

Movement, Dance & Drama



Laban Guild for Movement and Dance

AGM and Conference Day 2017

on 1st April

at The Place, 17 Duke's Road, London WC1H 9PY

Lecture, to be given by Dr Clare Lidbury, entitled

The Jooss Legacy - daughters, fathers and preserving the assets

Two workshops in the afternoon

Workshop 1 - based on *Big City*
led by Dr Clare Lidbury

Workshop 2 - based on *The Partisan*
led by Shelly Saint-Smith

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Front: The life-size Icosahedron sculpture by Miki Tallone positioned in the part of Monte Verità's grounds known as 'Laban's training area'.
Photograph: © Helen Roberts, 2015.

Back: Looking out to Lake Maggiore from Monte Verità.
Photograph: © Helen Roberts, 2015.

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Editorial

This magazine is the last in a series of four in which we have revisited articles from the past seventy years about different aspects of Laban's work; it focusses on Laban and Health with articles from 1954 to the present.

As with the foci of the other magazines in this series it is reassuring to know that Laban's work still has resonance today with Maggie Killingbeck's report on the Guild's activities confirming this. Elsewhere there is mention of new initiatives about Laban's work, the Laban Event in Ascona and a biography of our new patron, choreographer and film maker Lea Anderson.

The AGM and Conference is fast approaching (April 1st) and I look forward to seeing you there.

The Labanarium

Dr Clare Lidbury

The Labanarium is a new initiative; here I have paraphrased information from their website to give a sense of what they are about.

The Labanarium, in the spirit of movement and dance theorist Rudolf Laban, seeks to foster an exchange between members of the movement community and is open to the breadth and diversity of practices which explore all human movement. It is an online international resource and network centre and a non-profit organization, born out of a need for practitioners of Laban Movement Analysis to connect to each other, share their practice and to promote the work they are doing in advancing movement research across geographic and institutional borders.

Anyone can become a member of this community and it is free to join. The Labanarium welcomes all practitioners, researchers, scholars, students and teachers concerned with movement practice and research which encompasses the physical, psychological, emotional and spiritual aspects of human movement. The only requirement for membership is an interest in human movement and openness to the breadth and diversity of approaches which seek to explore it.

Aims of the Labanarium:

- To serve as a network and resource centre for the movement community, facilitating connections between members and Groups

Diary Dates

Guild AGM and Conference 2017

Date: 1st April 2017

Venue: The Place, Euston
(see page 2)

Summer School

Date: 18th to 20th August 2017

Venue: University of Bedfordshire
(see page 19)

Laban Movement Choir Project

Dance in a Day

A piece inspired by Thomas Cromwell

Egham - Saturday 4th March,
10:00 - 17:00 at St. Ann's School,
Sandhills Lane, Virginia Water, Surrey.

Suffolk - Saturday 3rd June,
10:00 - 17:00 at The Cut Arts Centre, New
Cut, Halesworth IP19 8BY.

- Promote the practice and research activities of its members through events, website and mailing list
- Engage with Laban theory and practice as a way to analyse, explore and further the research of human movement both psychological and physical

The Labanarium held a launch event of January 17th 2017 hosted by the Guilford School of Acting on the University of Surrey campus (see Maggie Killingbeck's comments in her Chair's report). Two key note lectures were given, one by Vanessa Ewan on Laban's work in actor training and the other, by Dr Royona Mitra, rather less orientated towards Laban's work, entitled Making Space: Brownness, Embodied Research and Movement Pedagogy. A further 22 papers were presented, in parallel sessions, of which very few were dance focused the rest being about Laban's work and actor training or Laban's influence on other theatre practitioners.

Perhaps the most interesting aspect to note currently is that the organization promotes 'Groups' within its membership, bringing together people of similar shared interests – the groups 'Laban Archives and Special Collections' and/or 'Movement Pattern Analysis' may be of interest.

More events are planned where, hopefully, the Laban dance community will make a larger contribution, but in the meantime further information can be found at www.labanarium.com

The Laban Event in Ascona - October 2016

Anna Carlisle

Anna Carlisle and Valerie Preston-Dunlop were invited to present 'Sacred Geometry' at the event with their dvd 'Living Architecture'.

A graduate of the Specialist Diploma in Choreological Studies, Nunzia Tirelli, the Italian actress and dancer, returned home with a mission to travel to Monte Verita, the historical site of Laban's search to forge and pioneer a new Expressionist dance form.

She found a splendid Swiss Bauhaus-style hotel, housing a conference and culture centre but little trace of Laban and the revolutionary counter-culture community set up in 1901. Between its foundation and the 1920s, Monte Verita was home and sanctuary to a group of radical thinkers, celebrated intellectuals, artists and political dissidents - amongst them Hermann Hesse, Carl Jung, Rudolf Steiner, Jaques-Dalcroze, Isadora Duncan, Paul Klee, Martin Buber, Max Weber, Hugo Ball, Otto Gross, D.H. Lawrence and Prince Kropotkin, the political anarchist. Inevitably, pedlars, wayfarers and cranks climbed up the hill but gradually, Monte Verita accrued a modest international status for growing concerns about the fragmentation of society, the disappearance of rustic traditions, the strangulation of humanistic ideologies and the encroachment of industrialisation.



Images from the Hotel's website



The mountainous landscape is dramatically beautiful, falling way down to Lake Maggiore and the town of Ascona, rising rocky and wild to the sky above. It was dotted with wooden huts, cabins and the quirky sanitarium built by the original owners for rich visitors take a health cure. (Evening recitals of Wagner, a diet of vegetables and herbs and laid out for hours in the sun, the regime was rigorously uncompromising!) Goods and furniture were hauled up the steep slopes by donkey; for most inhabitants there was no running water, heating or electricity. A handful of renovated wooden buildings remain: one now serves as a tea-house; another as an example of the rustic conditions of the time. The museum, housed in the Casa Anatta is currently undergoing renovation. But what also stands on a stoney woodland rise, is a splendid memorial to Laban - a huge steel icosahedron - master-minded by Tirelli.

Nunzia Tirelli is a formidable woman. Her single-minded decision to re-energise interest, to pay tribute to Laban and the Monte Verita community, generated a project which culminated in funding to set up and run an annual LABAN EVENT. Now in its 4th year, the 3-day event has brought together Laban practitioners and scholars from the USA, Germany, Italy, Switzerland, France and the UK. Topics have ranged across Laban analysis, somatics, choreutics, choreology, dance therapy, archival and historical material, architecture, education, the movement choir, choreutic meditation, film, and performance. Highlights have been the public staging and acclaim for Curtis-Jones's re-imaginings of Laban's early choreographies - *Die Nacht*, *Suite 24*, *The Dancing Drumstick* and *Ishtar's Journey into Hades*.



