anna was born at a time when Jooss's career was in the ascendancy. He had moved on from his training with Rudolf Laban in the early 1920s to work in Münster, his first engagement in the professional theatre; in addition to his work there, Jooss had his own dance group, the *Neue Tanzbühne*, with dancers from the theatre who included Sigurd Leeder and Aino Siimola. With Frederick Cohen (composer/conductor), Hein Heckroth

(designer), Leeder and Siimola Jooss had around him for the first time the creative team who were to work with him for the next two decades.

In 1927 the City of Essen founded the *Folkwangschule für Musik, Tanz und Sprechen* and welcomed Jooss and Heckroth as co-founders with Jooss as director of the dance department. Cohen, Leeder and Siimola were employed by the Essen opera as well as joining *Folkwang-Tanztheater Studio* (Jooss' new company founded in 1928) with Leeder also teaching at the school. This company became the permanent ensemble of the Essen opera and toured as the *Folkwang-Tanzbühne*. Once again Jooss had his creative team around him and now had a school to train dancers for his company.

While Cohen's contribution to the company as composer, conductor and pianist and Heckroth's contribution as designer are acknowledged every time Jooss's works are staged and performed, it is very easy to forget the part that Sigurd Leeder played in Jooss's work. They began working together in 1924 and over time they devised a training method which involved their principles of movement derived from Laban's theories, particularly eukinetics and choreutics, applied to and explored through dance technique, improvisation, choreography, and Labanotation. Unusually for modern dance pioneers they did not abandon what classical ballet had to offer, but used what was useful to them; their method then was a synthesis, created from existing elements to make a meaningful theatrical language.

In 1929 Jooss and the dancer Aino Siimola married. She continued to dance with the *Folkwang-Tanzbühne* and danced, while pregnant, in the Bayreuth festival production of the *Tanhauser* Bachanal, in the summer of 1930. Jooss and Laban worked together on this production – clearly their relationship, which had fallen apart in the early 1920s, and had begun to be repaired in their working on Laban's notation system in the late 1920s, was in such good order by this time that Jooss and his wife asked Laban to be god-father to their first child (Jooss 1973).

#### **Father and Daughter**

Anna arrived at the beginning of March 1931; the month before Jooss had appeared in Kaiser's *Europa*, playing the dancer-actor role of Zeus/the Bull, at the Düsseldorf *Schauspielhaus* and soon after her birth he was directing *A Midsummer Night's Dream* at the Waldtheater, Essen and playing the role of Bottom. Being a father does not appear to have impacted too much on his work. What did impact on him was the economic situation - the galloping inflation of this time meant that theatre and dance could not flourish in the way they had done previously, nor was it the ideal time for starting a family.

Nonetheless Jooss found the money from somewhere to take his *Folkwang - Tanzbühne* to Paris for the *Le grand concours de chorégraphie* organised by Rolf de Maré and *Les Archives Internationales de la*

*Danse*. A photograph shows that Siimola went with the company although she did not dance in the prize winning performance of *The Green Table* (Markard 1985, 45). Anna is not in the photo but that of course does not mean that she was not with her parents. It seems likely though that Anna had a nurse who looked after her, whether that is the same one, Mimi Eckhart, who accompanied the family to England two years later, is not known. Anna certainly needed someone to look after her for after Jooss and his company returned to Essen and prepared what has become known as Jooss's signature programme,<sup>2</sup> they set off on the first of many tours.

The company included Anna's mother Aino Siimola, not in a dancing role but as Jooss's "artistic partner" and "close collaborator". Markard (1985, 157) states that "together they direct[ed] the *Folkwang -Tanzbühne* and later [the] Ballets Jooss." Coton (1946, 78) perhaps goes further than this and describes Siimola as Jooss's "co-creator" who contributed greatly to the artistic success of his work. In a newspaper article (n.a. 1940) Siimola describes herself as looking at performances from the point of view of the audience - "a critical advisor" - and that in rehearsal "if something appears ineffective or vague, I stop the show and we have a conference then and there." This sounds as if she has the role of ballet-master and indeed she continues saying "it is only the ballet-master who can feel and react properly to the psychology of the individual dancer". All this sounds very important to the work of the company and it would seem too that Siimola's presence and contribution was very necessary to Jooss; perhaps also Siimola needed to share Jooss's work – it was after all what had brought them together.

1933 saw the company begin the year touring in Holland and Belgium, just as Hitler became Chancellor; the Nazification of culture began to impact on Jooss, his work at the theatre and his work with the *Folkwang - Tanzbühne*. In March, Cohen, the company's Musical Director/composer, and two other Jewish company members were discharged from employment at the theatre by the City of Essen (Jooss cited in Markard 1985, 53). Jooss however had already separated his company from the theatre (and thus from the City of Essen's control) so was able to retain Cohen and the two dancers. Under private management Jooss was able to keep the company together – after which it was known as Ballets Jooss.

In the spring of 1933 the Ballets Jooss had a season in Paris, toured in Switzerland and had their first season in London – there is no evidence of whether Anna accompanied her parents or not. On returning to Essen the consequences of Jooss's 'inclination to Judaism' (Jooss 1973) began to impact, so much so that he felt the need to escape. Anna it seems was secreted away to the country to live with Jooss's brother (Jooss 1973), apparently for the next year or so as Jooss, his wife and his company spent September and October in Holland and then went to New York for six weeks in November/December, performing to great acclaim. However,

after several months of touring back in Europe, the company disbanded, bankrupt and unable to remain self-sufficient.

It was very fortunate then that Jooss was engaged by Ida Rubenstein to choreograph *Perséphone* in which she was to feature, for performances at the Paris Opera in April 1934. However the production was not a happy experience for Jooss - he never spoke about it in any of the interviews he gave in later life (Levitz 2012). Nonetheless it led to an important event, for through Beryl de Zoete, Jooss met in Paris Dorothy and Leonard Elmhirst, owners of Dartington Hall in Devon where a utopian experiment in rural regeneration, education and creative endeavour was underway. De Zoete had first introduced them in London in June 1933; this time Jooss and his wife were invited to Dartington where he convinced the Dartington Trust to take him and students from the Essen school into their midst (Jooss 1973).

At what point how and when Anna joined her parents is not known but by the summer of 1934 Jooss and his family, Leeder, four other teachers (including Lisa Ullmann) and twenty-three students from the Folkwangschule were based at Dartington. Soon they were joined by Fritz Cohen the composer and Hein Heckroth the designer and his family so that Jooss had his creative team around him again. However essentially they were refugees in a foreign country with all the problems and issues which surround such circumstances, although in some ways their situations were much better than many of the other thousands of people who sought refuge in Britain over the following years. For example, the poverty often experienced by refugees was not an issue as the Elmhirsts were generous patrons, as they had moved *en masse* the loneliness which refugees often experience may have been less of a problem, and the need to adapt to a new language and culture may also have been less pressing (Lidbury 2013). Anna may well have been surrounded by people speaking German, so it is perhaps surprising that she claimed her first language as English (conversation with the author, November 2000) – although she was after all only three when she arrived in England, an age when language acquisition is all absorbing.

Jooss arrived at Dartington to find that the arts flourished there with a ready-made artistic community into which to slot. He was also living and working in what might be regarded as idyllic surroundings with excellent accommodation for staff and students, including a purpose built house for Jooss and his family (<https://historicengland.org.uk/listing/the-list/list-entry/1324962>) designed to suit Jooss's needs by the Swiss modernist architect William Lescaze. This became known as 'Warren House'; it had a beautiful view, an integral dance studio 25 feet long, two main bedrooms and rooms for the nurse, and a maid.

