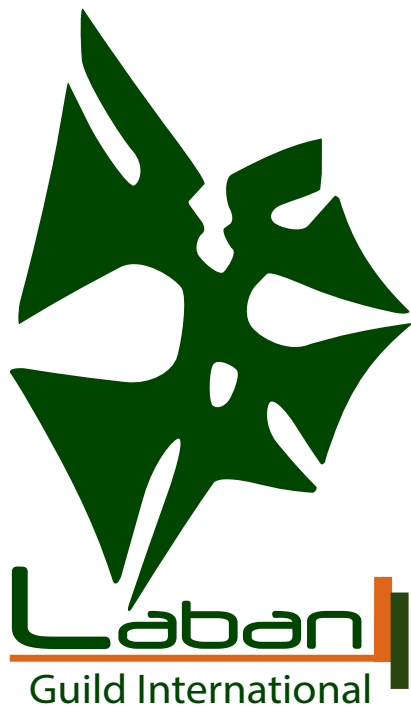


Movement, Dance & Drama



Rememorial: Body-Space-Memory in Movement

PLEASE NOTE
FROM JANUARY 2025
MOVEMENT DANCE & DRAMA
WILL REVERT TO 3 ISSUES PER YEAR



Registered Charity No. 266435

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Magazine Contributions
Final copy date 2024: 15th November
Copy dates from 2025: 15th March, 15th July, 15th November
Format: email or scanner-ready copy to the Editor

Front Cover Image:
Performance Rememoriar: Body-Space-
Memory in Movement - Helena Bevilaqua
and Lilian Lima - photo Carolina Spork

ISSN 2754-4125 (Online)
ISSN 2046-3065 (Print)
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www.labanguildinternational.org.uk

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Movement, Dance & Drama is published in England and is distributed worldwide. It is free to all subscribers to Laban Guild International.
Individual annual subscriptions for printed copies for UK addresses £40; affiliated groups UK £54; individual Europe £52; world zones 1,2,3 £58; groups Europe £76; world zones 1,2,3 £82.
Online rates: individuals £20 groups £40.
Library and institute subscriptions on request.

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Editorial

Kevin Dowsett responded to my Editor's Provocation with an article on his company, Theatretrain, in which he stresses the importance of his understanding of Laban's work and how he uses it in working with young actors. It is a useful reminder that Laban's work means different things to different people depending on how, and with whom, they encountered his work. An example of a contemporary application of Laban's work will be the focus of the forthcoming Laban Guild International online forum on 'Laban in the Metaverse: Moving virtually, artificially and with augmented reality' (Sunday 15th December at 12 noon).

Also in the magazine is information on key Laban events coming up in 2025 - it is heartening to see the range of opportunities on offer.

Finally, a last reminder that from January 2025 the number of issues of the magazine will be three per year; deadline dates are given inside the front cover should you wish to submit anything about your Laban-related activities.

Laban Guild International Online Forum 2024 Laban in the Metaverse: Moving virtually, artificially and with augmented reality Sunday 15th December, 12 noon GMT

On Sunday 15th December, the birthday of Rudolf Laban (1879–1958), Laban Guild International honour dance pioneers who continue to develop Laban's ideas today.

Laban in the Metaverse: Moving virtually, artificially and with augmented reality is a symposium to discuss the terminology and the development of physical training in new computer-generated environments and to consider how technology can use the ideas of Laban for new software developments, giving new participatory experiences and physical interactions.

The keynote speaker is Cora Gasparetti, a choreographer and performer based in Rome, who specialises in new technologies. Cora has been developing various programmes with links to the traditional ideas of Laban analysis and creative movement including Digital Dance, Augmented Creativity Choreography, Sonified Proprioception Training, and Creative Movement Hacking.

The Rome Connection
Dancer and choreographer Dussia Bereska (1885–1953) was born in St Petersburg and trained primarily as a professional Russian ballet dancer, so when she participated in Rudolf Laban's new dance training, she shared the classical techniques and choreographic approaches of the Ballets Russes. Bereska and Laban soon collaborated creatively. Laban developed solo dancers for Bereska and they performed duets together. Movement choir choreographies, developed

Trustees Report

The Trustees continue to meet regularly via zoom. All is in place for the next LGI Online Forum (Sunday 15th December at 12.00, see further information in the magazine) and the Trustees hope that many subscribers will join us for this event. Plans are developing on how to celebrate Geraldine Stephenson's centenary in June 2025 and the Trustees are aware that 2026 will see the 80th anniversary of the founding of the Laban Guild – they would welcome any suggestions regarding both these events from subscribers by contacting trustees@labanguildinternational.org.uk



from established classical opera and ballet narratives, opened up a new approach to dance drama pantomime and gave new dance interpretations of historical ballet music.

