



**The
Laban
Art of
Movement
Guild
Magazine**

Sixty-fifth number

November, 1980

The County of Hereford and Worcester

**WORCESTER
COLLEGE OF HIGHER EDUCATION**

offers

DANCE

in

B.ED. AND B.ED.(HONS.) CNAA.

B.A.(HONS.) IN COMBINED STUDIES CNAA.

AND

**A ONE TERM COURSE IN CREATIVE DANCE FOR
SERVING TEACHERS IN THE U.K. AND FROM
OVERSEAS ANNUALLY IN THE SUMMER TERM**

**SUMMER SCHOOL
24th-31st JULY, 1981**

All courses under the direction of JOAN RUSSELL

Enquiries to:

Admissions Tutor

Worcester College of Higher Education,

Henwick Grove,

Worcester

WR2 6AJ



Carita House

Distinctive dancewear that shapes up with style—from Carita House.

The Carita House range of leotards, catsuits, tights and jazz trousers come in a selection of hard wearing two-way stretch fabrics, that allow complete freedom of movement, yet keep their shape perfectly through the most strenuous exercises.

Choose from easy-care velour, silkskin, or Helanca crepe in a variety of beautiful modern styles and colours. Send today for our fully illustrated catalogue, and see for yourself the quality of our merchandise. All orders receive our immediate attention, and are despatched by return of post.

Carita House

Dept. P9, Stapeley, Nantwich,
Cheshire. CW5 7LJ.
Telephone: Nantwich
(0270) 63082.



LIST OF CONTENTS

Editorial

About the Authors

ARTICLES

- | | |
|---|-----------------|
| Forty Years in Brazil | Maria Duschenes |
| Conversations Between Laban and Myself in 1926 | Martin Gleisner |
| Dance in the 80s | Kate Bevan |
| The Application of the Movement Principles in Therapy | Audrey Wethered |

BOOK REVIEW

- | | |
|--|---------------|
| 'The Mastery of Movement', Rudolf Laban, 4th Edition | Audrey Pocock |
|--|---------------|

GUILD NOTICES

REPORTS

- Laban International Holiday Courses
 - Dancers — an endangered species
 - First Joint Examination for Dance Teachers
 - Day of Dance, Warwick University
 - Schulspiel
- Officer of the Guild



LABAN CENTRE FOR MOVEMENT AND DANCE

at University of London Goldsmiths' College

New Cross, London SE14 6NW

Tel: 01-691 5750 and 01-692 0211 ext 276

DANCE THEATRE STUDIES 1981/2
TECHNIQUE CHOREOGRAPHY
PRODUCTION (Lighting & Costume)
and associated additional subjects

Young men and women who wish to work in the field of dance in

Performance – Choreography – Production – Teaching –
Community Work – Arts Administration – Research
may find one of the following courses of interest:

BA (HONS) DANCE (CNA)
3 YEAR FULL TIME COURSE

DANCE THEATRE CERTIFICATE
3 YEAR FULL TIME COURSE

B.ED.(HONS)
UNIVERSITY OF LONDON
4 YEAR FULL TIME COURSE

ADVANCED COURSES (for those with prior experience in dance
or other fields)

PERFORMANCE and CHOREOGRAPHY

DANCE NOTATION

DANCE EDUCATION

as well as individually arranged courses of study which may lead to
Laban Centre qualifications, or to

M.PHIL or Ph.D

FOUNDATION COURSES for 16-18 year old students

EVENING and WEEKEND COURSES at all levels

EASTER COURSE – SUMMER SCHOOL (27th July-7th Aug.)

EDITORIAL

The first article from Maria Duschenes is exciting. We enjoyed hearing of Lisa Ullman's visit to Brazil and this article complements her experience. What a fitting celebration of Laban's centenary — eighty underprivileged children dancing in a park. I enjoyed, too, her brief history of the country with the immigration of different races creating a 'treasure-house of mankind's heritage' in the Brazilian people.

Following this article there is a valuable piece of history in Martin Gleisner's conversations with Laban, remembered from over fifty years ago.

Kate Bevan looks forward to the 1980s and talks of 'redressing the balance' so that there is a renewal of the relationships between our individual and social selves. In the November 1966 Magazine we were asked by an 'outsider' to extend our frontiers so that Laban's work could become an important ingredient in the make-up of a full life, especially in this age of narrowing specialisation. The writer of that article looks forward to the day when it will be as easy to join a 'Modern Dance class as a Keep Fit session'.

Is this possible in the 1980s? The leaders who are now being trained to begin recreative groups in their own regions will be a step towards it. Chloë Gardner has undertaken the task of Guild Publicity Officer and needs your help to publicise the activities of the Guild. Please reply to her request, which appears in Guild Notices, so that we can expand and include 'outsiders'.