How life had changed for the Jooss family – they were together again, safe and well looked after. The Jooss-

Leeder School flourished attracting students from across Europe and the US; soon the students were joined by members of the company and, after some legal issues were resolved, by September 1935 the Ballets Jooss was re-founded - thanks to the generosity of the Dartington Trust Jooss was able to bring six dancers formerly associated with his group to form the nucleus of the company. Jooss now had space and time to create new work with the Trust funding the production and presentation costs as well as the salaries of all concerned. It was a prolific period during which he re-worked some of his old ballets and created several more. Jooss, in return – through the quality of his work and the performances of it by the Ballets Jooss across the USA, Canada and Europe (during 1935-1939) – disseminated the Dartington ethos so helping to give Dartington an international reputation as a centre for the arts, education and rural regeneration (Lidbury 2013).

In 1938 Anna's god-father, Rudolf Laban, came to Dartington, brought there by Jooss and his wife. Anna then had a new playmate and, while her parents were working or on tour, had the constancy of her nurse. She also experienced some stability by attending the Dartington Hall School, where she was one of the 63 day pupils on the roll of 194 (1938) (Young 1996, 180). This was not a school that was typical of the time (or probably ever typical of a British school); it was co-educational, progressive, there were no uniforms and no religion and it focussed on what children could be as children, not on what they could or would be when they grew up.

Anna probably had at most five years at the school, enough perhaps for the school's ethos to have had some effect on her. However life at Dartington was soon to change with the declaration of war in September 1939 although the company continued touring until in December 1939 they left for a tour of the US with Cohen as director. Jooss did not go with them "on the grounds that he wished to remain in and with England in its struggle against the Nazis" (Lafitte 1940, 154), but he and Leeder, and some sixty or so other artists at Dartington, were classed as 'enemy aliens' and interned in June 1940. Jooss was released in November, but not could return to Dartington as it was inside a military zone. Leeder, Jooss and his family moved to Cambridge from where they tried to continue with the school for a few months, financed by £200 from the Dartington Trust (Martin 1941).

What effect this all had on Anna is not recorded but one can imagine how a ten year old girl must have felt at this time. Her father's internment for four months may have felt like he was just away on tour but her mother's distress at this and the subsequent efforts of Siimola and the Elmhirsts to get Jooss released, and then being uprooted to Cambridge must have had some impact on her. This must have been a very difficult time for Jooss too of course, and by default for his family also, as when the support of the Dartington Trust disappeared Jooss in effect had nothing – professionally he had no company (as they were still touring in the US) and no

school, while personally he had very little either with no home and no income. It was fortunate then that Alice Roughton, a somewhat eccentric medical doctor and psychiatrist well known for her humanitarian beliefs, came to his rescue (Gregory 1995). Her support seems to have been entirely philanthropic, without any demands made of Jooss, allowing him, his family and later his dancers to stay in her house (Skinner 1990).

Two other things must have had some effect on Anna at this time; the first was the birth of her sister Christina in 1942, and the second was her departure for boarding school, probably around the same time, when she was eleven. Anna recalled in conversation (November 2000) that “someone paid her fees” but either she did not know who, or more typically of Anna, she chose not to divulge this. She went to Frensham Heights in Surrey, another progressive school, and not so different from Dartington.

Jooss’s aim was to join the Ballets Jooss in America but by mid-1942 there was no company for him to go to for, after touring the US the company toured in South America for fourteen months, they had returned to New York before finally disbanding. The invitation to Jooss to direct *The Magic Flute* for Sadler’s Wells Opera Company at the Cambridge Arts Theatre which was partly funded by the Council for the Encouragement of Music and the Arts (CEMA) must have been welcomed. The production was well received first in Cambridge and then in London but more importantly the production had an unexpected outcome for the British Government offered to those members of the Ballets Jooss, still in America, who wished to re-join Jooss, single passages across the Atlantic (Markard 1985, 59). By August 1942 the Ballets Jooss was able to re-form, based in Cambridge. The company, with a repertoire of Jooss’s signature programme, his pre-war ballets and, later, new works soon began touring extensively in the UK, taking the work to factories and canteens in places unused to dance performances.

By the end of WW2 Jooss’s company was touring under the auspices of Entertainments National Service Association (ENSA) performing to British troupes in Belgium, Germany and Holland; performances for civilian audiences continued in Paris, Scandinavia, the USA and Canada. However, in the post-war economic climate, with dance companies such as Sadler’s Wells Ballet and Ballet Rambert vying for the newly-formed Arts Council’s money, support for the Ballets Jooss could not be sustained; the company was forced to disband after a British tour in August 1947. Anna was with her parents at this time as she showed me a poster for these last performances which she had asked the cast to sign. Once again Jooss was without a company, without his trusted collaborators who had left to go their own ways,<sup>3</sup> with no artistic outlet and probably no income.

The next few years were again a difficult time for Jooss and his family. He, looking for employment and an outlet for his artistic needs, went to Chile where former

Ballets Jooss dancers had settled, establishing what was to become the state-funded Chilean National Ballet, staging his signature programme and creating a new work *Juventud* (1948). Anna left school; she told me that at this stage she wanted to study singing but her father had not agreed to that so she decided she wanted to dance instead (conversation with author November 2000). Her father did agree to this and she went to study with Sigurd Leeder at his school in London (around 1948).

Next Jooss made what surely must have been a momentous decision, not only for him but for his family also – to accept the invitation from the City of Essen to return to direct the dance department at the Folkwangschule with the condition that he had an independent Dance Theatre company, as in 1932. Anna told me that the move to Essen in 1949 had been very difficult for her – she did not speak German, so had to learn it very quickly (conversation with author November 2000) - and for them all “The lack of understanding between the returning refugee[s] and those who had remained in the country was deep and harder to overcome than anticipated” (Markard 1985, 9).

Anna then had left London and become a student at the Folkwangschule where her father of course was teaching. Perhaps that explains what Jooss wrote of Anna in a letter to Leonard Elmhirst dated April 18th 1951 as it reads almost like a report: “Anna is a very conscientious student at the school. She has enormous physical difficulties but seems to overcome them by sheer enthusiasm.” The second sentence though “And I think she has talent and will be quite good one day” reads more as if a proud father is writing.

In 1951, as promised, under the patronage of the city, a company - The *Folkwang Tanztheater der Stadt Essen* - was established which staged the repertoire of the Ballets Jooss, and new works by Jooss. Dancers included stalwarts from Jooss’s former companies such as Hans Züllig and Noelle de Mosa, and new dancers such as Peter Wright. The company toured the UK and Europe, received very good reviews, and was described as “Germany’s premier ballet company” (Stewart Barker 1953). However in 1953 the city of Essen withdrew its financial support of the company (although Jooss remained teaching at the Folkwangschule).

For the two years that the City of Essen supported Jooss’s company Anna was in Paris studying classical ballet. In 1954 she began her professional career when she joined her father at the Düsseldorf Opera dancing in the opera ballet company of which Jooss was now director. His role was to choreograph for the opera productions with the opera company ballet dancers but with the prospect of establishing yet another company of his own there (Markard 1995). Unfortunately Jooss had joined the Düsseldorf Opera at a difficult time with the opera house being re-built and with a change of directorship; when plans for his dance company were cancelled (1956) Jooss resigned. It seems Anna did too for she describes herself after this as being “closely

associated with the Folkwang Hochschule, Essen, for many years” with a brief time as “a member of the dance faculty at Butler University, Indianapolis, USA” (Markard c1970). In 1960 she resumed teaching at the Folkwang Hochschule where her father still taught.