Ishtar's Journey into Hades (2015). Summit Dance Theatre. Re-imagined by Alison Curtis-Jones
Photograph: © Alison Curtis Jones, 2015

The 2016 LABAN EVENT focused on the theme of the phenomenology of dance, the body-environment relationship and the body as the subject of experience. The schedule was packed with workshops, evening

lectures and performances. Practical sessions for the group of international participants were headed by Dr. Rosa Maria Govoni Co-Director of the Expressive Psychotherapy Institute, Ati, Bologna and Alison Curtis-Jones, Senior Lecturer in Dance at TrinityLABAN UK. Trained in Dance Movement Therapy and 'Authentic Movement', Dr. Govoni's sessions, entitled 'Genius Loci' were inspired by the site itself; Alison Curtis-Jones, led sessions on the body as site in relation to space and place. With perfect weather and evoking Laban's early Summer Schools, the dancers were espied on the mountain-side and in the woods, exploring, mirroring, extending and sensing the movement possibilities and inspiration of the landscape. Early evening and morning sessions of 'Choreutic Meditations' were led by Nunzia Tirelli - a brilliant practical introduction to the after-dinner showing of the film *Living Architecture: Rudolf Laban and The Geometry of Dance*.

In addition, the spirits of Monte Verita were at work. The preceding Public Eranos Jung Lecture, packed with local people from the region and titled 'Myths that Speak to Us', presented an exposition on the theme of Plato's Cave. Filmed in 2008 with the aim of bringing the metaphysical ideas which underlie Laban's creation of Choreutics to light - the Platonic concepts of Sacred Geometry inherent in Rosicrucianism and Free-Masonry - *Living Architecture* was introduced by the makers of the DVD, Valerie Preston-Dunlop and Anna Carlisle. Enhanced by transformation into Blu-Ray format and presented on a large screen with voice-overs translated into Italian, the complex material and beautifully danced presentation of the geometry of the Scales, provoked appreciation from the audience and a deal of interesting and profound questions.

Two further lectures cohered to excite and enrich knowledge of Asconans and the anarchic community on the Mountain of Truth. There can be no doubt that Laban was a major creative force in the history of the Monte Verita community, yet there were many other celebrated inhabitants and visitors who contributed to its notable status. Isabelle Danto, Dance Historian, journalist and Director of audiovisual cultural production at the Pompidou Centre, Paris, presented current research for her up-coming book: *Monte Verita - A Modern Utopia*. Extending the parameters of focus, her publication will place the Monte Verita project in the perspective of a wider cultural, social and political context.

In 2009, Ascona re-opened the newly renovated Teatro San Materno - a Bauhaus temple of dance built in 1927 for the Belgian Expressionist dancer, Charlotte Bara. Chiara Tassi, archivist of the Fund Charlotte Bara at the Museum

of Modern Art in Ascona, presented a fascinating portrait of this Expressionist dancer who settled in Ascona in 1919. Trained by a pupil of Isadora Duncan, she studied with Alexander Sakaroff and teachers of oriental dance; her later solo choreographies were described as intensely mystical and religious.

Under the directorship of Tiziana Arnaboldi, Teatro San Materno is now a centre for contemporary dance training, educational projects and performance. On the last morning of the event, the schedule included a visit to this small jewel of Bauhaus architecture and a performance in the theatre and on the site. Outside, on the slopes of the gardens, umbrellas mushroomed in the rain as the audience watched six dancers traversing

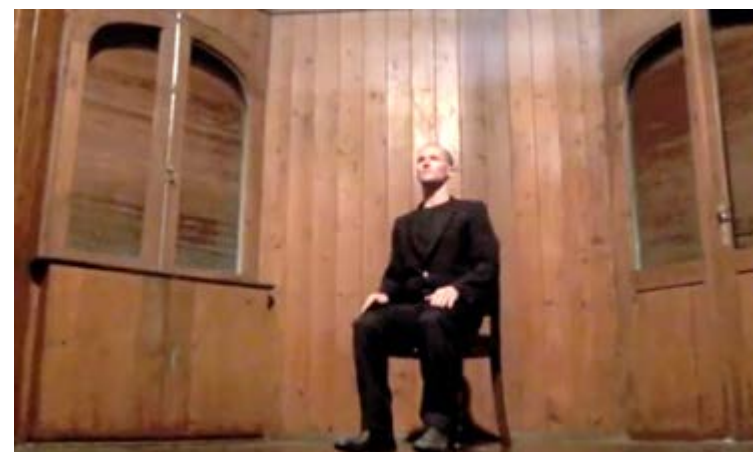


Photos from Teatro San Materno's website



pathways and stairways, walking the walls, hanging from balconies, appearing and disappearing - under, through and around the architecture of the building.

There were many wonderful experiences on this superbly organised LABAN EVENT but for many participants, the solo performance by the Italian dancer, Guiseppe Asaro was especially memorable. Commissioned by Tirelli, this took place late one evening in the deserted wooden building, Casa Anatta. In small groups, the spectators were led by torchlight through rough mountain paths towards an unknown destination. Closed to the public and undergoing restoration as the Monte Verita Museum, the building smelt of age and old wood, and was spookily womb-like - and black as night. The small audience huddled on makeshift chairs or sat on the floor facing the tiny stage. Asaro had quietly inhabited the building for days and the work he presented - *Solitude* - embodied his experience - an empty room, light and shadow, a solitary chair and filmic material of his presence in other empty rooms. The movement material was sparse, economic and authentic, creating an atmosphere which accumulated in dreamlike intensity. Was it too fanciful to imagine that the spirits of Laban and Wigman might have joined us that night?



Screenshots from Guiseppe Altaro's *Solitude*



Appreciation for Nunzia Tirelli and her partner-in-aide, the film editor, Giorna Beltrametti, was profoundly meant. Tirelli, with her energy, inspirational presence and her extra-ordinary organizational abilities, master-minded another superb LABAN EVENT. She has worked tirelessly over many years to secure funding and run this event with little practical help and assistance. I urge all practitioners and members of the Laban world to recognise and pay due tribute to her indomitable spirit and future work.



Nunzia Tirelli

Photo by Giorna Beltrametti

<http://www.laban.ch>

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The Psychological Effects of Movement

Report of Lecture given by Mr. Laban at the Modern Dance Holiday Course

- August 1950

H. Irene Champernowne

It is a privilege to be asked to write a report of Mr. Rudolf Laban's lecture at the course this year. I feel, however, that my understanding of Mr. Laban's work and theory of Movement is an inner one which is incapable of being expressed adequately in words as the work and theory of Mr. Laban himself. Yet he gave the lecture and he spoke to us of Movement in words. He pointed out that life was an alternation between inner states of mind and outer action – but which is the chicken and which the egg, is an unanswered question.

