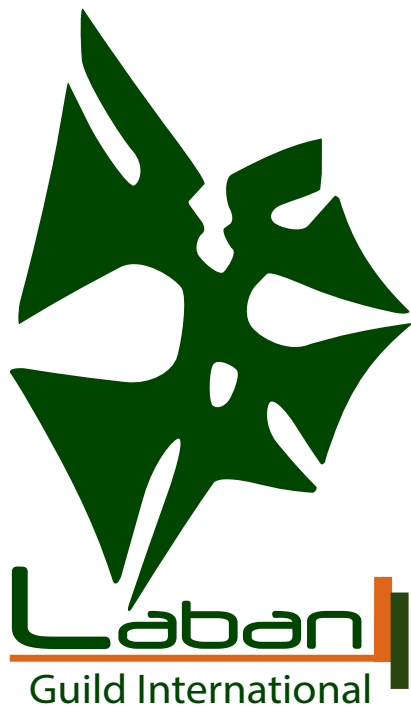


Movement, Dance & Drama



The Sensation of Virtual Space



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Editor: Dr Clare Lidbury
43 Bittell Road
Barnt Green
Birmingham
B45 8LU
Email: editor@labanguildinternational.org.uk

Editorial Team:
Dorothy Ledgard
Pam Anderton

Correspondents:
Trustees: Pam Anderton, Dr Sara Houston,
Dr Clare Lidbury, Darren Royston,
Email: trustees@labanguildinternational.org.uk
Subscriptions
Email: secretary@labanguildinternational.org.uk
Drama: Darren Royston
Email: drama@labanguildinternational.org.uk

Pre-printing Production: Pam Anderton
Email: magazine@labanguildinternational.org.uk

Printing: Mickle Creative Solutions
Unit 2, Dane John Works, Gordon Road,
Canterbury CT1 3PP
Phone: 01227 780001

Distribution: Dorothy Ledgard
Email: distribution@labanguildinternational.org.uk

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magazine@labanguildinternational.org.uk

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Editorial

All the magazines published between 1947 and 2020 are available online at <https://labanguildinternational.org.uk/movement-dance-drama/>. They are a remarkable source of articles, reviews and reflections as well as an historical record of the health of dance over the years. For example, in checking *The Laban Art of Movement Guild Magazine*, from November 1979, to see the article by Martin Gleisner included in Dick McCaw's new book *The Art of Movement: Rudolf Laban's Unpublished Writings* (London: Routledge, 2024), it was intriguing to see how many dance courses in higher education were advertised. These included courses at Nonnigton College, Worcester College of HE, Middlesex Polytechnic, Brighton Polytechnic and the Laban Centre for Movement and Dance all offering B.Eds and B.As. The number of dance courses in HE, which grew greatly in the 1980s-2000s, is now severely depleted (due to Government policies and university funding crises) with most of these colleges either renamed, subsumed or disappearing altogether. If you have views on the current state of Dance education in the UK, or elsewhere, do please get in contact.

As well as looking to the past - Gleisner's article 'On Movement Choirs' is reprinted here - this edition of the magazine also looks to the present – with reports of the latest Movement Choir Hub event and of current Laban-based practice presented at the recent LGI on-line forum – and to the future with advance notice of the Midsummer Dance and Drama Festival in Scotland.

Trustees Report April 2024

The Trustees continue to meet regularly by Zoom. The usual topics for discussion are the upcoming magazine, Hub activities, accounts and finance, and new proposals/developments.

International Online Forum - December 15th, 2023

This forum, entitled Ladders of Laban, was organised by the Space Harmony Hub. Eight practitioners from across the world gave individual presentations on their application of Laban's specific ideas on space harmony to their practice. It was a shame that only a small audience witnessed these varied presentations, but for anyone interested they can all be accessed, as can the video examples which helped illuminate the presenters' practice, on the website at <https://youtu.be/zfqZQUeQRRQ>. Particular thanks are due to Pam Anderton for her work in editing and uploading the forum to the website.

Darren Royston introduced the event reminding us all that this was the second such event supported by Laban Guild International and stressing how important it was that the on-line nature of the event made it truly international. He steered the event admirably keeping the presenters to time and fielding questions.