In the early 1960s Jooss established a post-graduate programme of ‘Master Classes for Dance’ at the Folkwangschule which gave young dancers the opportunity for advanced study and exposure to professional works staged by established choreographers such as Lucas Hoving and, of course, Kurt Jooss. In performance the group was known as the *Folkwangballett* and they performed at many festivals in Europe. Anna “helped coach the newly formed *Folkwangballett*, [...] and alternated as director on the Company’s extensive European tours” (Markard c1970).

One key dancer returned from America, where she had been studying at Juilliard and dancing with Anthony Tudor and Paul Taylor, and joined the *Folkwangballett*. This was Pina Bausch, who at only 15 had come as a student to the Folkwangschule (1955). She learned much from Jooss and he recognised the talent in her. She was in many ways his ‘artistic daughter’ so to speak, developing what she had learned from him and her other teachers at the Folkwangschule, such as Jean Cebron and Hans Züllig, into her own form of Dance Theatre. Was there jealousy on Anna’s part at the regard Jooss had for Pina? From the tone of conversations I had with Anna I would say so.

#### **Preserving the Assets**

In 1964 *The Green Table* was performed for the first time by a non-Jooss trained company in Munich, so proving to Jooss that the ballet had a life of its own outside the confines of his own company. It had been in the repertoire of all Jooss’s companies preserved as a living document by those who had danced it so frequently, and by the skills of Ann Hutchinson.

In the late 1930s as a student at the Jooss-Leeder School in Dartington Ann Hutchinson had notated the four signature works. As she recalled: “When Jooss approached me [to notate his ballets] I jumped at the chance [...] As the ballets were already known, the notating process consisted of interviewing the dancers and attending the occasional run-through rehearsal for the floor plans” (Hutchinson Guest 1991 personal communication with author). As a student at the Jooss-Leeder School,<sup>4</sup> Hutchinson was well-versed in the style and technique of the work being notated, she had an ‘insider-knowledge’ if you like, so it is not surprising that she could say “Jooss liked that score, it was simple and had everything needed if one was familiar with the work.” She also recalled that many years later Jooss said: “We’ve used your score of *Table* a lot, it is full of mistakes! Nonetheless, she observed: “Judging by its dilapidated state it was much used as he travelled around the world” (Hutchinson Guest 1991, communication with author). The role of Ann Hutchinson Guest then in preserving Jooss’s work cannot be overestimated for without those first scores of the

signature works it is likely that they, like the other fifty or so works created by Jooss, would have been lost.

She prepared the final version of the Labanotation score of *The Green Table*, published in 2001, for which Anna wrote all the accompanying material. Since Hutchinson’s first version of the score which Jooss used so much, Albrecht Knust started but did not finish his, then in partnership with the Dance Notation Bureau various notators including Muriel Topaz, Charlotte Wile and Gretchen Schumaker worked with Jooss and Anna on the score (Markard 2001). It was Schumaker’s score that I sat with on the floor as the Joffrey ballet rehearsed identifying differences between what Anna was teaching and what was in the score. Finally Ann Hutchinson finished this score ready for publication, sixty five years after she wrote the first. Even now Hutchinson Guest is still preserving the Jooss Leeder work, aware that there is very little training available in their style – her latest book (2017), a series of Leeder’s studies, has just been published.

The second person I cite in the preservation of Jooss-Leeder work is Jane Winearls. She studied with Leeder when he had left working with Jooss and set up a school on his own. My knowledge of the Jooss-Leeder work comes from Winearls second hand so to speak – I inherited it from Andy Adamson, the lecturer in Dance at the University of Birmingham when I arrived there in the late 1970s and he had received it from Winearls – not exactly from the horse’s mouth so to speak, but Winearls was certainly someone who had a unique knowledge of their work. Many people studied with Leeder, few went on to work for Jooss and then taught at Leeder’s school, and no-one but her has articulated Jooss’s and Leeder’s dance language in print. Her book *Modern Dance – The Jooss-Leeder Method* (1958) remains the only text on the method with the accompanying books of dance studies in Labanotation showing her work in practice (Winearls 1968). Without her book all we would have of the Jooss Leeder legacy is the Jooss ballets, and as we shall see these have changed over time. Winearls’s book details the nuances of the Jooss-Leeder dance vocabulary and the language the two men used to communicate their intentions.

In the preservation of Jooss’s work Anna of course was crucial for with the resurgence of interest in Jooss’s work in the 1970s she worked with her father to bring the ballets back to life from what Jooss remembered of them, what former dancers recalled and what the notation scores revealed. In 1972 Anna resigned from the Folkwangschule to devote her time to reconstructing and directing the works of her father. As she said, at this time “Jooss carefully reviewed, sifted and revised his choreography, making adjustments corrections and definitive decisions where differences had crept in over the years” (Markard 2001, 8). This sounds like a calm and rational approach to take to the process but Christian Holder (2013), a dancer with the Joffrey ballet and coached in the role of Death by Jooss, recalls a somewhat different process: “Anna [...] had

heated arguments with her father in German when she first arrived to work with us in the early 1970s. She would win those altercations and the steps would be changed.” The Anna I knew would not have argued in public but this memory certainly presents a different picture of the preservation process.

There is no denying however that there is much to suggest that the works have changed since the early Ballets Jooss days. As I wrote in my article “The Preservation of the Works of Kurt Jooss” (Lidbury 2000a) the changes in costume and lighting design are relatively minor and may be seen to reflect a desire to keep the ballets alive without obvious alteration. The original design concepts are essential aspects of the works integral to the effect of each. Any company acquiring a Jooss work for their repertoire must recreate these specified designs without alteration or decoration, preserving Jooss’s intention for each work. Changes in the dance material are revealed through an examination of the original Labanotation scores by Ann Hutchinson, and early film material, in comparison with later scores of the works. Such an examination reveals that some of the Jooss-Leeder dance vocabulary has been lost and replaced by an increasing use of the classical ballet vocabulary - for example peripheral ‘ballet’ arms (that is, movements for the whole arm moving as one piece) replacing the use of central arms (that is, movement for the arms that begins with the shoulder and flows outward through the joints) thus changing the choreographic intention.

We may also see that developments in dance technique may have overshadowed some of the expressive qualities of the movements and that some movements have become more complex where the original statement was quite simple. But - and it is a crucial but - Jooss went along with this, apparently quite happy with what he saw (Lidbury 2000a). Latterly however, perhaps Anna became aware that ballet technique had become too obtrusive for she wrote “When legs fly high, jumps become splits in the air or rhythms and dynamics are neglected, the content of the choreography becomes blurred or lost altogether” (Markard 2001, 1).

It is possible to give several explanations for such changes in the dance material. Firstly it seems essential to remember that the ballets were created on dancers with whom Jooss had worked for many years, who knew Jooss’s dance language - his physical and intellectual vocabulary - and his way of working, that is, drawing material out of the dancers from the starting points which he gave them; they had a practical, working knowledge of the Jooss-Leeder method. After the Ballets Jooss were finally disbanded in 1947, Jooss never again worked with a company that had such an intimate knowledge and understanding of his style. He began to work with companies that were, in the main, trained in classical ballet. These companies did not have the time to learn the Jooss style, but were able to dance the ballets rather like putting on a coat – they had the outer form without necessarily understanding how they communicated (see my 2000a article for more discussion of this).