He then explained what movement was. It was not just *motion*: for example, a piece of coal was in motion when sliding down a slanting surface. But movement was a combination of several motions – a speciality of living beings liked with an inner physic state. The *movement* of a cat or the *motion* of a piece of coal on a slope are not in the same category. The cat has an attitude, a desire not to fail perhaps as he co-ordinates several *movements* into an *action*. The matter is still further developed: for several *actions* can be combined into making an *operation*. For example, a man takes up a hatchet: he makes the appropriate movement into an action; he then uses his *action* for the purpose of chopping wood, i.e. an *operation*. He may then light a fire with the wood, the combination of these two *operations* becoming a process. That is a goal or end toward which it strives, a final image.

Next Mr. Laban spoke a little about the inner state of mind which is linked with movement in the living being. There are an infinite variety of inner states of mind possible. The decision to do the very first movement in a cycle springs from a psychological state and the final result or goal has its state of mind, satisfaction or otherwise. Mr. Laban pointed out in this connection that decision may be unconscious as well as conscious. Movement as here defined is not controlled intellectually, whereas actions, operations and processes are.

Movement can (a) discharge, or (b) intensify inner states of mind. Why move at all? It is essential to life and its aspects. It is related to *value*, multi-dimensional

value. The sanctity of life is one – animals rarely kill when they are not hungry – only human beings do that.

Between movement, the inner state of mind and a sense of value, there is continuous balance or harmony, compensation, mirroring, rhythm, etc. A harmony of all the elements, time, force and space, is sought. Value within it, is something after which man strives. An entrance door exists through movement to this world of value.

My impression at the end of Mr. Laban's speech was that in some way his knowledge and pre-occupation with abstract spiritual values beyond time and space shone through his great understanding of movement to manifest themselves in the actualities of time and space. The immediacy of the body in movement he has shown as a way of catching the eternal in some measure within the limitations of the time space world of living loving human life.

The dinner gong sounded, and sounded twice, and it was so characteristic of Mr. Laban that he immediately translated from the realms of abstract ideas, of love, beauty, relationship, harmony, etc., into simple reality. "We must not keep the staff late and waiting for us for the meal."

As I see it, that is the core of his meaning. Movement is the reality, the immediacy, the concrete expression of man's creative spiritual life. Love, courage, sacrifice, beauty and whatever else he mentioned of the eternal spiritual principles are only ultimately meaningful for man when expressed in the actuality and concreteness of the living life of Body Movement.

Article reproduced from *The Laban Art of Movement Guild News Sheet*
Sixth Number, January 1951

profession and incidentally an enrichment of my personal creative enjoyment and appreciation of the arts.

Laban's theoretical approach to movement is the most versatile of tools – the pivot from which we can approach so many different aspects of human movement. In my case it has helped me to develop new approaches to teaching all aspects of physical education and sport, an invaluable experience for me even now in approaching so many people in different fields. It is magic how a person grows visibly in confidence as a result of achieving a new physical skill; from the toddler mastering his first summersault; to the 25 year old suffering cerebral palsy, learning to get up every time he fell, by himself; to the solicitor with Parkinson's disease learning to mask his failing balance and lack of facial expression. It has helped me to develop a way of training professional dancers to clarify and enhance the qualitative aspects of their performance and make potential gods and goddesses of the stage speak informatively about dance. It has helped me to meet and communicate with non-communicating children.

It was Lorn Primrose who awakened my love of dance and revealed the magic that dance performs in stimulating the inner fantasy life and allowing spontaneous symbolic expression 'then and there' – the very core of dance movement therapy. I have seen proved again and again Doris Humphrey's words, 'movement evokes emotion and emotion evokes motion'.

After several years of learning to teach, teaching, lecturing and working in the community my interests began to move towards understanding the movement of children with special needs. I made it the core of

my studies in my sabbatical year taking an Advanced Diploma in Education with special reference to children up to the age of 13. This was a good year where I had my first introduction to children with autistic tendencies. I continued working with children with severe learning difficulties while lecturing at Addlestone and later at the Laban Centre and started my long standing close relationship with Queensmill School for children with complex needs (non-communicating children). After this I founded a course in 'Movement and Dance in Special Education'. The study of Laban analysis and movement observation were prerequisites



of this course. So I contributed and encouraged the establishment of the MA course of Dance Movement Therapy.

Retirement has given me a new lease of life. I am released from the constraints of full time responsibilities and am free to enjoy what I enjoy most – teaching and sharing the work where it is needed. For over a year I worked in conjunction with Adrienne Baker, a social worker from the Ravenswood Foundation – the Jewish Society for the mentally handicapped. She involved me in counselling Jewish mothers who had the misfortune to give birth to children with very special needs. This is a dire situation for all parents, but for an Orthodox Jewish woman it is a disaster. She has failed all the expectations demanded of her and is often ostracised from the family, distanced from her husband and unsupported by her Synagogue in many cases. I was thrown into this pool of disaster at the deep end. We danced with it, sometimes through it and tried to build self-care, self-esteem and self-confidence. We cried and laughed through our tears and struggled to survive. It filled a big gap for me as well in my separation from full time employment.

It was also at this time that I began a 5-year commitment to the vocational model of the BA Hons. Dance in Society course at the University of Surrey. Here I was responsible for giving an introduction to dance movement therapy. Teaching movement observation and training therapeutic dance in situ at a variety of placements was part of my chosen brief.

Both the students and I learnt much more from our clients particularly those at Lockwood Day Centre who were enormously co-operative and generous in their attitude. I taught movement and dance for special needs in education. The conference co-ordinator wanted to know what was going on in my sessions to bond a group so quickly in

the space of a few days!

I now regularly lead 2 two-day courses at the Hertfordshire College of Health Care Studies, training nurses in 'The Care of the Violent or Potentially Violent Individual' (understanding aggression). You can see the adjustment that has to be made, some preliminary studies of aggression, discussion with those in the field and visiting placements i.e. hospitals, institutions and prisons. But the basic premise is the same. The way we move influences the behaviour of others, in this case stimulates or defuses aggression and through self-

A Contribution to the Field of Therapy

Walli Meier

First and foremost I must say, in answer to the request for sharing with you my contribution to the field of therapy, that I am not a therapist. I am a teacher. I revel in the art of teaching. It is my delight to see how a few informed pointers – stepping stones if you like – along the pathway of learning cause a dawning of self-realisation and an illumination of new concepts.