Many more people should be able to take part in the work in which we have found so much fulfilment.

d action in ce

DANCE DRAMA THEATRE

presents



THE MOVEMENT TEACHING UNIT (directed by Gerard and Tonya Bagley and Henry Metcalfe) is planning a new season of Movement Theatre Courses, in-Service teachers courses, open classes for adults and teachers, Youth Drama Workshops etc. The classes may be structured to particular requirements e.g., 'Jonah Man Jazz' 'Rhythm Logic and Dance Composition' 'Masks, Media and Movement' 'Sonic incentives' 'Percussion, sounds, Movement, and the voice'

SATURDAY CREATIVE WORKSHOPS now held regularly in London and Surrey areas will be extended to principal cities

LECTURE/DEMONSTRATIONS with film and video resources: Gerard Bagley would be available to present films about the company and conduct supportive classwork

ENQUIRIES

Bookings & request
for mailings to:
The Secretary
EDDT LTD
28 Hillcrest Rd.
Purley
Surrey
CR2 2JE
Tel. 01-660 5119



ABOUT THE AUTHORS

Maria Duschenes, as her article tells of her life in Brazil, it is not necessary to repeat details here.

Martin M. Gleisner, originally an actor, came to Laban in 1922; was a successful character-dancer in Laban's dance theatre group; has done outstanding work in the development of Laban's movement choir idea; founded and conducted the Laban Movement Choirs of Thüringen; directed Laban Schools in Jena and Berlin; wrote and choreographed, also, large festivals for labour and youth — organizations; integrating movement — speaking — and singing — choirs, (thus realizing Laban's idea of Dance, Word); wrote numerous articles on the new concept of dance in education and leisure in a democratic society; published a book "Tanz für Alle" (Dance for All) 1928 in Germany; (see an excerpt of it in our November 1979 Laban Centenary issue). Emigrated to Czechoslovakia, then Holland, France and finally the U.S.A.; became a social worker working and teaching in the U.S.A. and Germany. Now retired and lives in the U.S.A.

Kate Bevan, is a dance lecturer at the Faculty of Education, Dudley and is at present on secondment at Birmingham University.

Audrey Wethered, *Training* Graduate of the Laban Art of Movement, Graduate of the Royal Academy of Music, L.R.A.M. Various courses in relaxation, speech, mime, Dalcroze and other forms of movement. *Experience*. Audrey Wethered nursed during and after the last war in hospitals, homes, on district, etc. She has taken recreational classes with various age groups. Over the last 25 years she has been applying the Laban Art of Movement Principles in treatment of the psychiatrically and physically ill and handicapped, in hospitals, homes and privately, also training students. Since 1969 she has also worked for "Sesame" on research projects and courses for students.

Author. *Drama and Movement in Therapy*. Macdonald & Evans.

FORTY YEARS IN BRAZIL

a report on how contact with Brazilians influenced and enriched my movement outlook.

It rained Munkst and Ploftis on earth. People had never seen anything like it. Were they surprised; it had never happened before: big hefty fellows, the Munkst, and soft, tiny creatures, the Ploftis, had descended upon planet earth. Their own very very distant Munkstplofti had quite unexpectedly broken in two and its inhabitants just dropped into space — until they landed on earth. Everything there was new to them. They did not even know how to walk on earth, they tumbled, they walked backwards, they were of course afraid of the earthlings. They struggled and argued and fought amongst each other, until they noticed how fascinated the earthling stared at their machines. And so the Munkst and Ploftis started to impress the earthlings with their fancy machines from another world. What a joy for the outer space people to show off and captivate the sympathy of the earth inhabitants. Until it all became a big party of confraternization: for the big ones, 9 to 11 years old, and the little ones, 4 to 8. What lively action.

And that was exactly what happened on December 12, 1979. Laban's one hundredth birthday, in his honour. Just to prove that Laban's ideas are alive and work well.

A choric dance for eighty youngsters, underprivileged children of São Paulo's slums, who had never had the chance of dancing on the lawn and under the awnings of the municipal park before. In fact they never had a chance of dancing or playing either. Their parents had to work and they just could drop their children at the municipal children's library each morning where they could remain until they called for them after work. Volunteer workers and librarians took care of them, gave them lunch, often their only decent meal in the day. They even made them read the children's books and periodicals. But children cannot possibly read the whole day through, so something else had to be found for these uneducated youngsters, before they ran away to join hands of drifters and criminals. This only too often happens over here.

A trained psychologist, Mrs. Maria Regina Soneghet, suggested we started movement sessions. When she called on me for help, we began planning choric dances. We got help from the director of the library who succeeded in providing buses to carry eighty children from different children's libraries to the spot we had chosen, the lovely and huge park, amongst flowers, protected from street traffic. There were always young people there to roller skate and cycle and nice grown-ups walking about.

Of course our children would have run wild had we not prepared a programme for them.