One may ask why Jooss allowed his works to be performed by ballet companies if the work was going to become distanced from its starting point. One answer is that it was ballet companies who asked for the works and if they had not done so who would? A second answer might be that while working with ballet companies may seem at odds with the style of the Jooss’s work we know that Jooss’s view of classical ballet changed radically over the years: “In time some of us found out [...] that Classical Ballet was not as dead as we thought it was [...] as an art in itself it was a magnificent thing” (Jooss 1976). By this time Jooss had seen the works of choreographers such as Ashton, Tudor and Balanchine who, in their own ways, developed the classical vocabulary and style for their own ends, perhaps in ways undreamt of by Jooss in the late 1920s when, in Germany, ballet had stagnated while modern dance flourished (Lidbury 2000a).

It is interesting that in Jooss’s 1956 plan for a dance academy, classical dance (Cecchetti method) heads the list entitled ‘over- all training of the dance students’. Ballet was to be studied for correct basic posture, placement and alignment, and was to include pointe work. Modern dance was to be studied for ‘dynamic technique’, choreutics and eukinetics (Markard, 1985, 153). These two disciplines formed the core of the training. This suggests, even proves, that Jooss had accepted the importance of ballet in the training of dancers but only alongside key elements of his own work — that is, training in the choreutic and eukinetic aspects of modern dance. It is my observation of the stagings of Jooss’s work nowadays that it is these two elements that need most emphasis (Lidbury 2000a).

Watching Anna work I sometimes longed to get up and demonstrate the movement I thought she wanted from the dancers using my understanding of the Jooss-Leeder work (but I never dared to do so and she certainly never asked me to). She did not use the Jooss-Leeder language when staging Jooss’s ballets but, interestingly, although she used ballet vocabulary to convey what the movements are, she often demonstrated with Jooss’s dialect — one saw a hint of a central movement or a subtlety of rhythm in the use of an impulse at the start of a movement (Lidbury 2000a).

I watched Anna stage *The Green Table* on the Joffrey Ballet, Ballet du Rhin, Ohio Ballet and Birmingham Royal Ballet. In her work she was the ultimate professional, demanding and uncompromising in her desire that Jooss’s work should be presented in the way in which he had determined. If sometimes this brought her into conflict with those who remembered the works differently so be it; as she often said, this was how her father told her he wished them to be done. Try as people might there was no arguing with that.

Watching her in rehearsal one would see her introduce the movement and character to the six or seven dancers who were up for a particular role. Over three or four rehearsals the number of dancers would be culled until two or three dancers were left. If a dancer asked her why he or she had been cut, she would say that

they were not right for the role, but if they persisted she did not flinch from telling them that they were not good enough. Once she had her chosen cast Anna worked in great detail on the movement, the intention and the characterisation which came through understanding the motivation for the movement. She said: “I demonstrate, I talk, I sing, I scream, I try to be patient. Anything which will help [...] I demonstrate every detail as well as I can so that a lot of the learning process comes directly from me, learning rhythm, form and content” (Markard 1995, 67). This she could do in three languages, moving easily between them searching for the best way to put her intention across to the dancers in front of her.

Jooss’ ballets then were filtered through Markard’s own dance experience, her understanding of the works and her many years’ experience of staging them. In effect, the works were preserved both in her and by her. She used the Labanotation scores for reference together with her own notes, but, essentially, the ballets existed in her intellectual and physical memory waiting to be transferred to the dancers in front of her. She gave as much information as she could, physically and verbally; then she watched and waited for the performance she was looking for. Sometimes, frankly, it was hard to see what that was – for example I remember at the Joffrey watching a performance in the studio towards the end of the rehearsal period by a dancer performing the role of *The Partisan*. Like the rest of the cast I thought it was tremendous and we broke into spontaneous applause when she had finished. Anna seemed appalled by her performance and said “When I say 5<sup>th</sup> position I mean 5<sup>th</sup> position.” I was at a loss to know how she could say that when we had just witnessed such a convincing, committed performance; I never saw that dancer dance the role again while I was there – she had seemed totally devastated by Anna’s reaction.

Anna described Jooss as “uncompromising and difficult” (Markard 1985, 9) but those are exactly the words that I would use of her in my observation of her working - her standards were exacting whether in staging the Jooss ballets on professional dancers or when working with student dancers, as I discovered when I proposed my “*Big City Project*” to her. This was a unique project which involved my reconstructing the ballet from the Labanotation score of Jooss’s *Big City* on dance students at the University of Birmingham (Lidbury 2000b). Anna then worked extensively with the student dancers correcting and clarifying errors in the score and in interpretation which led to a complete and corrected score being typeset on CALABAN (the computer-aided-Labanotation system). This was then ‘tested’ by Karin Hermes-Sunke when she reconstructed my score of the ballet on dancers from the Jeune Ballet of the *Conservatoire National Supérieur de Musique et Danse de Lyon*. After more corrections the score was published by Dance Books in 2000.

Given that Anna did not use the Jooss-Leeder language with professional dancers it is interesting that: “One of the aspects she commented on frequently during her work with my students was what a joy it was to work with dancers who knew ‘the language’[...] For Anna

this was an entirely different experience, for here were dancers who [...] had an understanding of the essence of the movement, theoretically as well as practically, that the highly trained bodies of the professional dancers with whom she normally worked did not have. This was Laban-Jooss-Leeder language at work on dancers fluent in that language, in a Jooss piece, making the process of Labanotating that work all the clearer because of their understanding” (Lidbury 2000b, 49).

While the majority of Anna’s work was perhaps taken up with the staging of Jooss’s repertoire she gave a huge amount of time to curating the Jooss Archive. This was a collection of photographs, reviews, film and video recordings, anything really that pertained to Jooss and his work. It grew constantly and from time to time I would send her an article or review that I thought she might not have come across. She was unceasingly helpful to me warily answering my questions (after due consideration) and with her husband, the painter and designer Hermann Markard, warmly welcomed me to her home in Wiesbaden and then in Amsterdam, where she housed ‘The Jooss Archive’ for many years (now in the German Dance Library in Cologne). Sometimes I surprised her by asking her about something she did not know – for example I asked her about the ballets’ piano scores being orchestrated in the 1940s and she denied that this had happened; when I showed her the reports of it in *The Dancing Times* she agreed that it must have been so but she had no memory of it.

Like most people Anna had an agenda – that was the preservation of the work of Jooss and of all things pertaining to Jooss being presented in the way which she thought they should be. This made her wary of revealing information that might be misinterpreted and rigorous in ensuring that every statement was correct. I did not think I needed to show her everything I wrote as I wanted to retain some degree of independence and integrity but also I was not sure she would always have liked what I wrote about her and her process. I had to work at our relationship, ‘keep her happy’ if you like. It would have been easy for it to have been one-sided with me asking all the questions and waiting for her response; by working on the *The Green Table* score or working on the *Big City* project I strove to prove my interest in preserving her father’s work and I think she appreciated this.

Since Jooss’s death in 1979 Anna worked alone to stage the ballets. Over time I met various people who were going to work with her as her assistant with a view to taking over responsibility for the ballets. In the end the works are in the hands of Jeanette Vandersaar, a classical ballet dancer who has worked extensively in the Netherlands. Reviews of the productions she has staged since Anna’s death seem positive.

I remember Anna with great fondness. In private she was good fun and had an amazing sense of humour – she could be quite mischievous, often making fun of what she saw as pretentiousness. As with many people with a glass of wine in her hand she relaxed

and enjoyed company. She did not seem fond of children, at least not mine, but she cycled with us in the Worcestershire countryside, came willingly to dance events in Birmingham, and enjoyed trying the restaurants in the Chinese Quarter. I am not sure that she ever thought my work on the *Big City* score was good enough – her standards were so high that it was probably always going to be impossible. I and the dance world are indebted to her for keeping the dance works of Kurt Jooss in the public consciousness, for preserving the assets. He must have been a very hard act to follow yet she gave herself selflessly and unstintingly to this task.