I was privileged to study with Rudolf Laban, Lisa Ullmann, Sylvia Bodmer and their prestigious disciples, Marion North, Veronica Sherborne, Valerie Preston-Dunlop and Geraldine Stephenson at the Art of Movement Studio in the early 1950s. There I was introduced to a way of moving and dancing, looking and seeing, that has become for me the tool of my

awareness and movement modification, makes inter-relationships possible. I feel very privileged by the trust and generosity afforded me by most of the participants in so short a time.

Three years after retiring I unhappily lost a very close friend. I was fortunate in being put in touch with the then principal social worker of the Princess Alice Hospice surgery who undertook to give me counselling. Not only were these sessions extremely helpful but we inevitably got onto the subject of non-verbal communication, I have her permission to tell you that I complained of her dreadful handshake when we first met and this led into the most fascinating dialogue. So now I am involved from time to time in giving one day courses for bereavement counselling in training. Sue Joslin also encouraged me to write and article for CRUSE – ‘Movement Speaks – Non-verbal Communication in Bereavement Care’. In another sphere I was invited to give workshops for the Champernowne Trust. This is a Jungian association built on the owrkm of Gilbert and Irene Champernowne who had founded the first therapeutic institution in this country known as Withymead. Laban had acted as consultant and Veronica Sherborne had worked there on a regular basis. Since Irene’s death the trust was founded, the purpose of which is to give Jungian practitioners in the caring profession an opportunity for regenerating their resources and time for re-creation in the healing art. Based on the central theme of the week/weekend such as a myth, fairy story or an archetypal image, the participants had a choice from several art forms, one of which was dance. I became much more informed about Jung’s theories and by the nature of the very articulate people attending these workshops, I learnt how very powerful the movement experiences were for them. My sessions were very carefully structured and therefore gave a safe environment in which feelings could be contained.

I now go regularly to Athens and teach on an art and movement therapy workshop and while there I also work with the Athens Spastic Society in their school and with their performing artist group. This is a performing drama group made up of adults and adult carers working together.

Thanks to working in conjunction with Patsy Nowell, a well known art therapist for my Summer School for

special needs children, and Doreen Williams, a singing teacher of professional singers, I am experienced in working in the mixed disciplines of the healing arts of art and music.

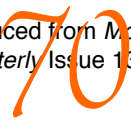
In 1985 Miss Beresford Pearce, founder and past Director of the Nordoff-Robins Music Therapy Centre in London needed a movement specialist to work with her students. What started off as a one-off occasion became a twice a year weekend course and is now a regular once a week commitment for two terms of a year. It has become an integral part of their music therapy training course. Yet again there are different needs and new demands. How can they manage themselves confidently, handle and support profoundly disabled children, see their needs and apply the discipline of music for the therapeutic process with a conscious understanding of the movement language involved? It is lovely to work with musicians and see their musicality reflected in movement.

My latest venture with an eye to the future is that I run an elementary and a more advanced observation training group on alternate Tuesday evenings in my home. These sessions are mainly for those in the dance movement therapy field, but also for anyone interested in applying the observation of human movement to their particular field of interest. The latest telephone call ..‘How does a conductor communicate the emotional interpretation he sees in a musical score to the musicians in his orchestra?’ ..next week? ...next year?

The body of knowledge we have inherited from Laban is a dynamic system, flourishing by the nature of all who are working with it and extending it. It is because of this knowledge that I have been able to be of service to so many groups that exist under the umbrella of the caring professions.

Walli has written a book with M Baranek, ‘Recreative Movement in Further Education’. Published by McDonald & Evans 1993.

Article reproduced from *Movement & Dance*
Quarterly Issue 13.1 1994



Laban’s Concepts of Health

Dr Carol-Lynne Moore

(Dr Carol-Lynne Moore is a member of the Guild and currently lectures on the MA Programme in Somatic Studies at the University of Surrey and the Graduate Program in Laban Movement Analysis at Columbia College Chicago. Carol-Lynne is the author of ‘Movement in The Making and Beyond Words: Movement Observation and Analysis’ with Kaoru Yamamoto and is President of the Board of Motus Humanus.

a novel connection. At the invitation of editor Gordon Curl, I would like to explain what *Laban, Somatics*, and *Dance* have in common and what all three have to contribute to the health of body and mind.

Linking Somatics and Laban

Somatics is the rapidly emerging field of complementary health practices such as *Pilates, Feldenkrais, Alexander, Trager*, etc. While practices differ, most combine movement and breath work with touch and manipulative techniques and aim to enhance psychophysical awareness and functioning. The term “somatics” was coined by the American philosopher-turned-body-worker Thomas Hanna. In his view, somatics is the field that studies the *soma*: “the body as perceived from within, from the first person-person viewpoint” of the proprioceptive senses. For Hanna, the *soma* is categorically distinct from the *body* as it is typically viewed objectively from the outside, or third-person perspective. If science tends to look upon the human body as a material object, *somatics* is more interested in subjective and active aspects of bodily experience; that is how it feels to live and move corporally.

Labananalysis complements the somatic perspective by providing an objective framework for movement description. Laban’s work, however is more than just a taxonomy itemizing the elements of human movement. There is a psychophysical model of health inherent in Laban concepts, one that is fundamental to how he constructed the two broad domains of his taxonomy: the realm of *Choreutics* and that of *Eukinetics*.

Laban noted that “the dancer moves, not only from place to place, but also from mood to mood.” The movement from place to place addresses motion in physical space, the outer realm Laban conceived as the “kinesphere.” Movement from mood to mood deals with action in psychological space, the inner landscape Laban referred to as the “dynamosphere.” In examining how Laban’s taxonomy gives definition to each of these movement territories, I hope to postulate links between body, soma, dance and health.

The Kinesphere

In order to be able to notate a dancer’s movement, Laban needed to be able to trace where movement flows in the space around the body. He visualized this space as being roughly spherical, defined by all areas that the dancer could reach without taking a step. Laban was able to give further definition to this movement bubble, or “kinesphere” by using the Platonic solids, such as the cube, octahedron, and icosahedron. The corners, edges, and inner rays of these solids create a sort of longitude and latitude for the kinesphere, providing coordinate points for mapping the trajectories of the dancer’s moving limbs. This clever appropriation of solid geometry for the purpose of movement description has a lot to do with health.

In Laban’s view, it is desirable for lay movers as well as dancers to have access to the whole kinesphere. There should be no physical or psychological impediment that limits the full three-dimensional range of movement. In order to facilitate range of movement, Laban designed a variety of spatial sequences or scales with which I am sure all Guild members are familiar. I would like to suggest that these scales are little “rehearsals for health,” for Laban designed them to be symmetrical in form. Take the dimensional scale for example. The opening movement upwards is immediately balanced by a downwards movement in the opposite direction. A movement across the midline of the body is complemented by a movement that opens away from the midline, and so on.