Olu Taiwu and **Vicky Spanovangelis** set the proceedings going. Vicky spoke of how Laban's approach to kinaesthetic aspects of space geometry links to architectural practice and described herself as a highbred artist, a 'spaceographer', bringing together her choreographic and architectural practices. Olu spoke of the aspects of balance in Laban's eukinetics and the harmony of the A scale while Vicky stressed the importance of scale(s) in Laban's work and in architecture.

Katia Savrami spoke about her practice-based research on *Antigone* and the A scale and the importance of Laban's harmonic principles in her creative process in working with the Chorus in Greek tragedy while **Kiki Selioni** spoke about Laban's space harmony ideas stemming from ancient Greek philosophy and how she explores in practice how the meaning of what we want to communicate is transformed by how the body is seen in space.

Kelly Spencer Wilson shared her work on *A Midsummer Night's Dream* in which she worked with the Fairies on using Laban's effort actions to emphasise their different personalities. **Denise Telles** spoke of how as a singer she used musical melody in conjunction with space harmony while working within Laban's cube.

In total contrast to these academic and philosophical presentations **Maggie Killingbeck** had us all up and moving as she spoke about the notion of 'healthy aging' and her exploration of Laban's A scale with the elderly to increase strength and flexibility and improve posture. While Maggie's work can be experienced on-line as a well as face-to-face **Cora Gasparotti's** engagement with technology is essential in her research in the use of Virtual Reality to explore Platonic solids.

Penelope Goff rounded off the event giving advance notice of a large-scale performance in the summer of 2024 at the Crawick Multiverse – a prime example of

landform architecture designed by Charles Jencks, in Sanquhar, Scotland.

All in all, this was an interesting event bringing together current Laban-based/Laban inspired practitioners from across the world. While perhaps it was not always clear what aspects of Laban’s space harmony work was being explored it was heartening to see how much interest there is in applying Laban’s work to different spheres of interest.

The Sensation of Virtual Space

Following the 2023 Forum, Cora Gasparotti (a member of the Space Harmony Hub) has continued to develop her work with Virtual Reality, using inspiration from the Scales of Laban. Here she reports on the launch of her recent application: Space Harmony VR

Space Harmony VR is one of the exercises in the Creative Movement Hacking method, a support technique created by Cora Gasparotti that uses

new technologies of various kinds to work on body awareness and movement, both for the purpose of training for performers, and for the well-being of the person. In Space Harmony VR, the user has the possibility to choose between the different platonic solids of Laban. These can be in various sizes and with the possibility of displaying axes and planes. The application can be used in class with the support of a trainer to guide the exercise and give tasks to perform or solo.

The aim is for the participant to experience moving with different kinespheres in any place, without the need to reconstruct the structures or scaffolding in the physical world. This process creates a physical memory of kinaesthetic experience as if the participant had been in the scaffolding shapes, developing a new sensation of space, directions and dimensions in each structure, and exploring new ways to move within the scaffold. This learning can then continue in the absence of the technological equipment when dancing creatively alone, interacting or in a group.

part charts Laban’s years in England covering Laban’s publications in English, Effort and Laban Lawrence Industrial Rhythm. Each part is divided into chapters and each chapter has its own introduction which is wide-ranging – often referencing material beyond the archive – as well as prefacing the specific texts presented.

The texts made accessible in the book include letters (about Laban as well as to and from him), newspaper reviews and articles by Laban and about him and his work, and extracts from transcripts of interviews conducted by Hodgson with Laban’s family, former students and colleagues in the 1970/80s. In addition, there are some interesting illustrations included such as reproductions of programmes and posters, cartoons by Laban, and photographs of his productions. In bringing these previously unpublished texts and illustrations to a wider audience McCaw has shown the importance of Hodgson’s collection as a principal archive of Laban’s work. It should be noted however that not all the texts presented are from the Hodgson Archive – where appropriate McCaw supplements chapters with items from other sources, such as the inclusion of Martin Gleisner’s article ‘On Movement Choirs’ from *The Laban Art of Movement Guild Magazine*, no. 63, November 1979 (pp. 15-19) in chapter 8, ‘Movement Choirs and Lay Dance’.