(Endnotes)

1 It is not very academic but to avoid confusion I refer to Anna throughout as Anna. Originally she was Anna Jooss, when she married she became Anna Jooss Markard and then she dropped the Jooss name in favour of her married name.

2 *Big City, Pavane on the Death of an Infanta, A Ball in Old Vienna and The Green Table*; of the 50 or so ballets Jooss created these four ballets are his only extant work.

3 Fritz Cohen stayed in the USA after the Ballets Jooss disbanded in 1942; Heckroth was forging a career in the film world, creating Oscar winning designs for *The Red Shoes* (1948); Leeder established The Sigurd Leeder School of Dance, in London (1947); Siimola continued in her role as Jooss's Choreographic Assistant.

4 Hutchinson Guest was a student at the Jooss-Leeder School in Dartington, Devon from January 1936 until the outbreak of WW2. Leeder introduced her to Laban's movement notation system.

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# Keeping Alive the Legacy of Kurt Jooss

Gordon Curl

"How admirable it is that his work is continuing today and I am so delighted that ... his [Kurt Jooss's] methods and ideals are being understood and cherished by Clare Lidbury and Andy Adamson. May this vitally important work continue to grow and let us endeavour to learn from each other as much as possible." (1) (Sir Peter Wright CBE, KBE, D.Litt, Director Laureate, Birmingham Royal Ballet)

There cannot be a more powerful endorsement of Sir Peter Wright's admiration and generous good wishes for the continued growth, understanding, cherishing and keeping alive the legacy of Kurt Jooss than the Guild Laban Lectures dedicated to him and his 'vitally important work'. We have witnessed inspired presentations by Dr Clare Lidbury - the most recent of which addressed *The Jooss Legacy - daughters, fathers and preserving the assets* - delivered at this year's AGM Conference; it provided added emphasis to the high regard with which the Guild holds Laban's pupil and collaborator Kurt Jooss - and his outstanding choreographic works.

Clare Lidbury has undoubtedly played a major role in the past two or more decades - publishing, lecturing and teaching Jooss's 'methods and ideals', as well as analysing and tutoring practical aspects of his masterpieces. Others too have contributed immensely to the rich historical legacy of Jooss - not least A V Coton (2) and Jooss's own daughter Anna Jooss Markard (3). Also, were it not for a remarkable scores created by a student of the Jooss-Leeder School - Ann Hutchinson Guest - much of Jooss's work would almost certainly not exist – "since it was to Hutchinson's score (for example) that Jooss frequently returned when re-staging *The Green Table*." (4) Other Guild members have contributed to the 'preservation of the assets' of Jooss; their researches can be found in the past pages of our Magazine and elsewhere. (5)

## Laban's Godchild: Anna

There is a long golden-thread which weaves its way through the fabric of Clare's fascinating Laban Lecture - a thread which embroiders the life-story of Laban's Godchild Anna Jooss. Here we have remarkable privileged access to biographical details of Anna's personal and professional career, previously unknown - from her birth in Germany to her scrupulous custodianship and 'preservation of the work of Jooss and of all things pertaining to Jooss' - until her death in 2010.

## Expressionism, Classicism and inevitable change

Whilst knowledge of Anna's 'agenda' in preserving and re-staging her father's works is compulsive, we find that there are other equally absorbing themes in Clare's lucid exposition - not least Jooss's seeming ambivalence in both adopting and rejecting aspects of classical ballet – together with his choreographic

predilection for the centrality of 'expression' (instantiated in Laban's Eukinetics). We are reminded by Clare, in the words of Anna (undoubtedly echoing her father's views), that 'there is no virtuosity for its own sake (e.g. multiple pirouettes) and no point work' – or 'When legs fly high, jumps become splits in the air or rhythms and dynamics are neglected, the content of the choreography becomes blurred or lost altogether'. Nevertheless, as Clare emphasises: 'the adherence to anatomical principles with regard to placement, line and turnout' in classical ballet are not abandoned by Jooss and his colleagues; they are skilfully integrated into his training and choreography.

In the light of Anna's passionate dedication to preserving the originality of her father's choreography we learn there are times when her teaching fails when Clare notices that Anna would become 'white with anger'!

The inevitable question arises as to whether Jooss's choreographic works should be preserved and performed in their original form, or whether they must necessarily undergo modification in the light of changing circumstances. Clare has some perceptive remarks to make to these critical questions; she reminds us, persuasively, for example, that '... when Jooss was staging the works himself, he had a flexible approach adjusting the material to suit the dancer or encouraging dancers to find their personal response to the situation'. Clare also remarks on changes in lighting - revealing 'an awareness of developments in technology' - to 'keep the ballet alive without obvious alteration'; also adding that 'small changes in costume design reflect minor revisions in the concepts of the works'. One cannot but wonder, however, whether such changes - no matter how small - would meet with Jooss's daughter Anna's approval, bearing in mind her obsessive concern for authenticity. Clare tells us that one dancer in the Joffrey ballet witnessed "heated arguments with her father" on his adjustments and that Anna "would win those altercations and the steps would be changed."

## Jooss's last euphoric visit to the UK

In her lecture (recaptured in this issue) Clare skilfully traces Jooss's chequered career - providing rich insights into his many and varied professional and personal engagements - for which we are indebted. There is one reference to Jooss's *Folkwang Ballet* in the 1960s, which, whilst unrecorded in Jooss's chronological literature (6), has special significance for us in the Guild, that is, if we are to subscribe to Sir Peter Wright's wish that "this vitally important work continue to grow and let us endeavour to learn from each other as much as possible." A euphoric event occurred on the 6th December 1966 when - inspired by the Guild – I invited Kurt Jooss and his *Folkwang Ballet* to Eastbourne, with tumultuous results. Jooss himself on that occasion thrilled thousands of students and the general public with an afternoon illustrated-lecture-demonstration - followed by an evening performance

which included his masterpiece *The Green Table*. Immediately following this momentous day, the General Manager of the Congress Theatre Eastbourne wrote: "It was one of the most wonderful evenings in the history of the Congress Theatre."

This was an event calculated to preserve and enhance the legacy of Kurt Jooss; it must surely have been Jooss's very last visit ever to Britain with his Company - when thousands were brought to their feet in ecstatic applause and when the National Press had a field-day. We should illustrate and put on record that memorable day in December 1966 when we had personal and professional contact with Kurt Jooss, Anna Markard, Pina Bausch, Hermann Markard and Hans Zullig. The correspondence with Professor Kurt Jooss leading up to that event bears witness to his overarching command of every aspect of his acclaimed productions, which - in the same spirit of Clare's lectures - we would wish to share with our readers in our forthcoming magazine. In the meantime we are - with Sir Peter Wright - "delighted that [Kurt Jooss's] methods and ideals are being understood and cherished by Clare Lidbury" (7) - and shared with us so eloquently.