The diagonal, transverse, and peripheral scales within the kinespheric territories defined by the cube and icosahedron prescribe more complex but equally well-balanced explorations of the kinesphere. These sequences take the mover into “superzones,” areas of the kinesphere that can only be reached through total body participation and coherent postural adjustment. Perhaps Laban’s scales can offer an antidote to the increasingly sedentary lifestyles so many of us lead.

The Dynamosphere

Laban’s concept of the “dynamosphere” addresses the dancer’s movement from “mood to mood.” I have referred to the dynamosphere as the inner domain of psychological space. The intrapsychic flow of thought and feeling is invisible, of course. But in Laban’s view, this inner stir can be glimpsed in the ephemeral play of kinetic energies, the flow of weight in time and space that we know as the four effort elements.

Just as the kinespheric axes are arranged in sets of opposite directions, Laban also conceived the effort elements as pairs of opposite “fighting and indulging” qualities. This pairing also bears a relationship to health. Again, Laban finds it desirable for dancers and all movers to have access to a full dynamic range, to be capable of being forceful as well as gentle, flexible as well as direct, and so on. The dimensional and diagonal scales with effort affinities provide more “rehearsals for health” by balancing fighting and indulging moods so that the dynamosphere may be as well rounded as the kinesphere.

Dance and Health

The dance of health pairs the kinesphere and dynamosphere in a balanced and harmonious way, so that there is a full and rich range of motion functionally and expressively. Dancing is more than this, however. In a deep dance experience, the mover is plunged bodily in a *Bergsonian* experience of pure continuity; feeling and form flow indivisibly. This is the experience of the so-called “sweet spot in time,” the magical moment when what the mind intends is matched by what the body accomplishes. It is possible to have this kind of “dance-like” experience in a variety of contexts - in sport, in concentrated labor, alone or with

others. When this sweet experience of flow occurs in the company of others, it is amplified. I believe that Laban would say that the deepest dance experience is neither narcissistic nor exhibitionistic, but social and participative. Feeling and form flow most powerfully when we dance together.

It should be clear that a lot of contemporary dance does not conform to these standards. Some dance forms encourage a distorted use of the body or engender a lopsided spatial or dynamic range. Much professional dance training and certain types of popular dance are not really sociable in the sense of requiring coordination and cooperation with other movers. Nevertheless, despite current shortcomings, dance retains the potential to be an enlivening and healthy social activity, perhaps even a profound one.

Dance and the Idealized World

There is one final aspect of dance and its relationship to psychophysical health that should not be overlooked. This point was expressed quite eloquently by Athol Fugard in his play, *Master Harold and the Boys*. The play takes place in a tearoom in apartheid South Africa. "Master" Harold is the white son of the tearoom proprietors; the "boys" are the two black waiters. The

waiters, both avid ballroom dancers, are looking forward to a big competition. When Harold suggests that there might be a collision of couples on the ballroom floor, the boys collapse in laughter, explaining:

"There's no collisions out there, Hally. Nobody trips or stumbles or bumps into anybody else. That's what the moment is all about. To be one of those finalists on that dance floor is like . . . being in a dream about a world in which accidents don't happen."

What Fugard is suggesting, and what Laban certainly recognized, is that dance awakens utopian fantasies. Dance creates a picture of the world the way we want it to be - a world in which everyone is graceful and coordinated; a world in which there are no collisions. When we dance, we enter this idealized world. And even if we only experience it fleetingly, this is a glimpse of what human life, *healthy* human life could be.

Article reproduced from *Movement & Dance*
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Movement Health - Laban-Style

Dr Carol-Lynne Moore

As the benefits of physical motion are gaining recognition and undergoing further scrutiny, it is interesting to see how Laban characterized movement health. He wrote, "A healthy human being can have complete control of his kinesphere and dynamosphere.... The essential thing is that we should neither have preference for nor avoid certain movements because of physical or psychological restrictions."

Clearly, Laban views movement as healthy for both the body and mind. He prescribes a rich range of motion, noting "we should be able to do every imaginable movement and then select those which seem to be the most suitable and desirable for our own nature."

When I did my Laban Movement Analysis training in the mid-1970s, the faculty used to give individual "movement prescriptions" in the middle of the year. These were meant to be fun and usually aimed to encourage exploration of less preferred movement elements. However, the underlying rationale was not made transparent to students, who were sometimes left guessing as to why they received a certain prescription.

Warren Lamb took a more direct approach in the

hundreds of individual movement tutorials he taught in the late 1950s and early 1960s. First he assessed the individual's movement patterns. Then he worked with their effort and shape preferences, gradually building less preferred qualities into a unique movement sequence that the person could continue to practice and refine.

The *Introduction to Movement Pattern Analysis* course I will be teaching March 17 – 19 is modeled on the many introductory courses I taught with Warren Lamb over the last 25 years. The course combines observation and movement experience with discussion of how effort and shape link to decision-making processes. And everyone on the course has his or her MPA profile made and interpreted.

Movement awareness provides a rich inroad for understanding oneself – one of many themes Rudolf Laban elaborates in *Mastery of Movement*. To encourage movement specialists to read or re-read this insightful work, I am also offering a six-week, "old school" correspondence course April 1 – May 6: *Mastering Rudolf Laban's Mastery of Movement*.

To find out more, visit www.movescapecenter.com

In 2014 the Waterford Healing Arts Trust invited me as a dancer, writer and poet, to be part of a multi-disciplinary participatory arts programme in mental health settings. These strands of *Iontas* (wonder/surprise) are delivered in the Department of Psychiatry, a 44-bed unit based in Waterford Regional Hospital which provides acute inpatient services to the populations of Waterford, Wexford and South Kilkenny. The focus is to treat and care for people in their acute phase of psychiatric illness and support them towards discharge to the community/home. The average length of stay is 3 weeks.

Other clients come from the Activation Therapy Unit, St. Otteran's. They may be clients who were at one time long-stay patients in the hospital but now live in community houses, clients from Grangemore, a chronic rehabilitation centre on the grounds of St. Otteran's Hospital and clients who live at home

While teaching and facilitating I am also required to attend planning, briefing and debriefing meetings with the staff and to contribute to the evaluation of projects by recording project outcomes and outputs and through quantitative and qualitative measures using a range of methods that include maintaining attendance figures, writing reflective journals and/or final project reports and documenting artistic outcomes.