McCaw’s informal writing style is both a strength and a weakness – a strength in that it keeps the overall feel of the book as readable, but a weakness in that it detracts from the academic standing of his work. The inconsistencies in referencing (eg *The Laban Sourcebook* is referenced as this but also as *Laban*

Sourcebook and *Sourcebook* (sic) all on p.36) and the confusing referencing system used (where author date is used in the notes but the reader has to go to the bibliography for the full reference) also contribute to this, as does the somewhat limited index, the lack of historical context (e.g. World War 1 is not mentioned in Part 1) and the lack of the author’s engagement with Laban’s questionable relationship with the Nazis.

McCaw acknowledges the importance of Pat Lehner as translator, but it is not always clear who has translated what for some of the texts included state ‘translated by Pat Lehner’ but others, clearly originally written in German, have no translator given. If they were not translated by Lehner who did translate them and if Lehner translated all the German texts (unless otherwise noted) why are some specifically attributed to her? In relation to this, it would be much clearer for the reader if the title for each text stated what it is (e.g. letter from Laban to Brandenburg, and its date), the original language (e.g. in German), its translator and its source (e.g. https://explore.library.leeds.ac.uk/special-collections-explore/420194/letters_to_hans_brandenburg) rather than leaving the reader searching for the note at the end of the chapter only to find the information there is incomplete. It is slightly perplexing that the book has no conclusion or final summary but ends with a report about work undertaken at the Dartington estates which, as McCaw acknowledges, may contain a wealth of interesting information but is not ‘a good read’.

Editor’s note: We have included this article in the magazine because it relates directly to the work of the Movement Choir Hub and because it is quoted directly in Dick McCaw’s new book The Art of Movement: Rudolf Laban’s Unpublished Writings (2024) reviewed in this edition of the magazine. Gleisner’s article was first printed in the Laban Art of Movement Guild Magazine from November 1974, which was a special edition celebrating Laban’s centenary. You can find the complete magazine with articles by Lisa Ullmann, Sylvia Bodmin and several others on the LGI website <https://labanguildinternational.org.uk/wp-content/uploads/2021/09/LabanMagNo63Nov1979Centenary.pdf>

Introductory Remarks
Below is a translation of parts of the chapter on movement-choirs in my book “Tanz fur Alle” (“Dance for All”), published 1927 in Germany. I am aware that this outdated attempt does not shed any new light on Laban’s work for members of the Guild. I would never have thought of re-publishing this quite outdated attempt, which is fully understandable only in the context of the optimistic hopes for developing popular arts during the hopeful years of the Weimar Republic. It is with considerable hesitation that I submit these lines to you. However, I do it because Lisa

Overall then this book will be useful for scholars of Laban as an introduction to the range of materials about Laban’s thinking and practice in the archive and to the broader selection of Laban-related texts given by McCaw, to dance historians interested more generally in German modern dance of this period, to movement analysts seeking a deeper understanding of Laban’s work, and to students of archival studies as an example of broadening accessibility to archives. It is something to dip into rather than read from cover to cover, particularly if one is interested in specific aspects of Laban’s work. We should be grateful to McCaw for the work he has done in the John Hodgson Archive to reveal new perspectives on Laban’s thinking and practice and for bringing to publication previously unavailable primary source materials.

For information:

To access the digital Laban collection collated by Dick McCaw visit https://explore.library.leeds.ac.uk/special-collections-explore/7978/john_hodgson_archive?query=John%20Hodgson%20archive&resultOffset=1

Here you will find a list of categories. By clicking on a category you can see what is listed in it, but to view the items you will need to visit the Brotherton Library in person.

On Movement Choirs
Martin M Gleisner

Ullman has encouraged me. She thinks this writing has a certain historical value, showing how Laban’s ideas on movement-choirs developed during their first blossoming and acceptance more than fifty years ago. It, too, might be helpful in getting a perspective on how these ideas have developed since then. Thus, I submit this small attempt as a historical contribution to the centenary of Laban’s birth.

The basic translation into English (which is a difficult task) was done by my friend Maurice E. Alberge. It was revised and edited by Miss Ullman. My sincere thanks go to both. Finally, I ask my readers’ indulgence for the style of the twenties, which feels quite overblown today.