#### Endnotes:

- 1) Wright, Peter. 'Wright on Jooss' in *Kurt Jooss 60 Years of The Green Table*, edited by Adamson, Andy and Lidbury, Clare. Birmingham: The University of Birmingham (1994).
- 2) Coton, A. V. *The New Ballet: Kurt Jooss and his work* London: Dennis Dobson Ltd. (1946).
- 3) Markard, Anna. *Jooss: Documentation von Anna und Herman Markard*. Koln: Ballett-Buhnen-Verlag. (1985).
- 4) Markard, Anna. *Kurt Jooss The Green Table The Labanotation Score, Text, Photographs and Music*. Edited by Ann Hutchinson Guest. London: Routledge. (2003).
- 5) See *Laban Art of Movement Guild (LAMG) Magazines*: No. 38 Hamby, Carol. 'Kurt Jooss Ballet'; Nos. 55/56 Dove, Constance. 'Kurt Jooss - An Appraisal of his Work' Parts 1 and 2; No.63, Bodmer, Sylvia. 'Kurt Jooss Obituary'; Vol. 21, No. 3, Autumn 2002, Hutchinson Guest, Ann. 'Memories of the Jooss-Leeder School'; Vol. 3, No. 4, Winter 2002, 'Gordon Curl talks to Kurt Jooss'; Vol. 30, No. 1 Spring 2011, Lidbury, Clare. 'Anna Markard 1932-2010'.
- 6) The only reference to Jooss's visit to England in 1966 is to be found in *Jooss 1985*, *ibid.*, following the filming of *The Green Table* 'by the BBC in London, 1966' p.71.
- 7) Wright, Peter. *ibid.* pp 50-62.

## The Laban Guild AGM

The venue for this year's AGM, The Place in central London, provided an inspirational and apt environment for the AGM, Laban Lecture and subsequent workshops. The day was superbly and thoroughly organised by Selina Martin who attended to everyone's needs thoughtfully and with grace. The day was reasonably well attended with delegates representing significantly Laban's work and influence over time. For me it was wonderful to see Walli Meier and Gordon Curl at the event as both these devotees affected my own early professional development.



At the AGM, both Anna and Maggie paid tribute to the continuing work of the committee, referring particularly to developments in the use of IT and the status and application of the Magazine. Importantly, I would also like to pay tribute to the special contributions both Anna and Maggie have made over time to the life, work and status of the Guild.

This year's Laban lecture, presented by Dr Clare Lidbury, Reader in Dance Studies at the University of Wolverhampton, focused on 'The Jooss Leeder Legacy.' This illustrated lecture was considerably informed by Clare's privileged access to conversations

with Jooss's daughter Anna. I found the historical context particularly fascinating, which cross-referenced other significant artists and entrepreneurs of the period; the connection with Dartington Hall was particularly interesting.

The practical sessions in the afternoon were led by Darren Royston, Clare Lidbury and Shelly Saint-Smith. The inclusive warm up conducted by Darren enabled participants to experience the joy of movement with fun and spontaneity. Subsequently, Clare and Shelly delivered contrasting workshops based on works



from Jooss's repertoire. For me it was exciting to be involved in the disciplined technique and style. Both work shops were particularly enhanced by detailed research into content and style. Adaptation to a partner was particularly demanding. Both teachers paid particular attention to intention in Jooss's repertoire in order to inform understanding and practice. At the end of Shelly's session, it was exciting to see some of her students eloquently demonstrating the section on which they had been working. During the day, there were many opportunities to meet and greet old and new friends and colleagues and to reconnect with the essentially unifying art of dance.

On the train home I mused over the happenings of the day. I felt privileged to have spent such a qualitative day of dance in the presence of experts and devotees of Laban's work as well as interested newcomers. I look forward with anticipation to this year's summer school to be held at the University of Bedford in August.

### Carol Wallman

It seems a long time since university as I sit in the studios gloom of studio 1 at The Place. About ten years ago, after months of meticulous research I wrote my dissertation on the influence of Kurt Jooss and Pina Bausch in Tanztheatre. As the lecture delved deeper into the life of Jooss, I realised just how little I really knew (or maybe more accurately how much I have forgotten) about the man. Embarrassingly, my strongest memory of those weeks pouring over little-read textbooks in Glasgow University library was Kurt Jooss' and Rudolf Laban's extremely enthusiastic nude dancing fuelled by a strictly vegetarian diet in the Bavarian hills.

But Dr Clare Lidbury in her lecture showed that what he represented to dance was so much more than simply a Laban acolyte in those heady interwar years.

As she revealed the extent of his influence, it became clear that one person held tightly to the keys of his legacy for decades - his daughter Anna Markard. I had never realised the extent of Anna's vice-like grip on her father's work after his death. Listening to her speak of the "right" way, as decided by his daughter, of reading Jooss' notation, made me think that what we have managed to retain in terms of steps, we could be at risk of losing what is more important - the meaning of the movement. This is why the afternoon workshop on repertoire from *The Green Table* was so useful. At each stage of teaching a short piece of The Partisan's solo, our mentor talked about the emotion behind each and every movement, which is what is at the heart of the work Laban-influenced choreographers: all movement is meaning.

As was made clear in the workshops and lectures, audiences only care about how high or far a leg can stretch or the virtuosity of a leap when there is no meaning behind the movement. What became clear in the workshop is that if the intention is there, if the emotion behind the choreography is authentic, then audiences will feel and respond to that. And with something as politically charged as *The Green Table*, surely the most important thing to spark in audiences is a visceral emotive response to the material.

After listening to Dr Lidbury speak I left the AGM feeling that getting a step wrong, or changing a movement slightly would not destroy Jooss' legacy. The true insult to his memory would be to hold tight to steps at the expense of remembering the meaning and intention of his work. After all, *The Green Table* is about huge themes that are as relevant now as ever, corrupt politicians, the narcissism of despots and the industry of war. It was never only about the steps.

### Ruth McKee



I felt that the AGM was immensely successful – I didn't come across anyone who felt that their journey had been wasted and all felt that the workshops were unique – not on offer anywhere else and such a refreshing experience; it was so heartening to see how well-received the day had been and such an endorsement of the value we all place in Laban's work and legacy.

*Janet Harrison*

I did enjoy the day very much. It was so nice to be at The Place and the lecture made such interesting historical connections as well as posing the problems of the heritage of dance, and promoted thought on what is our idea of 'right'. I also enjoyed the practical workshop which was full of interesting imagery and detail - although I was almost killed by the warm up.

*Mel Horwood*

Photos by Janet Harrison and Pam Anderton



## Chair's Report

*Maggie Killingbeck*

This year's AGM was held at The Place, home of the London Contemporary Dance School and Richard Alston Dance Company. The Laban Lecture was given by Dr Clare Lidbury, our magazine editor; Clare taught one workshop and Shelly Saint-Smith the other. Despite disappointing attendance it was a fabulous day. The Place was very conveniently located (Euston, St Pancras and Kings Cross stations all within 5 mins walking distance), the studios were superbly fit for purpose, catering was excellent and the organisation faultless. The Lecture (The Jooss Legacy: Daughters, Fathers and Preserving the Assets) was utterly fascinating and the workshops insightful and challenging. Shelly taught material from the Partisan's solo (*The Green Table*) whilst Clare taught material from *Big City*. Darren Royston led a high energy warm up/dancing together session and the day finished with a glass of wine and fruitful discussions about the Guild's strengths and areas for development. Thank you to Selina Martin and team for your dedication to the cause.

Next year Council is hoping to coordinate the Guild's AGM and Conference Day with the UNESCO World Day of Dance on 29<sup>th</sup> April. It is anticipated that Guild attendees could provide an audience for the UNESCO presentations in the evening and that dancers travelling to London for the UNESCO event in the evening might take advantage of Guild workshops during the day. This is likely to involve a re-structuring of the day - once plans are finalised members will be informed.

Members may be interested to know that the Laban Guild contributed to this year's UNESCO World Day of Dance at the RADA Studios. The event genuinely reflected world dance insofar as there was: belly-dancing; flamenco; Brazilian drumming and dancing; Bollywood; ballet; historical dance etc. Angela Rippon gave a presentation on the Silver Swans initiative and Ann Hutchinson-

Guest received a life-time award. It was truly a positive experience. The Guild hopes to contribute to the evening performance again in 2018.