When I am leading dance and movement classes in the Department of Psychiatry, it is not really possible for me to prepare because I do not know who I will be working with. I may end up working with eight participants or there might be only one or two and a nurse. All the nurses that I have worked with have been helpful and have enjoyed taking a break to move and dance but sometimes the class cannot go ahead because of staffing problems. For creative writing I can work with groups on my own with a nurse nearby, but for movement and dance I need a member of staff to be there for health and safety reasons and it also makes my job a little easier because participants often trust these particular nurses and that encourages them to take part.

At first I was often working with chaos, participants

coming in and out, or leaving after a few minutes, or arriving late; mobile phones beeping and ringing. Eventually I learned to put a boundary around the class so that a certain amount of safety is achieved and participants are freer to move and create. I still need to be prepared for the unexpected. I rely on my own body and kinesthetic awareness to lead the movement, make physical contact or not. Some groups will explore the space, others will stay in a tight enough circle, unwilling to move outwards. Some participants are quiet and sensitive and need space, others come forward and want to be challenged. It is always different, but my Laban training helps in assessing their needs and finding ways to engage them.

On one memorable occasion there were four young men who worked out every day, one of whom was a recovering drug addict, another young woman who had danced before and a female nurse. The atmosphere was slightly chaotic with a lot of talking but they were



full of energy and ready to go. We began with a warm-up using different body parts then explored the space, changing directions and pathways, connecting body parts. We explored closed and open movements, then strong, sustained, sharp and then more lyrical, flowing, floating, rising, falling. The young men were showing off; twisting the torso and limbs into complicated shapes and we had

great fun trying to copy them. The female participants softened this with more lyrical, flowing movements and open shapes, and there was a lot of tenderness in the air when the men mirrored these movements back to the women. I left that class on a high.

On another occasion I was working with two sensitive and depressed women and a man who was going through a major life crisis. Movements were sluggish, contracted and almost painful. We began slowly with amoebic movements, brushing down the body, squeezing and rubbing the muscles, then breathing in, stretching the arms into space, extending the muscles and then letting go gradually, fingers, wrists, elbows, shoulders, then doing the same with the legs, moving into the space but with no physical contact and finally into grounded, but slow, rhythmic African music and movement.

Many of the participants have never taken part in a movement workshop and they are often surprised that a spontaneous, physical gesture can be the first movement in their dance. At times there is a sense of wonder that in the midst of great despair, we find ourselves dancing.

On another occasion, with a new group in ATU, my first day as a dance leader began badly, in spite of the fact that I had tried to get to know them beforehand. I had some yoga mats and I thought that we might make a gentle start by lying down and doing some easy stretches. There was immediate resistance and some of my group looked as if they wanted to leave.

After that shaky start we began with Laban fundamentals, exploring the space, giving each other high fives, then low ones and saying good morning. Then I went around the circle asking each person to make a gesture, with the simple instruction - how am I today? 'Top form' was a jump in the air and we mirrored that back, all except one, I'll call him Justin. I pretended that I was going to forget about him and then when everyone else had had their turn I could feel him getting a bit anxious that he had been forgotten and I asked him for his gesture. The group, who knew him well, had presumed that he would not engage with the movement work and so, on that first morning, they were surprised when he came forward with a beautiful gesture.

During those first weeks my main focus was on keeping each participant involved, interested and moving and that was difficult enough because most of the participants will do one kind of movement and stop. They will not invent and add to. Pairing and working in small groups works only for a very short time because they lose interest and wander off.

Most of the work was done in the big group, about eleven or twelve of us, and my Laban studies were invaluable. In the beginning I used simple instructions, for example; stopping the music and freezing, making high movements then low, connecting with hands, or elbows or feet and the group loved Ann Ward's cleaning the house dance. I discovered that one participant had an excellent movement memory and I assigned her the task of remembering all of our gestures, which we eventually made into a dance, and she was able to do this even when we moved from our places in the circle.

During the second course I began to relax and observe more. I worked within the groups comfort zone and then encouraged them to expand on that a little; for example focusing on the transitions from one gesture to the next, as most of the participants were not able to flow from one movement to another.

Eventually I began to find a structure that worked; warm-up with gentle stretching and then moving through the space, finding different pathways and making contact. Moving in straight lines, then circles, diagonals, fast, sharp, straight movements, perhaps marching, followed by slower, flowing, lyrical movements, pretending we were rivers or streams or jumping in puddles or slopping through gloopy, wet muck, (but not rolling in it, because they won't lie down.) Anything that involves imaginative play works well, together with a little time on more structured dance steps to the same music every week, and finishing with a circle dance (native or traditional folk dances) and a warm-down.

When I returned to teach creative writing one of the nurses pointed out that Justin jumped up immediately and followed me into the writing room. My instinct tells me that the relationship and contact work in the dance workshop helped him to move through his initial resistance.

One of the writing exercises was to describe a painting or a photograph on the wall at home. Justin wrote; A boy in a red football jersey. When I asked the others to write about each

other's pictures most of the group wrote about that boy because the image was so vivid. Justin's face was full of wonder as he listened and there was another slight shift in the way the others viewed him. These are the *lontas* moments.

The gentle, step by step creative progress is heartening, and working with these groups helps me to slow down creatively and be grateful for small progress. The focus is on the process, not the end product. We can rest into each movement, a hand touching a hand, our breath that morning, the quality of light coming through the window - it is enough.



Lea Anderson is a founder member and Artistic Director of The Cholmondeleys and Featherstonehaughs, two of the foremost contemporary dance companies in the UK. Notable works include *Flag* (1988/2006/2007), *Flesh and Blood* (1989/1997) *Birthday* (1992), *Car* (1995/96), *The Featherstonehaughs Draw On The Sketchbooks Of Egon Schiele* (1998), *Smithereens* (1998), *3* (2001), *Double Take* (2004), *Yippee!!!* (2006) *Russian Roulette* (2008), *Edits* (2010) and *Ladies & Gentlemen* (2014).

As well as touring extensively throughout the UK and overseas, the companies are renowned for their pioneering work in non-theatrical spaces and venues. Anderson's work in non-theatrical spaces includes the Quicksilver series of performed research projects at Tate Modern 2008-2010.

Throughout her career Anderson has also created work for television, video and film. This includes two series of *Tights, Camera, Action* for Channel 4 TV in 1992 and 1994, which she wrote and presented, and in 1997 she choreographed Todd Haynes' feature film *Velvet Goldmine*. Her films *Flesh and Blood* and *Cross Channel* have been designated as set texts in schools for GCSE and A' level Dance and Performance Studies in the UK.

Her latest works include *Hand In Glove*, - a Performed Exhibition of Costume and Dance, in partnership with the V&A Museum, April 2016 and is currently developing an exhibition of movement portraits. Recently she has choreographed *How To Talk To Girls At Parties*, the latest feature film directed by John



Photo by Pete Moss

Cameron Mitchell based on the short story by Neill Gaiman, due for release in 2017.