Since the time when dance became an affair of professionals, ballroom and folk dancing have been the only forms universally practised by ordinary people. Both of these forms experienced enormous expansion and revitalization with the reawakening of bodily awareness. Ballroom dancing remained limited to high society, or to those circles which slavishly imitated it. After almost a century-long reign, the round-dance and, to a lesser degree the remainders of court dances (quadrille, minuet, etc.), exotic types of dance now appeared, dances fired by exciting music in which people had their fling in a free and wild manner.

However, in ballroom dancing, there is scarcely a trace visible of the newly gained freedom which distinguishes modern life as this is contradictory to its basic nature. It is a kind of dancing which is purely a means of physical relaxation. In the couple dance, which is today the most popular one, the inter-play between the sexes is emphasised and it is essentially a way of discharging surplus energies. Movement of the whole body is barely required: instead, it is a stylized kind of promenading together, sometimes in quick, sometimes in slow tempo. Even though the ballroom dancing of today contains much of the reality of our lives, it only mirrors our mechanical, everyday life, is just as deficient in free movement and is directed from without. It bears no *constructive compensating* qualities to counter the harmful effects of our automated, over-repressed everyday life. It rather continues its mechanical rhythm and carries it into our recreation without contributing to a health-giving process.

Because the young people of today are seeking to participate in some kind of dance-like activity folk dancing has become a vogue in youth movements. However, as a medium of free artistic expression, it is comparable with ballroom dancing. In fact, it is nothing other than a form of ballroom dancing of an earlier period and of a differently disposed society which has now disappeared. The folk dance expresses the vivacity of the peasantry as well as that which could be found amongst the hierarchy of the guild and craftsmen in the towns. As in all ballroom dancing, a stylized form of communication prevails. It, too, is based on the couple, only instead of 'lady and gentleman', 'lass and lad' are confronted. The folk dance follows more of a unified order of a round dance, while in the contemporary ballroom dance, individual couples circle around the ballroom without any mutual connection. This roundelay order was once also a feature of the 'dance' of the society, the quadrille and the minuet show figures similar to the rounds of folk dance.

As rounds they are often very charming and their motifs did spring from a real sense of movement, having probably evolved from forms that at one time demanded full participation. But in the revised version of today, they have degenerated into directions for pathways that are perfunctorily performed without feeling for a living, growing form. Thus the folk dances have become nothing other than mere step dances in which the body is neglected almost to the point of a non-participant.

Just as such dances cannot claim the same healthy and wholesome effects as those which make use of the whole body, so they are also unable to impart the same vital experiences of living movement. Apart from that, the folk dance is inherently romantic in relation to contemporary values; mere repetition of an old, primitive form which does not suit our times, which brings out little of ourselves, our problems, our aspirations. When well performed, however, it has, together with appropriate costumes, a historic interest for us. The universal instinct to move, which urges us to dance, is not sufficiently satisfied by the limitations which the old patterns set. So it is to be hoped that

the youth organizations of today became increasingly aware of the possibilities which dance offers for creative activity and will find their way into dance forms which can express their spirit just as, in singing, they have found ways to develop from the primitive folk song, richer forms and styles of music.

In dancing the position is similar. As we have seen a basically new kind has arisen. New works are created which, for the first time, can be preserved. Thanks to Rudolf Laban, a systematic dance training in accordance with theoretic principles has been made possible. His work has opened new roads for the dance education of the ordinary person. For the first time a variety of activities is being tried out and is further developed and spread by his pupils. All dance education based on Laban's principles is designed to awaken from the start, in each person, that feeling which is absolutely basic for the dancer: the joy of movement. Laban does not want to give just drily dissected, technical or theoretical exercises, but seeks to develop the feeling of movement. The necessary body training must, in Laban's view, be based on the elements of dance. Through a creative approach to the organising and structuring of exercises he attains the essential liberation of the body which nowadays has commonly become rigid, cramped and even imperfect. In this way the student is helped to regain this natural dexterity and the capability of unhampered movement. This does not happen in an artificially created atmosphere of enthusiasm and intoxication, but in the clarity engendered by the joy of movement, which each dance exercise generates. In principle, this way of working exposes the student to every kind of free movement, instructs him in the basic material which has been assembled as a result of experience and understanding of Laban's movement teachings. By practising the basic forms and learning to master them, the body is being relaxed and set free, hardened and strengthened, yet tempered with suppleness. Dance instruction of this kind meets every possible demand that a person could have in regard to healthy body training. If man is to be enabled to perform all kinds of free, dancelike movement, the exercises must be directed to every single part of the body and demand strength, perseverance and suppleness. Through such free-spirited practice, guided by the joy of movement, one can extract the ultimate from body training.