That is when the "story" of the Munkst and Ploftis occurred to us. It came chiefly from our younger assistants, Miss Fernanda Abujamra and Mrs. Solange Camargo. They spun the first tales for their open-mouthed audience, but these children were quick to take the story up and elaborate until the fanciest details evolved. They were burning to act it out. And that is how we worked with them for five afternoons of a week in December, creating enthusiasm in the onlookers and captured by the hidden film camera of my husband. At first it was tough going. After all they were wild and

totally undisciplined children of the slums who had never had a contact with the sort of dance we suggested. They tried hard to communicate with us and amongst each other, and on the fourth day we had established the whole choreography with them. They also diligently practised exercises we devised for them, mostly based on the Brazilian fight dance, the Capoeira, which they respect, take seriously, and adore. Most movements were invented and taught to strengthen their spindly legs and undernourished torsos. We also took care to choose exercises which their parents and other children in the streets would not ridicule — and of course we had to devise different movements for the girls. Altogether it was a joy to find the children respond with beautiful and natural movement. They had lost nothing of the human expression of pleasure and warmth which is so often the case with inhibited adults. These wild children showed free and expansive gestures in spite of their terribly poor condition.

For me, of course, it meant a great deal, seeing Laban's ideas come alive and a deep satisfaction. I had succeeded in transposing Laban's ideas to a strange country Brazil on a far away continent. It is a long way from Europe and the origins of the Laban school of movement.

This did not happen in a day, nor a year. In fact it took no less than forty years to arrive where I am now.

In 1940 I left the Jooss Leeder School of Dance at Dartington Hall, England, to join my family in São Paulo, Brazil, wild and unknown, was struggling for her survival, just cut off from her spiritual and material source of supply through the Second World War. Brazil was trying to find herself and her destiny.

For someone like me, a very young dancer suddenly torn away from European grounded training and upbringing, it was a challenging start. There was no chance whatsoever of working in the traditional European manner; there was no example, no tradition, neither enough schools nor sufficient number of teachers over here. There simply did not exist a middle class. The upper class, mostly coffee barons and feudal landowners would only accept Paris at her 19th century best as their capital. Nothing else was tolerated. There were besides this snobbish and outdated society only their serfs, the poor and bonded. However, this situation of being suddenly cut off from abroad and having to rely on herself, did Brazil a world of good. It became the beginning of the beginning, and for us, the immigrants from Europe, our great chance. We had to survive. We had to start from zero. We had to find ourselves and adopt ourselves to these new conditions. The slow process of building up began — there simply was no alternative.

My first step, to be at all able to start working, was to find someone who could teach me the Portuguese language as spoken in Brazil. The first teacher I found was a nice, soft-spoken old gentleman. He taught me 19th century poetry from Portugal and translated from the French about swallows coming over and going back to Europe, and the Brazilian little bird, Sabiá, which sang in the palm trees. This was of little help to me and could not go on. I needed after all a vocabulary with which to explain dance over here, its meaning and its way of communicating in artistic form. I managed to find the right teacher in a small, dark haired Brazilian lady, a

very lively teacher from a former American school. She knew English well and became somehow impressed by my enthusiasms for my wonderful classes and my deep emotions as provoked by the rehearsals and recitals of the Jooss Ballet in England. She introduced me to the physical instructor of the school, an extremely dynamic lady. Right away I was engaged to prepare a choreography for the whole primary school. It was presented at the yearly event which commemorated the founding of the school. Though a little bit stunned at this big task (it was my first time of ever doing something in this line) and with so many children (there were about a hundred), I accepted.

For my first contact with the children I prepared a session with much improvisation using many contrasting movement themes so as to get to know what the children were able to do and transmit to others by really living the movements. I started teaching them the first part of a very simple choreography to music with contrasting rhythms. There I got a big surprise: these children danced beautifully with a rich effort make-up, a wonderful fluency, rhythm and magnificent dominion of their bodily skills. They danced with me and could reproduce any jump, spinning, flying, falling and many other movements. And so we had a dance session where we made each other dance more and more. The children influenced me and I gave them many new possibilities to use their movement vocabulary in an ever more meaningful way. We did not need words: we communicated with movement. I of course changed my choreography which was too simple. However the time for rehearsals was short and also I needed more time studying and assimilating what I just learned. I had to learn more Portuguese in order to be able to read and talk to people and ask them what they knew about their history and also to learn more about their ethnic composition and their religious beliefs.

What I learned was this. The conquest of Brazil began after its discovery in 1500 by Portuguese sailors. It took a long, long time due to the sparse means of the discoverers compared with the vastness of this continent. Indeed it is not yet really over. The Portuguese tried it, so did the Spaniards. The Dutch tried it and were successful for a while (1630-1654) in the North, in Pernambuco, until they were driven out. There is still a blond element amongst Pernambucanians and the city still presents some aspects of a Dutch town with its canals and flat disposition. The French settled in what became known as Rio de Janeiro (from 1555-1567). English merchants established commercial trading posts at harbours; Germans chose the temperate zone of the South for their settlements, introducing European pasture and husbandry; Italians started growing vineyards; Russians organised villages on the vast plains; American settlers fled religious persecution in the U.S.A. and came to lonely lands. When plantations and mines urgently needed manual labour, negroes from Central Africa were imported as slaves. Slavery was abolished only in 1888. That means quite recently, and children of slaves, who remember their ancestors' way of life, their superstitions, customs, legends, music and dance, can still be found alive in the country. The ethnic composition of