In 2002 Lea was awarded an MBE for her services to dance, and in 2006 was awarded an Honorary Doctorate of Arts from Dartington College of Arts. In autumn 2014 Lea was appointed Regents Professor at the University of California in Los Angeles and is currently Artist in Residence at the Southbank Centre.

When I Open My Eyes by Miranda Tufnell

Following two celebrated handbooks on creative practice, 'Body, Space, Image: notes towards improvisation and performance', and 'A Widening Field: journeys in body and imagination', written in collaboration with Chris Crickmay, Miranda Tufnell now takes us into the field of dance and health. For fourteen years she worked in a GP surgery in rural Cumbria. The book opens with a moving account of an arts project that she and her collaborators ran for people with long term health conditions. Miranda Tufnell is both a dance artist and a body therapist and this gives the book its particular flavour.

This is a book about the body and movement, about imagination and health. It is a gathering of many stories, voices and activities from artists, patients and health practitioners. The arts have long played a role in medicine and there is a substantial body of evidence of the potency of arts practice in strengthening a person's resources and capacity for well being.

While the work described here is sourced in the body and movement, it is not only written for people with a dance background. Being able to listen creatively to the body strengthens our body intelligence and ability to look after ourselves effectively. Practitioners from many backgrounds come into this field and will find something of interest. This book sets out to inspire rather than to teach, to offer windows into practice, and to convey something of what it is like to work in this field.

David Leonard
www.dancebooks.co.uk

Chair’s Report

Maggie Killingbeck

I am delighted to announce that Lea Anderson has agreed to become a patron of the Guild. Many of you will be familiar with her choreography for The Cholmondeleys and the Featherstonehaughs, her all female and all male companies, which challenged the status quo insofar as she recruited dancers of all shapes and sizes, democratised the use of the body ie did not prioritise the limbs and torso but choreographed for eyebrows, mouth etc, and created innovative movement material rooted in the everyday. Some of her choreographies became set works for GCSE and A Level. More recently a number of you will have experienced her approach to Mary Wigman at last year’s AGM. We welcome Lea Anderson to the Guild and look forward to her input along with that of Dr Stuart Hopps our other recently recruited patron. (Members will have an opportunity to read an interview with Stuart Hopps in the next magazine.)

Since my last report it had been my great pleasure to teach a Laban Foundation course at the University of Bedfordshire. Although a small group the participants shared a belief in the value of Laban’s analysis of movement and a commitment to developing their knowledge, skills and understanding. The group were quite diverse; a number attended as a result of personal interest, others valued the work for their professional development. Happily all who completed the assessment tasks passed. My thanks go to Carol Wallman for attending the assessment event, engaging with the participants and verifying the results. My congratulations to the participants - I look forward to the presentation of their certificates at this year’s AGM. Contact Maggie Killingbeck M.Killingbeck@ntlworld.com if you would be interested in attending the Laban Foundation course October – December 2017.

A growing recognition of the significance of Laban’s work was reinforced by the numbers in attendance at the Labanarium held at the University of Surrey early in January this year. The programme for the day was packed, it was impossible to attend everything; highlights for me included: the initial well-researched and clearly articulated keynote (it was a pity that it did not refer to Laban); Melanie Clarke’s demonstration of choreographic material arising from changes of motion factors and associated feeling states; a very entertaining lunch time performance by Royal Kung Foolery and Alison Curtis-Jones’ workshop concerned with the concept of movement affinities and dis-affinities. Laban’s work clearly informs drama practice in Higher Education Institutions; apart from the work of Alison Curtis-Jones and Melanie Clarke of Trinity Laban there was not a lot of evidence of the existence/ impact of Laban on dance in this context.

The HLF bid is continuing to be developed following the changes that occurred during the summer. It is important for the success of the bid that the archive materials drive the education strand explicitly. To that end Anna Carlisle and I met Helen Roberts at NRCD in January to identify specific archives that will provide a framework for the education strand. Keen to see the bid succeed, Council is considering paying a professional bid writer to help us in this final phase. Assuming that the bid is successful the Guild will be seeking volunteers to help with a number of tasks; watch this space. Thanks go to Yael Owen-McKenna for her continuing commitment to the bid.

Our Regional Representatives strategy is almost complete. We urgently need a representative for the South East as, unfortunately, the previous representative did not have the time to fulfil the role. Although I do not live in the region I am continuing to represent London, ideally however we

need a London based representative also. Contact Maggie Killingbeck M.Killingbeck@ntlworld.com if you would be interested in becoming a regional representative for the Laban Guild. In managing this strategy I have found it particularly heartening to read reports from the regions describing the interactions that have taken place. It is clear that there are Guild members who in addition to enjoying the contact, would like increased involvement and more Laban based activities in their areas. Given that this strategy was designed to engage with Guild members in order that all are informed about what is going on in the Guild and have the opportunity to communicate with the Guild regarding local/national activities/ development needs this is most encouraging. Thanks go to all Regional Representatives for their efforts to contact Guild members in their regions. Please make use of regional representatives; they are in place to enable all to make the most of their membership.

I am delighted to report that Guild membership is increasing, thanks in no small measure to Janet Harrison’s meticulous approach to the role. Unfortunately, as members will be aware Janet is stepping down at this year’s AGM. For the last eight years Janet has been a Guild Council stalwart, wholly dependable, always responsive, constructively critical and detailed in her approach. We thank Janet for her loyalty, commitment, persistence, diligence and reliability. We will miss you. At this moment in time we have received an expression of interest and hope that we will be able to report the outcome at the AGM. In the meantime, whilst we have not secured a membership secretary for sure please contact Janet membershipsecretary@labanguild.org.uk if you think that you might be interested in taking on this role.

Plans for the AGM and Conference Day at The Place (convenient for St Pancras, Kings Cross and Euston stations) are well under way. Dr Clare Lidbury will be giving the Laban Lecture. The title is: The Jooss Legacy: Daughters, Fathers and Preserving the Assets. Clare will be taking one of the workshops also, the focus of her which will be Jooss’s ‘The Big City’. Those of you who attended the previous AGM at which Clare gave the lecture and taught one of the workshops will remember how challenging and stimulating her sessions were. Come and bring other dance enthusiasts with you. Sincere thanks to Selina Martin for liaising with The Place personnel in order to ensure that spaces and sustenance meet our needs. For further information/booking forms please contact Selina at SMartin@LodgeParkAcademy.co.uk

Given the success of last year’s Summer School it is intended to follow a similar structure and maintain the same teaching team this year. It will take place at the University of Bedfordshire 18th – 20th August. As last year, the timetable will include some flexibility and Anna Carlisle, Cathy Wasbrooke and Ailish Claffey will deliver the three main strands. This year, because we will not be celebrating our 70th birthday, there will not be a movement choir on the Sunday. This means that each of the strands will continue into the third day. There will be however opportunities to dance together at the end of each day. I know that Ann Ward is well ahead with the planning and I would like to thank her on behalf of all Guild members for her excellent management of this annual event. For further information contact Ann at coursesofficer@labanguild.org.uk

I am happy to report that magazine costs have reduced slightly. Following a price comparison exercise we were offered more favourable rates - thanks to Ann Ward for initiating the investigations. 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 the distribution of the magazine. It is hoped that members have enjoyed the 70th anniversary publications. As the magazine returns to ‘normal’, 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.