The one-sidedness of the different kinds of so called 'physical culture', in which basically certain movements are favoured, is avoided by Laban's teaching and practice. For the truly healthy individual, dance is the best physical education. By following the *spatial laws*, and according to each individual's disposition and condition, the corresponding harmonious unfolding of movements can be developed.

Purposeful and sensible movements will automatically be healthy and beautiful. In Laban's teaching the form of the dance must never aim at mere empty, superficial and ingratiating beauty, but at a truly expressive movement that in a profound and intrinsic sense will be beautiful. To strive too consciously for 'beauty'

would only achieve the opposite – ostentatious vanity contradicting the basic conception of the genuine dancer. Just as the experience of works of poetry or drama through actually speaking the words greatly improves and extensively develops the power of speech and the voice, so dancing has far-reaching effects on the heightened ability of using one's body. Thus, dance education achieves also full physical training while, whatever pains might be taken, gymnastic agility training or even callisthenics can, itself, never aspire to dancing. It will always remain in the realms of physical culture. Body training alone cannot produce dancers. The schooling of dancers must be built upon practical experience, a clear concept of the art of dancing and, of course, wide knowledge of dancing in all its forms. Therefore, dance training is much more comprehensive than body training, engendering at the same time, the joy of movement itself, the very fundamental basis for true dancing. The fact that this state of delight is being widely achieved has become possible through comprehending the quintessential character of the various aspects of dance experience.

Similarly, through Laban's teaching, the danger is avoided that this joy, this delight in moving remains primitive and unfocussed, stuck in a kind of narcissistic swooning. If one wants to experience movement in full awareness, one must become conscious of the expressiveness of spatial directions. As in all dance experience, this consciousness is not just intellectual but understood and felt by the complete human being. This is made possible by Laban's theory of movement harmony which he has set out in his book 'Choreographie'. With his scales, or sequences of swings in space, Laban introduces spatial harmony in such a clear and simple form, that the exercises are practicable for any layman. These basic scales secure an understanding of movement through bodily feeling and give a grasp of form, freely applicable, and capable of being used in general dance practice, in dance plays and in other dance creations. They provide a simple, yet firm basis for further development analogous to elementary scales or harmonic progressions in music. These basic movement scales facilitate the acquisition of a profound understanding of movement, in a way which can be easily absorbed and used by anyone. Indeed, the teacher should never put them across to the layman as scientific knowledge, but rather as play material. This kind of body training is not, as is often incorrectly assumed, exclusively for professional dancers. On the contrary, it is of much greater significance to the ordinary man precisely because its source is the rich treasure of human experience of form and action in the art of movement. It is comprehensive and diverse, it is alive and stimulating. A human being looking for physical relaxation after a hard day's work needs more than just dry theoretical exercises, even though he may be unaware of this himself. He wants to experience the body/mind through play and the vitality of living. It is just what dance training can offer: the perfect harmonizing of body and mind, not only in quiet contemplation and solitary self-assessment, but in

living movement experiencing the spatial and dynamics together with fellow beings in common action.

In any Laban class of laymen, even if only a small number of people partake, the working together of the different participants is stimulated and developed. This kind of interacting with others and performing in a group, is by no means superficial. On the contrary it enhances the value of the exercise. Dancing in such groups is never a private matter of a single person. It is, moreover, basically social, a form of communication between people through space which they commonly share. The power of dance unfolds through the communicative display of the participants. It springs from an inner source, yet has an outward effect. Dancing with other people, rather than inhibiting, heightens the experience of the activity. The different ways of moving, the various cross-currents of dynamic tension, all enrich each other. Personal characteristics are brought to consciousness. They also provide the supplementation necessary for the extension of the individual as well as of the group.