Interestingly, a century ago, in 1924, Bereska took the pioneering work of Rudolf Laban to Italy and set-up a

school in Rome introducing the new dance to Italian ballet dancers who subsequently worked under Laban’s direction in his *Kammertanzbühne* (1925–1927). One of these dancers, Beatrice Mazzoni Loeb (1908-1992) settled in England in the 1930s teaching Laban’s work and later financially and practically supported the ventures of Laban and Ullmann. In 1959 she was made an honorary member of the Laban Guild in recognition of her association with Laban and for her contribution in furthering his work. (See <https://archiveshub.jisc.ac.uk/search/archives/36fc37be-7c9b-3cb8-ae4e-14dd5c5a8fbb>)

When Bereska returned from Rome to Hamburg, these new ideas of ballet and dance technique were immediately incorporated into the 1925/1926 production of Gluck’s *Don Juan*, interpreting the ideas of the original Italian choreographer Gasparo Angiolini (1731-1803) who, as director of the Imperial Theatre in St Petersburg in 1766, had first influenced the development of pantomime ballet as dance drama in Russia. With Bereska, Rudolf Laban developed this interest in the primacy of drama in dance performance, expanding his interest in pantomime dance drama that he had previously explored extensively in his own version of Jean Georges Noverre’s ballet of *Agamemnon* (1924).

Symposium
The Laban approach has always allowed an assimilation of new ideas, which continues to produce different styles and aesthetics to suit the current moment. In 2024, we consider how new technology can also influence new ideas for choreography and creative movement now and in the future, looking particularly at Virtual Reality, Augmented Reality and Artificial Intelligence.

Cora Gasparetti has been pioneering Digital Dance, Augmented Creativity Choreography, Sonified Proprioception Training, Creative Movement Hacking. She explains:

Hacking, which should not be confused with cracking, is the set of methods, techniques and operations aimed at knowing, accessing

Laban and Theatretrain

Kevin Dowsett

In 1993 I was head of acting at the Italia Conti Academy when I was introduced to Jean Newlove who was one of Laban’s assistants during the war. She was very approachable and invited me to work with a group of enthusiasts who worked with her over the years. I dipped in and out and related strongly to the Laban effort scales – which she constantly returned to. At my session they told me that I had a lazy movement pattern – I thought ‘I like that directness and honesty’ so I hung around.

and modifying a hardware or software computer system. The term, however, having accompanied the development of information processing and communication technologies, has taken on different nuances depending on the historical period and the scope of application. Although it is mainly used in relation to computer science, hacking refers more generally to any situation where it is necessary to use creativity and imagination in solving a problem. Rudolf Laban’s ideas were based on creativity and imagination. These ideas are now being adapted in the field of new technological digital dance training, choreography and performance.

Bearing in mind that Artificial Intelligence is now considered as a mode of operation that can produce art, be a tool for education, and develop new formations of established concepts some pertinent questions are raised: How can these new technologies use Laban’s ideas? How can the art produced with AI be analysed by Laban’s system based on physical reality? What are the fears, political issues and pitfalls that these new technologies may produce and how, as a community of movement specialists, can we prepare for the dance of the future?

The symposium will begin with a 30-minute presentation of how Laban’s ideas have been incorporated in the technology in the studio environment, linking to Virtual Reality and Augmented Reality. Following the presentation, the online symposium will invite discussion for a further 30 minutes, encouraging debate and proposals of ways forward for our Laban community.

Please do join us for this online symposium to consider past history, current technologies and future potential possibilities.

Free to subscribers of Laban Guild International; £5 for non-subscribers

Send a request for the Zoom link to Trustees@labanguildinternational.org.uk

I immediately saw the potential of using Laban’s work with young people. It was accessible, as the efforts could be located anywhere in the body, and was visceral – they could feel it, understand it, and connect with it. I am not a dancer; I am an acting teacher but it was clear to me that Laban provided a framework – a vocabulary for analysing and exploring human movement.