Thanks go to Loma Lockie our new treasurer. Having joined the team at the 2016 AGM she has spent a significant amount of time familiarising herself with the role. Her questions and requests for clarification have helped Council to review existing practice in order to ensure that our procedures are clear, accurate and fit for purpose. It is our ambition that income and outgoings continue to balance ie that we live within our means; having said that, Council have allocated funds to support members’ attendance at Guild events. (If you would like to contribute towards the support of individuals who otherwise could not afford to attend, please contact Maggie Killingbeck for further details M.Killingbeck@ntlworld.com) Thank you Loma for the time and energy you have spent on behalf of the Laban Guild for Movement and Dance.

The Creative Dance Leaders Course (CDLC) in Northern Ireland finished in November. All members were successful; our congratulations to the participants and the training team. Whilst she will remain involved in the training courses Arlene Balmer, the current Moderator in Ireland, is standing down. I am aware that Arlene has been an invaluable support to the Training Committee. Council are most grateful to her

Members’ Events and Classes

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

for her informed, experienced and insightful contribution to the course; from us all, thank you Arlene. Kildare is keen to host another course again with a very attractive venue in Naas. A successful practical application day took place in November. The deadline for recruitment to the course is 01.02.17. Interest in a course in Hertfordshire is building; Ann Ward hopes to have definite information soon. Members/ others interested in further training should contact Ann Ward coursesofficer@labanguild.org.uk .

The Laban Movement Choir Project has just completed preparation for their 2017 Dance in a Day. This year the form and content of the dance has been inspired by the music and narrative of Wolf Hall. Currently events in Surrey and Suffolk are planned with two further dates in the diary. If the project comes to your region please make every effort to attend. Alternatively if you would like the project to come to your region please contact Susi Thornton susithornton38@gmail.com

Encouragingly our twitter followers are increasing; your support is significant - please get involved. We are hoping to develop an Instagram platform; again when this is established please support it. Given the increasing significance of social media Council would like to thank all involved in developing the technology strategy.

On behalf of members I would like to thank Council for their commitment to the Laban Guild for Movement and Dance. I am acutely aware of how demanding working lives can be these days. Indeed it becomes ever more challenging to find ‘spare time’. So thank you Council for the time, energy and resources you give the Guild.

Laban-based Dance Classes in Bridport

led by Wendy Hermelin
A series of 10 dance classes over 20 weeks exploring and experiencing the movement and dance analysis developed by Rudolf Laban. Gain a deeper understanding of where your body can move in the space around you with Laban’s spatial harmony and develop a greater breadth of movement expression exploring Laban’s effort qualities. The sessions are fully practical, creative and fun. There will be a break in the middle for discussion.
NB The sessions started in December but Wendy is happy to take new people.
Dates: March 1st, 15th and 29th, and, April 12th.
Time: 1.15pm – 4.15pm
Venue: SALWASH VILLAGE HALL, NEAR BRIDPORT
Fee: £15 per class
Contact: 01308 862332 Mob: 07813 546644
Email: mail@wendyhermelin.co.uk

Dancing into Elemental Art in 2017

Two weekends of dancing and making art in West Dorset.
Spring – May 6th and 7th
Autumn – October 21st and 22nd
Contact: 01308 862332 Mob: 07813 546644
Email: mail@wendyhermelin.co.uk

Training Committee Report

Ann Ward

Kildare on recruitment and hope to be able to start the course at the end of March.

HERTS CDLC

We are now building up a lot of interest in a course in this area so it is becoming a real possibility. Much of this has come from the Bedford Summer School and the Foundation Courses run by Maggie Killingbeck. There is

LISBURN CDLC

This course finished in November. All members were successful, have formed a very supportive group and are looking forward to taking their new skills into their work and out into the community. Congratulations to Vanessa Brodie, Elisabeth Higginson, Claire Keaty, Karen Laverty, Charmaine McBride, Siobhan McKibbin, Theresa Messenger, Angela Molloy, Roisin Sheehy,



Maria Sinnecker, Amy Smyth, Elizabeth Stuttard and Christine Warner. The photo shows them at the end of their last dance of the course on Weekend 11. We are already planning future CPD as they are all keen to continue their Laban Studies. The course owes much of its success not only to the tutors and co-ordinator, Noeleen McGrath, but to other NI Guild members who supported it, particularly Linda Dickson, Sylvia Lyle and Arline Balmer.

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. We are liaising closely with

also growing interest in Somerset, thanks to the current series of workshops being run by Wendy Hermelin.

Our current moderator in Ireland, Arline Balmer, wishes to pass this role on to someone else. Arline has been an invaluable support in every way and we owe her a great debt of gratitude. Her professionalism, expertise and grounding in Laban based work has been an inspiration to us all. She still wishes to be involved in courses, but taking a different role. The Training Committee will be looking at a possible replacement. Training Committee member Louise Costelloe, who has been working for Dance Umbrella, is moving back to Ireland, so we hope that she will be able to be part of our team there.

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

Laban Guild Annual Summer School

The Laban Dance Lab: Creation, Innovation, Performance

18th to 20th August 2017
at
University of Bedfordshire (Bedford)

Main tutors: Anna Carlisle, Cathy Washbrooke, Ailish Claffey

Further Laban studies and choreography with Anna Carlisle.

The Theme: The Dynamics of Rhythm. Chinese and Jamaican rap poetry will act as vocal models for the creation of dance material to be woven into short solo and group compositions.

Experience the joy of dancing with Cathy Washbrooke, exploring Laban's principles through technique, performance, dance and drama. The variety of experiences will provide teachers of dance and drama with a wealth of ideas.

Dance performance, led by Ailish Claffey, will focus on dance for performance and the role of the dancer in communicating with an audience. It is designed to provide artists with a Laban based framework within which to consider their work.

with visiting tutors, a range of social events and opportunities both to specialise and enjoy dancing together

Accommodation available on campus.

For full details, contact Ann ward: coursesofficer@labanguild.org.uk