The reshaped Heritage Lottery Fund bid has been discussed with Helen Roberts at NRCD. Those attending the meeting at the University of Surrey felt very optimistic with regard to possible outcomes. Council agreed to pay a professional bid writer to assist Yael Owen-McKenna in the completion of the HLF Pre-Application form as it was felt that this would enhance the Guild's chances of a favourable outcome in the longer term. Council discussed the potential impact of a successful bid: increased access to archive materials; increased membership, in particular younger members; increased awareness of Laban practitioners, their work, their legacy and potential contemporary impact; increased confidence in applying for financial backing going forward; and a legacy that reaches a wider audience and increases the number of practitioners able to deliver Laban's legacy.

Janet Harrison has kindly allowed herself to be co-opted to Council for a further year until we find a replacement Membership Secretary. Janet has given significant time and effort to ensuring that the membership process is up to date and efficient for which we thank her. Taking over the role therefore should be relatively straight forward. Please consider whether you could take this on. Further information is available in the magazine, moreover Janet has agreed to provide support for the first year. In the meantime members are reminded that in addition to the magazine, membership benefits include reduced fees at Guild events (AGM, Days of Dance, Summer School, Laban Foundation Course).

For those members who prefer to pay on-line Council are addressing the need for a more effective process with

fewer clicks. Members are encouraged also to support Council in recruiting new members. If you think that it would generate sufficient interest from non-members the Guild would be prepared to offer a free dance event in regional venues. Again members are urged to get in touch with their Regional Representative or a Council member. Contact them also if you have any thoughts about individuals who should be acknowledged in terms of Complimentary or Honorary Guild membership. Council intend to make this an annual consideration.

With recruitment and retention in mind Janet's management of membership has facilitated further developments for the Regional Representatives. Now Regional Representatives are able to interrogate their databases in order to provide more support for members, particularly new members. Indeed Council are keen to support Regional Representatives in generating a sense of community; a community of movement and dance practitioners who share an interest in Laban's work. To this end Council will consider applications for support for regionally based Laban projects. Such projects would need a robust proposal of course however they would provide an opportunity for bringing together regionally-based Laban practitioners in a focussed and creative enterprise. Happily all regions now have Regional Representation. Patsy Izzard [patsyizzardco@hotmail.com](mailto:patsyizzardco@hotmail.com) volunteered to represent the South East. Whilst she does not live in the South East she is very keen to support the Guild; thank you Patsy. I am continuing to represent London but I would be delighted to hear from a London based Guild member eager to take on this role contact [M.Killingbeck@ntlworld.com](mailto:M.Killingbeck@ntlworld.com)

In a regional context also Council are attempting to ascertain the interest in a Members Only area on the website. In addition to the magazine and merchandise it might be possible to organise a regional 'chatting' facility. Let your Regional Representatives know if and how you would use a Members Only area. Clearly Council has no wish to spend time developing a facility that it is rarely used. Remember also to contact your Regional Representative if you need transport or if you can offer space in a car for Guild events as they may be able to organise car sharing. Council would like to thank all Regional Representatives for their work on behalf of the Guild.

Pam Anderton continues to maintain the website. Members will have noticed how attractive and vibrant it is. Please feedback to your Regional Representative or a Council member; we would be interested to hear your views on the website. Pam is always ready to update/add images/respond to requests; the website is there for you. Thank you Pam.

In addition to recruiting a Membership Secretary we are looking for a Council Secretary also. Due to pressure of work Louise Douse is no longer able to fulfil this role. Happily she has agreed to remain a member of Council so we will continue to benefit from her ideas about technology and contemporary dance practice, her research interests and her links with the University of Bedfordshire. We thank Louise for her work as Secretary and her preparedness to remain involved. The Guild Secretary is elected annually (at the AGM); his/her duties include dealing with correspondence and managing Council meetings. If this is

something that you feel that you could help with please get in touch with Maggie Killingbeck [M.Killingbeck@ntlworld.com](mailto:M.Killingbeck@ntlworld.com)

Loma Lockie, our Treasurer is in the process of increasing the transparency of our accounting procedures. She has worked through the Charity Commission documentation, our constitution and consulted our auditor. As a result the spreadsheet has been refined in order to expose all sources of income/ outgoings; the latter documented with the requisite contracts, invoices and receipts. She is trying also to rationalise the number of bank accounts we have. This should enhance the efficiency with which the accounts can be produced and audited. As members are aware, we struggle to have the accounts audited in time for the AGM; Loma is investigating what needs to be in place in order that this becomes possible. Having said that she is mindful of how busy the beginning of the year is for those employed in finance. We thank Loma for the time and effort she has given to the role of treasurer for the Laban Guild (her diligence had foiled two attempts of fraud!). Members will note that overall the Guild is managing to balance the books insofar as losses on one activity are covered by a surplus made elsewhere. This communal approach demonstrates that whilst individual Council members lead on different Guild activities we share equally in our successes and all take responsibility for areas in need of improvement. Moreover this approach enables us to support all activities deemed in the Guild's best interest.

Alexandra Baybutt has kindly offered her services with regard to setting up an Instagram platform for the Guild. Clearly the Guild needs to engage with social media in order to stay abreast of contemporary developments; thank you Alexandra. Louise Douse will be working with two University of Bedfordshire interns to create marketing materials from the film captured at last year's Summer School. This is the second film that Louise has produced for the Guild; thank you Louise. In addition to creating a competent impression a professionally produced film provides potential event/course attendees with no knowledge or understanding of Laban's work let alone experience with some idea of what to expect. Yael continues to update twitter and Mary circulates the eflash. Thank you to all members of our technology team. Please support them with your comments, info images and ideas.

The Training Committee are piloting a CPD course in Ireland. Members of the Kildare Creative Dance Leaders Course (CDLC) that finished in November were so eager to continue their training that this new course was developed. It is a three weekend course concerned with the application of Laban knowledge acquired on the CDLC to a range of settings eg dancers with a disability. We thank Ann Ward and the team for their initiative and look forward to further details. It is anticipated that a CDLC could start in this country in Spring 2018; to express interest in this course please contact Ann Ward [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk) Council are investigating the possibility of using the University of Bedfordshire as the venue. In the meantime the University will be the location for another Laban Foundation Course this Autumn; for further information please contact Maggie Killingbeck [M.Killingbeck@ntlworld.com](mailto:M.Killingbeck@ntlworld.com)

Plans for Summer School are well under way. Thanks to Ann Ward's excellent administrative skills flyers are

out, teachers booked and venue established; the focus is on Creation, Innovation and Performance. This year we are offering bursaries towards tuition fees to support Laban enthusiasts who find it difficult to meet the costs associated with attendance over a number of days. Those interested should contact Ann Ward for details. Guild members wishing to contribute towards the support of individuals who otherwise could not afford to attend the Summer School (or any other project eg training, regional events, Movement Choirs etc) should contact Maggie Killingbeck for further details.