In 1992 I founded my company Theatretrain which has created a network of part-time performing arts training

companies across the country for 4–18-year-olds. Jean subsequently came to sessions with teachers and laid out her approach to the work. This was focused on the eight efforts combining as they do time, space, direction and flow. I loved her practical no-nonsense approach, rather than being too theoretical she called a spade a spade. Having worked as a choreographer with Joan Littlewood in the Theatre Workshop at the Theatre Royal Stratford East she got to the point quickly – ideas either worked or they didn’t. She had many exercises and games to roll out and develop the work. In one fascinating one she blindfolded several class members and defined a wide area with chairs. She introduced lots of objects like children’s toys and their job was to get as many objects as possible. We watched as they grabbed, hoarded, protected and guarded their toys. While they did this, she pointed out the different movement styles they were using.

Jean attached great importance to the actor’s kinesphere, often pointing out the space behind us that does not get thought of. But she did it in a way that made it uncomplicated and understandable, whether it was inside her Icosahedron or in a scene where a floating employee is avoiding eye contact and gently weaving beneath the desk of a thrusting, angry eyeballing employer. It was always fun to see who would drag the other into their “effort.” And when the actors had finished, she would of course ask the characters to repeat the scene but swap over the efforts.

Over thirty years Theatretrain has developed a reputation for its large-scale theatre productions – there have been over a hundred mainly in the larger London playhouses and the Royal Albert Hall. Eventually, I decided to create a show based on Laban’s eight efforts. I was particularly attracted to this because our large-scale productions deliberately cross over acting, dance/movement and singing. Typically, a group of 1300 performers at the Royal Albert Hall will divide so that half sing in the choir with choreographed actions while the other half perform in the arena. There is not enough space here to explain how the logistics of that work in practice but in the second act, the performers in the choir and arena would swap over. So, everyone would move and sing and everyone would tell stories through movement.

Working with my musical director we sought instrumental music and songs that could express each of the efforts. These are some of the numbers we decided upon.

Wringing: *Adagio for Strings* (Barber); *Everybody Hurts (REM)*

Slashing: *Sabre Dance* (Khachaturian); *Boogie Wonderland* (Earth, Wind and Fire)

Gliding: *Blue Danube Waltz* (J Strauss); *She’s Leaving Home* (The Beatles)

Thrusting: *Montagues and Capulets* (Prokofiev); *I’m Still Standing* (Elton John)

Pressing: *Also sprach Zarathustra* (R. Strauss); *Life on Mars* (David Bowie)

Flicking: *In a Persian Market* (Kettelby); *Rather Be* (Clean Bandit)

Dabbing: *Fossils* (Saint-Saens); *Thriller* (Michael Jackson)

Floating: *Gymnopedie* (Satie); *Blinded by your Grace* (??)

Each effort was introduced with a piece of classical music as we were scoring for a 20-piece orchestra. I like the way music unifies a feeling or helps define a movement style. Wringing, as you can see, was explored using Barber’s *Adagio for Strings*. This heartfelt and gut-wrenching music was the basis for a journey of a couple’s separation – two characters surrounded and supported by a Greek chorus who exaggerated and lifted their movements to epic proportions. Movement-wise it encouraged the young people to extend their engagement more passionately. Their twisting, powerful energy drove the piece. Often 6-9-year-olds were the best because they had no filter of embarrassment – they went for each effort without regard to anyone watching and in that regard were immersed in it. This synergy between the use of the efforts to create the action and to connect it with a meaningful internal journey made this concrete for the performers. From the teachers’ viewpoint, it could be approached from a story or a pure movement perspective.

Over fifty years of teaching theatre I have encountered many clever and tricky choreographers who do not reach what matters – the soul of the performer. Often, they make a manufactured movement that is essentially stuck on to the performer with no meaning. Laban provided the means to explore the connection between inside and outside ourselves, to understand how we move and how movement reacts and responds to the movement of others.

I learnt long ago that different Laban practitioners use different terminology and perhaps my approaches would be sacrilege to others but equally, what works for me or a child, matters not, as long as they have grasped the simplicity of the movement and what they can do with it. I cannot find a better way for a child or for that matter, an adult actor, to be so open with their stage movement. I am pro whatever works to make actors own the stage with truth and connect it to the integrity of the theme being explored. For me, the Laban work is freeing and straightforward and contains a huge variety and expressiveness. It is a body of knowledge that gives us a never-ending opportunity to play with the dynamics of movement in theatre work. It will continue to be an important part of the work of our company.