Brazil is rather varied: 62% considered white, 26% mixed (mulatto, caboclo) 11% Negroes and 1% Indians. The religious beliefs are registered as 95% Catholics, with a sprinkling of Protestants, Jews and representatives of other confessions. Actually this is somehow misleading, as the African population is included amongst Catholics. In reality it adheres to its former African beliefs, practising rites and acting according to the original moral scale and customs, within a social structure. The negro element is very strong in dances, movement make-up, music and legends of Brazilians. But not only the Brazilians move, think and create ideas influenced by the Afro-Brazilians. Children of immigrants, growing up here assimilate it too into their beings. They also move fluently and many acquire the rhythms, which are alien to most Europeans, to perfection. Our task therefore is to try to help to preserve as long as possible through the rapidly changing living situations, this treasurehouse of mankind's heritage where body-mind-spirit are still one and do not war with each other. They can burst into dance and song when sensations demand it and feelings overflow. As Lisa Ullman observed it and wrote about it in her President's Address, some people over here still practice their rites. The ancient fighting dance, brought over from Africa called capoeira became one of the means to develop bodily skills even for girls. It is given as a private course at Universities, academies and on the lovely beaches of Brazil.

Lately we have had contact with the Indian tribes, who are disappearing and who are being chased out of their hiding places in the jungle of Mato Grosso and the Amazonas by road constructors and people who want their land developed. Their myths and legends are part of Brazilian stories told to children from the beginning of the conquest of their land. Only now when some Brazilians try to protect them and their way of life through an entity of the Government do we know more about their customs. In their life cycle dance is totally integrated. They dance so that everybody wakes up in the morning when the sun (which always shines) rises, at noon when it is too hot to move much, and in the evening they dance and sing for the children so they can sleep, for the women also and then for the men. Children are treated very gently and with much love, so they are happy and gentle too. Of course it is through dance and song that spirits are evoked or "spirited away", as the situation of the moment demands it.

In the first years after my arrival here, there was also very, very much dancing everywhere. Many holidays with celebrations through dance and song which could go on day and night even in the cities which still had many open spaces surrounded by lush vegetation. There was very little traffic in the streets, the bands played contagious rhythms and everybody, without having to know each other, joined in. Now the holidays are very restricted and conditions don't help dancing together in the streets. São Paulo, coffee, bank and industrial centre of South America is rapidly growing into one of the biggest cities in the world with noise, pollution problems, and an infuriating lack of planning. It also has all the impact and inspiration which only a great city can provide. Money buys culture and throws it upon people unaccustomed to the more sophisticated things in life until very recently. People who still feel the need to dance have to do so inside studios, or even

BRIGHTON POLYTECHNIC

Faculty of Education Studies

INITIAL TEACHER EDUCATION COURSE IN

DANCE

with related studies selected from P.E.
and the Arts

leading to

B.Ed. DEGREE (Inc. Hons.)

Course taught jointly by

CHELSEA SCHOOL OF HUMAN MOVEMENT

AND

DEPARTMENT OF EDUCATION

Enquiries to:

The Registrar

Brighton Polytechnic

Moulescoomb

Brighton

East Sussex

BN2 4AT

FORTY YEARS IN BRAZIL

private houses. Here the Art of Movement, or bodily expression as the like to call it, helps.

For the middle class adults, women with grown up children, men who are directors of schools with new methods, social workers, artists, journalists and even business men the dance sessions are a substitute for the missing celebrations, the community dancing in the streets.

The environment also helps. My studio was constructed especially by my husband, an architect. He had classes with a Laban basis and appears in the book "Des Kindes Gymnastik und Tanz". The photographs were taken in his family's garden. He knew the importance Laban placed on the right environment for classes and that he enjoyed dancing out of doors. My studio overlooks a tropical garden; it has the city and lovely mountains in the background. It is connected by a terrace to a lawn. There is a mirror and that sometimes reflects the moon. It is a place where movement stimuli can come from nature.

As students come in I envelop them in sound. I watch their mood when they arrive and gradually I change it. I use movement ideas, lightness, flexibility; images matching ideas — being confined in an aquarium at the bottom of the sea, being affected by eruptions or volcanoes. Sometimes we dance without sound, sometimes with sounds made by movement, with singing or clapping or by Indian bells attached to bracelets. If these are constantly shaken by stretching and letting the arms fall, they create a constant swinging sound to which some dancers improvise while the others continue the sound. Sometimes it happens that spontaneous, very beautiful singing like a chorus appears and then everybody dances together.

There are hundreds of other movement ideas combinations which appear while they improvise and which I help organize into sequences and group dancing never stopping the flow of movements, until in the end it, as often as possible, becomes a celebration, where everybody feels light and happy.

This description does not quite approximate the rich movements and formations which occur and which touch, people, somehow evoking feelings which are not possible to put into words. When I know the group better and they start to know each other I start to give them fixed movement sequences, but they are always new and different as they are based on their movement make-up. These help them to expand their skills and possibilities of expressing feelings and ideas which arise from the first sessions. Mostly later on they all ask for information, books and some even learn Labanotation to be able to write down movement ideas which come in moments when there is no possibility of dance.