Through dividing the dancers into high, medium and deep movers, a comprehensible structure is given to the group. From such living group work grows the dance play. A few people dancing together creates a situation where individuals are drawn into interaction even if they are only seeking to improve their physical condition. Out of this emerges a kind of social dance of the smaller group.

However, more important to us than these small groups are those in which a large number of people find an affinity in moving together, absorbed in their common experience of dancing. It is not purely a question of numbers - at the present stage of development there have not been any really large numbers - but of man's basic attitude. People begin to feel a common cause and to subdue the occasional lapses of ego as they embark on a communal activity. An affinity with all men becomes ingrained through his actual participation in the joy of movement engendered by the whole group.

This education does not suppress individuality - rather it encourages it. The possibility for it is given through co-operation of the different types of mover each in his own group, continuously allowing the individual personality to be aware of itself within the wider frame. Above all there must be the feeling of all moving together, the common physical experience of harmonic movement forms. However, these forms are only a way by which each body moves according to its own dictates, and indeed it is satisfying to see how the diversity of the individuals remains, although retaining the common expression of the whole group. Just as in hitting a particular note, each voice brings out a personal colour and yet harmonizes with the other voices in the choir.

If a movement-choir has been steeped right from the beginning in simple basic forms, even though it may lack technique, it will acquire with progressive experience, refinement and perfection.

According to its original nature the choir has also a deeper sense. It is no longer only the individuals love of dancing that is conveyed, but an expression of fellowship and community. When a genuinely shared experience emerges, even the simplest form of choric movement has something different to say - whether more profound and powerful need not be discussed - from the gestures of the solo dancer however cultivated they might be. This is true even when the movements are precisely the same. When ten or a hundred people

Searching for Balance - Dance in a Day

Hazel Francomb

A Laban Movement Choir Project, The Place, London, Saturday March 9th, 2024.

How wonderful to have a day devoted to dancing with old friends and new dance enthusiasts. Using Laban's dance theories as a scaffold to support choreography and improvisation is always rewarding but to have three skilled dance leaders - Maggie Killingbeck, Janet Lunn and Susie Thornton - and a beautiful central London dance space was so special.

The twenty or so dancers were expertly led through a range of body positive exercises. Each task was an invitation to work within our own physical capabilities, but we were also challenged. Adding layers of exploration to the, initially familiar, dimensional cross exercise was one such challenge. This material was developed in trios and became a physical expression of the pressures of our age. We started by creating solo sequences, but these became burdened with the additional movement material from other members of the group; added to this we then danced it double time. It was a relief to move to the next section when the trios were invited to work harmoniously, almost meditatively, in a sequence which combined some of everyone's material, incorporating group contact. This canto expressed our relationship towards the material things that we gather through our lives that weigh us down. The next section was more specifically focussed on the forces of societal change that have been wreaking havoc on our natural world. The movement material was primarily found through the exploration of dynamics, particularly organic light free-flowing travelling contrasting with controlled mechanical direct movements. The exploration for this movement material was very interesting. The use of bound flow felt so ugly – both physically and mentally; releasing into free flow was such a relief. The conclusion of the piece saw group members personifying aspects of helplessness, hopelessness and despair. This moved into active searches for solutions, including scientific research, consciousness raising and protest. This material was still partly planned group improvisation but with a more literal mimetic content. The final joyous pulsing circle was an archetypal culmination of the dance. The ending, a lifting and scattering of energy out into the wider world was fittingly optimistic.

The balance between personal and group movement

do the same thing, the result has something of the essence of community, of human beings, of people, en masse.

Considering these possibilities, Laban, ending a speech about such choices, said - and I hope I translate correctly - "It is the central task of movement-choirs to awake and let radiate more and more strongly a sense a basic sense for reaching essential humanity".

exploration, improvisation (structured using Laban's analysis) and the assembling and performing of the piece is special to this project. There is a unique fusing of the roles of audience and performer/creator which is very satisfying. Wouldn't it be very fine if this became a regular event with more and more Laban movers of all ages joining up to dance and improvise together?