Laban in Rio - 2024



DANCE OF TIME (2024)
from DAS JATI (Opera Siam)



6



9

11

18

7

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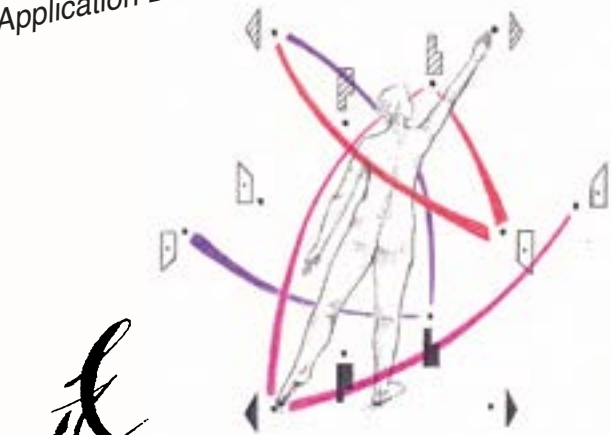
Photo references/credits from pages 6 and 7:

- 1. Alison Curtis-Jones - Print from zoom
- 2. Bruna Fiuza CMA - photo Carolina Spork
- 3. Cia Folclórica Rio - photo Carolina Spork
- 4. Darren Royston - print from zoom
- 5. Deborah Heifetz - photo Carolina Spork
- 6. Forrestine Paulay - print from zoom
- 7. Martha Eddy - photo_ Carolina Spork
- 8. Nunzia Tirelli - photo Carolina Spork
- 9. Opening - Marina Salomon, Regina Miranda and Lúgia Tourinho - photo Carolina Spork
- 10. Opening - photo_ Carolina Spork
- 11. Panel Discussion Shaping Southern Shifts in LBMS - photo - Carolina Spork
- 12. Performance All the times we said goodbye - Cia. Regina Miranda e AtoresBailarinos - Marina Salomon, Adriana Bonfatti, and Ana Bevilaqua - photo Carolina Spork
- 14. Performance In-Vertice - Bruno Carneiro & Julia França - photo Carolina Spork
- 16. Performance Transcomposers - Denise Telles - Photo Carol Spork
- 17. Performance Wings and Abysses - Lúgia Tourinho, direction - Regina Miranda - photo Lais Reverte
- 18. Regina Miranda - photo Carolina Spork
- 19. Regina Miranda - photo Carolina Spork(1)
- 20. Rio de Janeiro Choreographic Center - photo Carolina Spork



CERTIFICATE PROGRAM IN LABAN/BARTENIEFF MOVEMENT STUDIES

English-speaking Intensive
Live-Online & in Berlin, Germany
Application Deadline: Feb. 20, 2025



EUROLAB
EUROPEAN ASSOCIATION OF
LABAN/BARTENIEFF MOVEMENT STUDIES

Director: Antja Kennedy info@eurolab-programs.com
Phone: +49 30 52282446 www.eurolab-programs.com

Experience, observe, understand and create movement...
The Certificate Program in Laban/Bartenieff Movement Studies (LBMS) - Basic Level runs over 2 years in an intensive format in English starting in April 2025. The schedule for each year will be 1 week online at Easter and 3 weeks in presence in Berlin, Germany in the summer. It is directed by Antja Kennedy and concludes with a certificate in Laban/Bartenieff Movement Studies - Basic Level. The last application deadline is February 20, 2025.

The goal of the program is to acquire the foundations of a comprehensive movement study and a holistic understanding of movement. Students of the Basic Level enhance their creative skills and discover new growth opportunities by recognizing movement patterns and expanding them through LBMS. They will improve their movement observation and get more clarity, coordination and expression in their movement.

Pre-requisites include: A Bachelors degree, vocational training or a similar qualification, as well as proof of participation in introductory courses in Laban Movement Studies and Bartenieff Fundamentals. A wide range of experience in various types of movement, dance styles or sports is beneficial. Open für all levels.

The certificate for the Basic Level is awarded by the European Association for Laban/Bartenieff Movement Studies – EUROLAB. With the Basic Level Certificate the acquired knowledge can be applied in a professional field. After another two years of study in the Advanced Level, the certificate Certified Laban Movement Analyst (CLMA) will be awarded.