Besides teaching adults I work with teachers who want to teach children. With children I worked for many, many years when I came here and since my experience at the Primary School, mothers who saw the rehearsals started to bring me the children. With these children I could practice Modern Educational Dance as developed by Laban and many others. But of course I could not use the movement themes as they were based on the observation of movements of European children. Here at that time there was much opportunity to practice and participate in dance events and

celebrations so children needed many new sequences which included nearly all movement themes regardless of their age. What they required was not free improvisation (which they also had sometimes) but a certain disciplining and learning to organize their movements. They need to work as a team, which they did not know how to do. Their studies were, least in the first years I taught them, based on 19th century conceptions of learning by rote. For this some had facility but for others it was not the right way, considering the permissive and free and easy going way they were brought up. We often used themes from their studies, like innumerable names of rivers and the names of the Indian chiefs and their wives etc. So I devised "dance games" for them where they could complete the creating of the dances I suggested together with costumes or music and which at the end of the year were presented on a stage and in which everybody of all age levels from 5-16 had some part. Sometimes these dances were shown during the year to the family. I found it important for the parents to see how the dances developed during the year and the children and their movement skills and expression too. The parents were impressed with the little demonstrations and told me the children's behaviour changed. Some became more tidy with their playthings and school work, others started to study better and the schoolteachers, who noticed all this also found they became nicer to each other than before. This led years later to one of the parents working in a commission for the State University of São Paulo inviting me to help plan a future dance department. The plan was accepted but it could not be realized because of financial difficulties. But during the year I worked on it I got in contact with teachers and directors who were trying out pilot projects for the modernizing of education in Brazil. From there teachers were sent to me for orientation the methods based on Laban's movement research; Laban's and his assistants too. To be able to help them better I started to go yearly, for some time, back to England to Lisa Ullmann as director of the Laban Art of Movement Centre to study the new developments in dance and dance education with her and observe classes at her school. During the year we corresponded on problems which cropped up and with her help we developed a method which was accepted as part of the new area put into education at the primary and secondary schools for trying out. As there were not enough teachers trained they also made it one of the areas of taught at Universities for licencing teachers for "Art Education". Here they have to be polyvalent teaching, plastic arts, music and dramatics too. I taught some introductory courses at some of these Universities. This year there is going to be a meeting on a national basis to evaluate results and correct errors. There is very much done by the Mayor to educate the underprivileged masses. They have many lovely so called Children's Parks for poor children. There they also gave some short introductory courses based on my experiences with the small groups of children and on my studies abroad.

During my first years I also worked with a kind of dance therapy where I made tests about the movement make-up of disturbed children and adolescents who had to decide on a career. The psychologist and pedagogue did the other tests and then we compared notes. Mostly the assessment of

the movement behaviour corroborated the other tests. Sometimes I gave dance session to help these children get to know themselves and accept themselves giving like this some support to their treatment. Movement observation was always important for the method I already described, so besides my very valuable studies with Lisa Ullman I took a short course with Irmgard Bartenieff in New York. This gave me some interesting insights into using films of dancers and anthropologists for this study. As you can see I was obliged to work in many areas where dance serves as education or rehabilitation and it was never me who went after, or chose this kind of work but always it was one invitation of challenge which led to the other and which still keeps me working and developing new approaches always based on my studies in Europe.

Rather seldom I also present choreography on the stage. These productions have to be sporadic, because I think dance for the layman is more important. People in São Paulo need to move themselves so as to keep their balance and their extremely sunny, sometimes irreverent and always friendly personality through all the wrenching growing pains of a society such as exists in this big and fascinating country. For the professionals I am devising new ways of expanding their movement skills, which are already, as explained, rather good, based on their movement make up. I get much assistance from my daughter, Silvia who moves the Brazilian way and is herself a teacher and choreographer. For my stage work I got much support from an actor, Miroel Silveira whose love and understanding of movement is very great. When he became Vice Director of the drama department of São Paulo University he invited me to give postgraduate courses there for teachers, some of whom have to pass the new methods to others all over Brazil. So Laban's ideas were spread as far as Acre, her frontier.

There's one more important event to tell you about: the course given by Lisa Ullmann, (invited officially), to pupils of mine already working with Laban conceptions, and a group of classical students who were given some notions about space harmony as a basis for training. The course was a great success. The many notices which raved about "Lisa's" sunny and still commanding personality you may read about, as they were translated into English. For me it was a test. Could my pupils follow? Fortunately they did, besides being a moving and satisfying experience to be able to invite this great teacher, dancer and expounder of Laban's ideas to Brazil, it means that films made at her course here, will tell about her reactions at her courses wherever they are given around the world.

Maria Duschenes

CONVERSATIONS BETWEEN LABAN AND MYSELF IN 1926

In 1926, Laban had created a dance-drama 'Don Juan' to the ballet music by Gluck. This production was accepted by a number of theatres throughout Germany. The solo parts were danced by members of his Chamber-dance Group. The simpler choreographed group passages were danced by students of his schools in the localities of the performances. In the Spring 1926 this 'Don Juan' was presented in Jena and Weimar with the group support of my professional students and members of my Jena Movement Choir. In February and March Laban came for the preparation of the groups for a few days to Jena. These rehearsals were in the evenings. Thus Laban was free during the day. We used the mornings from the 1st-3rd March in his hotel for wide-ranging, leisurely conversations. Recently, I found unexpectedly my notes from them.