In terms of requests for funding Council has agreed to make financial contributions to support projects led by Alison Curtis-Jones and Mel Horwood. Ali has been invited to present an academic paper at The 3rd Dalcroze International Conference, "The living moment: Exploring Improvisational Practice". This conference, which will take place for the first time in North America, will be held at Université Laval, in Quebec, from July 30 to Aug 3, 2017. Ali's paper is entitled 'Transmission: The Body as Archive. Re-imagining Laban's Drumstick' and focusses specifically on the relationship of live collaborative improvisation between dancers and musicians in performance. Ali's company, Summit Dance Theatre, have also been invited to perform *Drumstick* at the opening launch. Ali intends to have the performance filmed and send a copy to the Guild. Indeed she might also be able to provide us with a copy of the performance in Switzerland in 2015, filmed by Swiss TV company RSI. Mel proposes to make a short film interviewing Scilla Dyke MBE, about Scilla's role as Animateur and founder Director of Suffolk Dance between 1982 -1993. The film will make reference to the Laban Guild which played a vital role in developing Community Dance artists and Practitioners in East Anglia during the period when Scilla Dyke was Animateur and Founder Director of Suffolk Dance which later became Dance East. Scilla hosted the first Laban Guild Community Dance Leaders Training Course in Suffolk followed by a second and then a Stage 2 Course. Michael

Platt, Caroline Mummery, Pamela Harling Challis and many more students from these courses now work creatively as dance practitioners in Suffolk. Last year Mel made her first short documentary which was an interview with Walli Meier. Mel intends to make this available to the Guild along with a copy of her interview with Scilla.

As ever sincere thanks go to Clare Lidbury and Pam Anderton for their expertise in editing and producing the magazine. Thanks go to Dorothy Ledgard also for her distribution of the magazine. Members are reminded that articles, suggestions, queries, feedback for the magazine can be sent to the editor C.Lidbury@wlv.ac.uk ; copy dates in the magazine. Contact the Guild also if you have time on your hands or would like to enhance your CV; we are looking for volunteers to help with the magazine index.

The Laban Movement Choir Project has just trialled its 2017 Dance in a Day inspired by the music and narrative of Wolf Hall; participants in Surrey were very complimentary. The next Dance in a Day is planned for Suffolk on Saturday 3<sup>rd</sup> June at The Cut Arts Centre, 8 New Cut, Halesworth IP19 8BY. If you live in the region please make every effort to attend and bring friends and family for an enjoyable dance experience. Alternatively if you live in Somerset, Dance in a Day 'The Spirit Of The Somerset Levels' is planned for 15<sup>th</sup> July; for details contact Lydia Everitt lydia.everitt@uwclub.net Two further dates are in the diary if you would like the project to come to your region please contact Susi Thornton susithornton38@gmail.com

On behalf of Guild members I would like to thank Council for their time and commitment to the promotion of Laban's work. I am acutely aware of how demanding the working lives of many Council members are so thank you Council for the time, energy and resources you give to the Guild.

## Membership Secretary - An Overview

Janet Harrison

The main responsibilities of the Membership Secretary :

- Prompt response to enquiries (i.e. within a day or two); ease of accessibility to members/prospective members;
- Willingness to customise responses such as welcome letters. Standard responses need to be adapted if they are to resonate with members/prospective members.
- Willingness to think about evolving systems – to bring those to Council and to act upon them if approved.

The Membership Secretary needs to engage with and have an understanding of the development of the Guild overall – to glean a sense of how it operates and an understanding of its short and long-term objectives so that Membership processes can be adapted if necessary to offer practical support and promote change.

Ideally the Membership Secretary should be based in the UK.

The majority of communication is via email although we still have a few members and agencies who prefer to communicate by post or telephone.

Regular attendance at Council Meetings (usually held in London; 4 per year) helps clarify thinking regarding possible developments. Most applications (including group agency renewals) need to be dealt with in December – March.

I am very happy to offer ongoing support to the new appointee.

**Please contact me if you think you may be interested and/or would like further information – no obligation!**  
[membershipsecretary@labanguild.org.uk](mailto:membershipsecretary@labanguild.org.uk)

## Advertising Space

Back cover - £250; A4 page - £150;  
 half page - £80; quarter page - £45

Classified adverts - up to 50 words at 20p per word

A5 flyer - £40; A4 flyer - £50

Please contact: [magazine@labanguild.org.uk](mailto:magazine@labanguild.org.uk)

## LISBURN CPD

We have had very positive evaluations from course members, together with useful suggestions for developments which will all be taken into account when reviewing the course. They also had very definite requests for future developments. Following these we have structured a 30 hour module in Further Laban Studies and Community Dance, featuring advice and practice on working with different groups. We are very pleased that most of the course members have signed up, together with a few local Laban practitioners. The first weekend will be taken by Anna Carlisle, who will present the course members with their Creative Dance Leaders Course (CDLC) certificates. Photo - back cover.

## KILDARE CDLC

Kildare is keen to host this course again, with a very attractive new venue in Naas. A successful practical information day in November, taken by Noeleen McGrath, assisted by Patty Abozaglo, has provided a core of keen applicants. Unfortunately, we didn't have enough applicants to start the course in March but have a new dead line of 1 August for a

## The Lisburn Laban Group

Ann Ward

The Lisburn Laban Group working with Jenny Elliott and Carmel Garvey as part of their 30 hour course on taking their work out into the wider community. Both Jenny and Carmel base all their work on their Laban training. Jenny is the Director of Arts Care in N Ireland, usually working with people with special needs, whether physical or mental, within the Health Care Sector, and educating practitioners within the system in the value of creative dance to their practice. Carmel works closely with Jenny and also specialises in working with children and school projects within the Education systems of both Northern Ireland and the Republic of Ireland. They have collaborated on major projects with mixed ability performance groups. They were delighted to be able to share their work with the group who really appreciated expert input.

Photos - back cover

## New Dance Books Publications

David Leonard

### Valerie Preston-Dunlop's autobiography

From vicar's daughter through rebellious teenager to Rudolf Laban's assistant and keeper of his seal, Valerie Preston-Dunlop has enjoyed a remarkable and fascinating career. Far from the usual dry-as-dust academic trawl, her autobiography is a fascinating and compelling read, and is highly recommended.

And those interested in one of the great choreographers of the twentieth century, Antony Tudor, will be pleased to know that we have reprinted Ann Hutchinson Guest's Labanotation score of his early ballet 'Soirée Musical', a delightful piece urgently in need of revival.

[www.dancebooks.co.uk](http://www.dancebooks.co.uk)

September start. Several people were waiting for confirmation of bursaries, and some of these have since come through. It is the responsibility of Kildare to recruit but we do our best to help. We shall be suggesting they make a new push to recruit next month.

### Further CPD developments in Ireland:

Although there is an interest, it is proving difficult to get everything together, (people, dates, venue and so on) but we will continue to pursue this.

### HERTS CDLC

We are now building up a lot of interest in a course in this area so it is becoming a real possibility. If the Kildare course gets off the ground as anticipated, we'll look at fitting in another course with suggested dates. I hope to have definite information on a possible venue shortly. Wendy is also building up a base in Somerset.

Training Committee: Janet Lunn (Chair), Louise Costelloe, Noeleen McGrath, Sheila McGivering, Ann Ward

## Members' Events and Classes

### Dancing into Elemental Art in 2017

A weekend of dancing and making art in West Dorset. October 21st and 22nd  
 Contact: 01308 862332 Mob: 07813 546644  
 Email: [mail@wendyhermelin.co.uk](mailto:mail@wendyhermelin.co.uk)

### Adult Movement and Dance in Belfast

Monday: 5.30pm - 6.30pm at Crescent Arts Centre  
 Contact: **Brenda McKee**  
 Email: [brendamckee@btinternet.com](mailto: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 Community Centre, 29 Hopkinsons Place, Fitzroy Road, London NW1 8TN  
 Fee: £10 per workshop Contact: 07970 536643  
 Email: [jennyfrankel.labanl@gmail.com](mailto:jennyfrankel.labanl@gmail.com)