Save the Date

Kaleidoscope of Geraldine Stephenson’s Movement Passions

Sunday 29th June 2025

London venue tbc

Workshops on: Dance Drama; Movement Choir; Historical Dance

Workshops exploring ideas from the legacy of Rudolf Laban as developed by choreographer Geraldine Stephenson (1925-2017) in her work for TV, Drama, Film and shows whose techniques continue to be used in actor training and community dance.

Laban Movement Choir Project

Saturday 22nd March 2025
Saturday 4th October 2025

LMCP is planning two Dance in a Day events at The Place, Dukes Road, Euston.
Please put the dates in your diary in order that you are available to join us. We look forward to dancing with you.
Susi, Maggie and Janet.

Online Foundation Course in Laban Studies

2025 Course Dates:

April: Saturday 5th (4 hours 9 – 1), Tuesdays 8th, 15th, 22nd, 29th (2 hours 7.30 – 9.30)
May: Tuesdays 6th, 13th (2 hours 7.30 – 9.30), Saturday 17th (4 hours 9 – 1), Tuesdays 20th, 27th (2 hours 7.30 – 9.30)
June: Tuesdays 3rd, 10th, 17th, 24th (2 hours 7.30 – 9.30), Saturday 28th (4 hours 9 – 1)

Contact: Maggie Killingbeck

Joint ICKL and LIMS Conferences

Carol-Lynne Moore

Mid-July 2025 marks the historic gathering of the dance notation and movement analysis communities at the Ohio State University in Columbus, Ohio. The 34th Biennial Conference of the International Council of Kinetography Laban/Labanotation (ICKL) kicks off this event, with sessions running Monday, July 14 – Friday, July 18, 2025. The inaugural Conference on Laban Bartenieff Movements Studies, organized by the Laban/ Bartenieff Institute of Movement Studies (LIMS) follows, beginning on Friday, July 18 through Sunday, July 20. The first day of the conference will incorporate some joint program sessions with ICKL, including a keynote address by the celebrated American choreographer Bebe Miller and a shared social event. In addition, there

will be opportunities for both communities to participate in each other’s conferences partially or fully.

The LIMS Conference aims to bring together diverse researchers and movement practitioners and provide a space for exchange, evolution, and community-building. The Call for Proposals has opened and will close on November 15, 2024. LIMS invites proposal submissions rooted in the Laban system, with a particular focus on theory, pedagogies, and practice. The LIMS Call for Proposals and submission form can be found on this link <https://lbms-community.labaninstitute.org/c/general-information/call-for-proposals-and-submission-form>.



With Gratitude to Igor Vassiliev for his photo of *In our Hands* by Vis a Vis Tanztheater

Vis A Vis Tanztheater

When humans come together, miracles are bound to happen. Hannah Arendt

Laban Movement Choir Weekend in Salzburg

Save the dates:

In 2025 Vis A Vis Tanztheater in collaboration with Laban Movement Choir Project is planning a Movement Choir Weekend in Salzburg at Tanzhaus Salzburg:
Friday evening 14th February until Sunday 16th February.

Please put the dates in your diary in order that you are available to join us.
We look forward to dancing with you.

For information contact movementatelier@gmail.com



With Gratitude to Igor Vassiliev's photo of *Longue Promenade* by Vis a Vis Tanztheater

Vis a Vis Tanztheater - The Poetry of Movement
ONLINE Mondays from 6pm to 7:15pm (GMT)

Without dreams there can be no courage and without courage there can be no action
Wim Wenders

Our online practice offers a variety of stimuli for all those interested in expressive movement and improvisation, as well as for those already engaged in dance creation. Our expressive language is rooted in the tradition of Laban based European Dance Theatre. Impulses are offered to help decipher one's own movement expression. The energy of the breath helps to tune the body from within, elements of movement meditation will be included.

Direction Anneliese Monika Koch

<https://www.facebook.com/AnnelieseMonikaKoch/>

Information and Registration: Atelier Bewegungskunst – movementatelier@gmail.com

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



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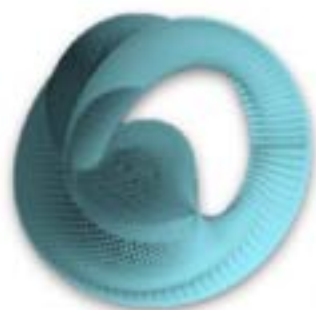
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LABAN/BARTENIEFF + SOMATIC STUDIES INTERNATIONAL™ (LSSI)

Founded by Janet Kaylo

Certification Programme in Movement Analysis and Somatic Practice

NEW START DATE:
July 2025
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