I think, some members of the Guild might be interested in the way Laban discussed at that time, when he was relaxed. Therefore, I have tried to translate my notes into English for whatever they might convey. Though they are, of course, not strictly verbatim, they are, I think, quite close to our actual conversation. At times they appear to jump from one topic to another. However, I feel they might be interesting, not only for the wide range of Laban's interests but also of the sometimes amazing connections he made between facts and ideas.

During a discussion on the possibilities of spreading the ideas and practices of movement choirs

Laban remarked: There are immensely creative and imaginative people and others who are absolutely strict and methodical, for instance Albrecht Knust. (This gift made him uniquely suited to develop later on Laban's Kinetography). I am neither of them. In between these two there are what I'd like to call fanatics, but that term does not fit them exactly. They are neither one nor the other. You belong to those.

Gleisner: One ought to translate 'The Dancer's World' (Laban's first extensive publication in 1920) into dance exercises and practise these with the second year students.

Laban: Yes, there is a lot in that book, although at the time it was rather uncommon, even phantomlike. I'd like to work it through now choreographically (using this word in its primary sense: dance writing). There is plenty of knowledge and material for dances in it. Also everything we need about anatomy. I think, the second section is probably the best one — Geotropic, etc.

Gleisner: I have read the first three *reigen** with close attention, the two last ones I found tough. This may be because the first chapters are kept personal while the last ones tend to be beyond the personal.

Laban: Yes, but that is exactly what should interest the teacher.

During the conversation Laban mentioned how much his studies under

*Laban called his sections '*reigen*' meaning round dances of thought.

CONVERSATIONS BETWEEN LABAN AND MYSELF IN 1926

practice embraces all the aspects. Remember Kirchberg*. However, this Professor Mollier† in Munich had impressed him. He also mused about solo-art, about the dancer as performer, creator and reproductive artist. This led to the possibilities of choreography — the art of dance writing as he had explained it in his book of that title, 1925, in which he used signs based on Feuillet's notation.

Gleisner: You are too modest in tracing your notation back to ballet terms.

Laban: No, that is how it is. The French balletmasters understood their signs entirely for the body and for space. The German school is a narrow and bad imitation. Note the misunderstanding of 'gand jeté' and 'grosser Steh!' — 25 years ago when I was in Paris I studied with Monsieur Morel who was still a direct student of Delsarte. If anyone would wish to learn about all this now, I fear, everything is already forgotten. Nobody else of Morel's students was interested in Delsarte's teachings. I would like to have my things once executed by a real ballet company.

Laban, remembering his first school in Munich (founded approximately 1910): Only my theory of movement will have to be protected; our work is not a physical culture system. I have contributed only two basic concepts which were entirely new and so simple that no-one understood them: the one, education through art, through dance and the other, the determination of movement concepts.

Although we have to work with fat ladies wanting to slim, we are not a physical culture system, that is not 'Laban'. Also exercises for just loosening etc. are not necessary, yes — between dance movements there they are useful; just as you tell a singer whose nose is stuffed up with a cold, 'you'd better blow your nose'. From the beginning on we have to work in terms of movement motifs and thus educate artistically.

Gleisner: But, the ordinary working people who come to us don't they need first of all rudimentary exercises such as breathing, loosening and tensing, e.g. abdomen pushing forward and retracting backward?

Laban: You see, there you are already using choreographic notions and this is how we have to do it, without bothering these people with a system.

Gleisner: Yes, that is the backbone of all physical culture while we are aiming at dancing and clarification of movement.

Laban: If that is so, then 'exercising' is all right. But there are people who want to exercise only physically, and such beginnings are provided for by others. There does not exist a Laban System of physical culture. The elementary exercises are provided, for instance, for hygiene by the Mensendieck system, for rhythmic gymnastics by the Dalcroze system.

Gleisner: I believe, nevertheless, that there is a 'Laban gymnastics', it was your formulation of 1922 when you spoke of 'dance gymnastics' to be understood as a preparation and experience of the basics of our art. Of course not in isolated ways but through a fundamental unity which in

*Professor of Anatomy at Berlin University, who gave special courses for dancers and movement teachers.

†Mollier was a renowned anatomist; amongst others he had published a beautiful book 'Anatomy for Artists'. Laban had studied with him before the first world war.

must not sink into sentimentality but must be clarified by the harmonics of the spatial swings which is inconceivable without your work. I too believe that everything can be achieved through it for practical purposes. Not what, but how.

Laban agreeing: One should tackle this situation and formulate something like: Art is the first principle. In preparing the way deriving from this totality, there must be an education which comprehends all the types upon which the various 'systems' specialise. That should be the motto on top of all our prospectuses.*

Gleisner: Clarity and exactitude are needed, also in the movement choir. Not just 'Aufschwung' (upsoaring) but the people should be familiarised with the movement form of '5' and '6' better still backward — forward, or '6' and '1' better still forward — upward as it occurs, for instance, in the swings of the dimensional scale.