Participants comments:

We all had the chance to move exactly in relation to how our bodies were feeling on that day - physically, I mean - so this really freed me up to explore and not to feel pressurised that I was or was not moving at my optimum that day. And because of this, the creative element came really easily. Just the fact that we rehearsed all together and put a movement piece together that told a story, under the guidance of three leading practitioners, was a great experience of shared vision and positive achievement.
Rowenna.

It was such a joy to spend a day with so many beautiful dancers and share our collective joy in life affirming ever youthful dance. Thank you, Susi, Maggie and Janet, for the most engaging, stimulating, thought provoking Laban Day. Of course, it becomes far more than a mere "day", since there was so much to absorb and reflect on that it will clearly continue to influence the ideas and movements in our regular Cambridge classes. Of course, I am keeping everything crossed for more such days. What a creative, indefatigable, trio you are.

Sarah

Thank you for such an enjoyable, interesting and fun day of dance last Saturday. It was so satisfying to participate in a well thought out creative dance experience. The women were friendly and mutually supported one another. The ideas were well thought out and the music was perfect for the themes and requirements of the dances being created. An excellent day, great venue and a chance to enjoy dancing in a supportive environment. Looking forward to the next one.

Jackie

For more information on the Movement Choir Hub visit the website <https://labanguildinternational.org.uk/hubs/> or contact susithornton38@gmail.com

Midsummer Dance and Drama, 20-24th June 2024

Darren Royston

From the hills of the Acropolis to the vales of Scotland...

Last year Penelope Boff and Darren Royston attended the UNESCO World Dance Congress in Athens on behalf of Laban Guild International and presented an idea to begin a festival of dance and drama in Sanquhar, in Dumfries & Galloway. Plans have gone ahead so that on the weekend of the 2024 Summer Solstice and June Full Moon, you are invited to learn dances from history and create dramatic performances based on ancient tales. Inspiration for creative dance will be taken from the cosmic landscapes of the Crawick Multiverse and its natural environments. The Crawick Multiverse, once a quarry, was conceived and developed by architect and cultural historian Charles Jencks (1939-2019) (see <https://www.crawickmultiverse.co.uk>). His ideas of Ekstatic Architecture have parallels in Rudolf Laban's concept of Living Architecture in the moving body.

Movement and dance have been a part of Sanquhar in the past years, with Nonsuch History & Dance holding their annual summer course under the artistic director of Darren Royston. Previous years have connected to the history of the area, with Darren leading Laban-based warmups to begin each day before considering the historical themes in a free expressive way. This year, the course will combine with the celebration of the Summer Solstice (Thursday 20th June), allowing creative responses to historical dance connecting to summer rituals and themes of environmental change.

Nonsuch is planning to have a Dance in a Day project with the Laban Guild Movement Choir Hub and all subscribers to LGI are welcome to attend. Beginning on Friday with the opportunity to explore the Multiverse, on the Saturday participants in the Movement Choir will begin instruction from designated tutors in the Town Hall. The day will follow the usual structure used to create a movement choir, taking creative ideas from environmental issues.

Participants can also learn historical dances. Friday will be the Victorian Day (Rudolf Laban learnt social dances in 1899 at the Vienna Military Academy) and we will be reconstructing one of the Quadrille dances popular at this time. There will also be social dance sessions, such as the Victorian tea party and a Ball to close the proceedings on the Sunday evening.

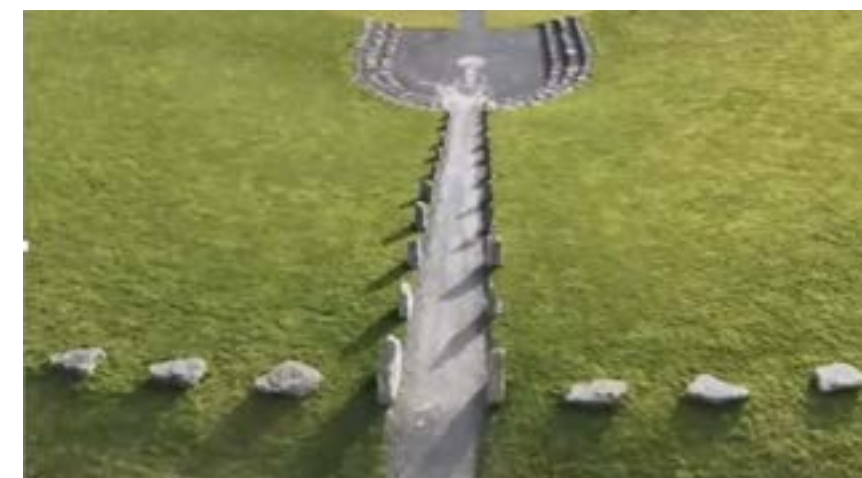
The dance drama theme will take inspiration from the centenary anniversaries of Rudolf Laban's own choreography, such *Prometheus Bound*