Laban: I was glad that your people in the movement choir did not know the designation 'Aufschwung' which is sloppy. Clarity should always rule and this must be based on the laws of movement which become apparent through the harmony of the swing sequences in space.

From a conversation about music.

Gleisner: I think, much of Wagner's repetitiveness might come from his Saxony background.

Laban: True, but nevertheless he was a genius; a dramaturgist and festival personality with an almost oriental loquacity. Like Schiller† a great theatric creator. And with direct sensuality. Even though one might think his work disagreeable as an art, one must nevertheless appreciate that the representative solemnity in it is immense. Almost like the dancing dervishes. In dance there are as yet no such representatives of greatness.

Gleisner: Compared with Mozart, Wagner was rather a theatric artist than a musician.

Laban: No, I don't think so. He produced just this direct music, these warmish, broad resounding tones. His son Siegfried said to me once in Hamburg 'only the naked leg fits it. My father told me in Tannhäuser you ought to have an erection, that is how the Bacchanalia should be danced.' Dancing that way is, however, not what I envisage. Dance, tone, word that is how I started, from drama. At the age of 15, thirty years ago, I wrote an extensive work 'The Earth' with large movement choirs. I could write the words, also the notes of the music, only not the movement. So my first thought was that one has to find a possibility for movement too, both alone

*At that time discussions were frequent whether all Laban Schools should produce unified publicity.

† German poet, dramatist and philosopher 1759-1805

and combined. There was the pure word, spoken in the dark without context of sentiment, for instance, 'forest' expressing only trees. From then on I delved more and more into the nature of Movement — 15 years of conscious effort. Alas, I met only with mockery, derision and misunderstanding. During the first world war in Zürich I tried to interest old dandies in the hope of getting some financial support. But all I got was 'dear boy, what you are doing is absolutely hopeless'. So I went on alone, experimented with musicless dance and when that did not meet with response, I let the women dance.

Laban spoke then about his first beginnings in Munich around 1909: There my works were considered as completely crazy and as far-out items, only suitable for artists' festivals early in the morning.

He told me that he had tried also to work in Vienna with the 'Wiener Werkstätten' which soon ended in dispute. After that he had started his own school which functioned until 1914, during the Winter months in Munich and during the Summer in Ascona, Switzerland. He created in both places large festivals and for a period he had considerable earnings. He had 40 students from all over the world and 6 assistants, amongst them Mary Wigman, Katja Wulff, Susanne Perrottet, mainly women as it was very difficult to educate men for dancing. However, Laban said, that just before the 1914-18 war he had created his first mixed dance-theatre company which was to perform at the opening of the 'Werkbundaustellung' in Cologne. Also, with the financial help of Stinnes, a prominent German industrialist, the building of an open-air theatre and playhouse in Baden in South Germany, with a school for dance, sound and the spoken word attached, was planned. In effect all these plans miscarried because of the outbreak of the war.

He mentioned that he was at that time in Venice and had made his way back to Ascona. There he was alone with some of his assistants, mistrusted and without money. He went to Zürich trying to rebuild his school; he also took some ballet lessons there. He recounted how at war's end he was in ill health and went to Germany where amidst the difficult times of the revolution he had to re-start from scratch; how during the famous Kapp-uprising he became for a few days Minister of Dance of North Franconia!

In our conversation Laban spoke about accompaniment for dance. He said that for his 'Swinging Forces', or as it was called 'Swinging Temple' he would ideally like to have a large sound orchestra of at least 40 people, only three large kettledrums tuned high, medium and low, but no gongs, being not rhythmical enough they wouldn't fit in.

He also mentioned what a deep impression the Isabella monologue from Schiller's 'Braut von Messina' had made upon him and that it did not leave him for a long time. Even still today he is moved by this great poetic art, its deep thoughts and rhythmical quality. He would like to work it through with me.*

*Laban often used to discuss with me ideas concerning various dramas as I had been an actor before becoming a dancer.

The history of Dance is the history of society. In its primeval origins dance and drama were participatory aspects of unformed questionings about survival, the past, the present and future. Like the aetiological myths, they provided temporary answers to these eternal questions. Man did not know. The world was full of powers he did not understand. Animistic beliefs prevailed. Creatures and inanimate objects participated in the ritual dance of life, instinct with their own powers from the beyond. To live was to share in the danger, and to survive it was necessary to tap the hidden power sources on which life depended:

"the Kwakiutl gathers supernatural power from the atmosphere and throws it into the air . . . the Pueblo draw powers out of the earth"¹
False attributions of cause and effect led to illogical false inferences about events. Causal and temporal relationships were confused. The aetiological myths are witness to this. Part of the function of dance in primitive societies was to impose order on apparent chaos. Dance was vital because the form it took was symbolic. The significance of each dance was understood by the whole community and the meanings of the symbols accepted. Dance was atavistic, conative and cathartic, looking forward, backward and inward. Today, its atavistic aspect has atrophied because the organised study of history, anthropology and the associated areas has usurped this function. What then is the function of dance in society today? It may be useful to consider, however briefly, some of the varied aspects of dance which can be identified as representing its scope at the present time.