and *Agamemnon* (both 1924). More information on Rudolf Laban's dance dramas and the recent research undertaken at the John Hodgson Archive at the University of Leeds will be in the next magazine.

To bring together all these many elements of dance and drama at the festival, all participants will be invited to combine in a shared performance on Sunday 23rd June. Excerpts from the Movement Choir, the Historical Dance and the Dance Drama will be presented before a concluding tableau vivant inspired by Shakespeare's *A Midsummer Night's Dream*.

Full course: Arrive Wednesday 19th June and depart Monday 24th June 2024
Movement Choir Dance in a Day: Saturday 22nd June 2024

More information will be available at the end of April. In the meantime, please do get in touch with us to register your interest info@nonsuchdance.co.uk



The Crawick Multiverse



**LABAN/BARTENIEFF + SOMATIC
STUDIES INTERNATIONAL™ (LSSI)**

Founded by Janet Kaylo

Certification Programme in Movement Analysis and Somatic Practice

Beginning July 2024
Hebden Bridge, UK

Programme summary

- 500-hour immersive certification programme
- Post-graduate Somatic Practitioner and Laban/Bartenieff Movement Analyst training
- Builds skills for new career path as movement analyst and somatic practitioner; while enhancing current professional work in dance training and performance, dance movement psychotherapy, acting, yoga, Pilates, and other disciplines
- Hands-on practice in somatic movement therapy and education
- Fast-track registration with the International Somatic Movement Education and Therapy Association (ISMETA)

"The LSSI program gave me the opportunity to be deeply immersed in process, to awaken my personal experience in movement and to develop greater awareness of the movement experience of others. I discovered how working with depth and new perceptual awareness could lead me into further development as a mover, teacher, and person."

Jasmina Zagajski Vukelić CMA-SP



Programme
faculty
members
include Janet
Kaylo, Amy
Voris, Charlotte
Darbyshire,
Zrinka Šimičić
Mihanović and
Amanda
Peñaloza-Banks



For more information and
application

www.labaninternational.org

info@labaninternational.org

Subscribers' Classes

Weekly Drop in Classes

Led by **Viv Bridson**

Every Sunday at The Place (16 Flaxman Terrace WC1)
from 11.00 – 12.30.

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.

Up to £10 – pay in Studio

www.dancetheatreprojects.net

Contact: danceprojects@btinternet.com

Weekly Workshops

Led by **Jenny Frankel**

Taking place on 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.laban@gmail.com

Adult Movement and Dance in Belfast

Contact: **Brenda McKee**

Email: brendamckee@btinternet.com

West Dorset Laban Creative Dance Classes

Move, Dance and have fun.

Wednesday afternoons 2:00 - 4:00pm

£15 per session

Started 20th September 2023

Salway Ash Village Hall, Bridport DT6 5QS

Contact: Wendy Hermelin

Email: mail@wendyhermelin.co.uk

Phone: 07813 546644

Zoom sessions with Anneliese Monika Koch

Expressive Dance and Improvisation with Elements of Modern Laban Practice

Online - Mondays 6pm to 7:15pm (GMT)

"Behind the visible, behind outer events, lives a hidden force, almost lost, hidden deep within ourselves a forgotten landscape reveals itself and within it we find a dance poem" – Laban

You are warmly invited to join us for a virtual celebration of Life through the Art of Movement. We will dance, improvise and create, guided by the poetical expression of our internal truth, our hopes, visions and dreams.

Suitable for beginners and advanced students.

First session free. Then £5 per week on Zoom.

Contact: movementatelier@gmail.com



United Nations
Educational, Scientific and
Cultural Organization