Dance as an "art form" is now *de rigueur*. There has been a great flowering of dance performances, particularly in the last decade. What was once the province of classical ballet has become a huge arena, a three-ring circus, a veritable cornucopia of "Dance as a Performing Art". There are television programmes on dancers' lives, dancers' thoughts, dancers' training. Special performances are choreographed for television and there are radio and television interviews with dancers, teachers, choreographers. There are as many groups offering dance performances as there are dance styles. Performances are held in theatres and church halls, school gymnasias and college dance studios, community centres and sports halls. Dance performances are no longer confined to large cities and elaborate theatres. They have become a feature of community life everywhere. As befits our consumer society, we pay to see others perform.

The recreational aspects of dance are increasingly popular.

"Since 1970 the number of people regularly attending dance classes had doubled"²

The various organisations involved in "Movement and Dance" activities (e.g. Keep Fit Association, League of Health and Beauty, Medau, Dalcroze Society, English Folk Dance and Song Society, Royal Scottish Country Dance Association etc.) have formed regional associations so that the needs of those participating in recreational dance activities can be voiced. Unfortunately, the time has not yet come when in a leisure orientated society adequate funding is available. A list of dance classes in the London area cited in an article "Be a lovely mover" (magazine: Good

Life, Mar. '79) included: "Dancercise", "Disco-Dancing", "Modern Ballet", "Basic Movement" and "Belly Dancing". To quote from the article: "dance therapy has really taken off and some therapists recommend different styles of dancing for different emotional problems — Flamenco if you are shy and self-effacing, belly dancing if you're inhibited, jazz-dancing if you're weak and indecisive".

The currently growing popular search for the image of the "body beautiful", through keeping fit is now linked with the notion of "shedding inhibitions".

"It's not just a question of feeling fitter — it helps you put yourself together"³

(The liberating movements in America during the last decade have been a strong influence here).

The therapeutic aspects of dance are gaining increasing emphasis. For many years, movement has been used with sick and handicapped people "to enrich their lives and extend their range of movements"⁴. An article in the *Nursing Times* (Mar. '79) outlines the extent to which geriatric patients can be helped to reinforce their sense of personal identity, improve concentration and self-confidence. In America some psychiatric hospitals have visiting dance therapists for both adults and children who are "anxious, tense, or who lack confidence and the courage to express themselves"⁵.

The notion of Dance as therapy for the physically handicapped, the physically ill, the emotionally disturbed, the mentally ill, for the retarded, for the maladjusted, has developed alongside the knowledge gained from psychology of the strong link between the body, the mind and the emotions. It appears that currently popular terms such as "sympathetic", "affective", "psychomotor" and "cognitive" are symptomatic of this link. There is a strong overlap between dance as recreation and dance as therapy. Perhaps in this "age of anxiety", the search for inner balance and the hidden self (or, as Maslow calls it "self-actualisation"), dance is beginning to shape to itself the role of catalyst.

The most widespread use of dance as entertainment, (dictionary definition: "amusement, diversion, show") is that which is used as part of television's vast output of what is known as "light entertainment". The formula is simple: a song, a dance, a sketch, a juggler, a magician. Hey presto, we have a "show". The style of dancing is much influenced by disco-dancing (witness the phenomenal box-office success of John Travolta's dancing in "Saturday Night Fever") The movements are jerky, the style frenetic and exhibitionistic. The images of popular iconography are omnipresent not only in the style of dancing but in the clothes and costumes worn. Many of the dances are overtly sexual- the split-to-the-thigh skirt, fishnet stockings and suspender belts, high-heeled shoes, low-cut leotards all indicate a concern with the body on display. Clothes that were once only worn by dancers for training are now high fashion. Chain stores sell leotards and matching skirts in Day-Glo colours and silky-stretch material, knee warmers are worn as part of the "total look". It's high fashion to dance.

"There are now dozens of places in Britain where you can learn to thrust your pelvic girdle with the required panache".⁶
The links between dance as recreation, therapy and entertainment are growing ever stronger.

"The wholesale adoption of a system borrowed from Germany (with great tact it was styled Central European) . . . is a little difficult to understand. This so-called system has little to recommend it . . . it is musically unsound, it lacks the necessary discipline, it makes for tightness and bunched muscles . . . the thing is easy to learn . . . but it is high time the educational authorities called its bluff".
So wrote Arnold Haskell in his book "The Making of a Dancer" (1946). He was concerned with introducing Ballet into the school curriculum and had nothing but scorn for what he termed "this so-called natural dancing, skipping about on bare feet, cavorting to drum or gong". Since those early beginnings there have been many critics of 'educational dance', 'creative dance', 'movement'. There seems to be no agreed terminology although 'creative dance' appears to be the term most favoured. The educational benefits to be gained from this kind of dance teaching have been succinctly outlined by Joan Russell, "Dance in Education", "Creative Dance in the Primary/Secondary School". In recognising the symbolic and expressive potential of the human body and detailing the processes of analysing the material of movement as an art form, a coherent, ordered system of dance composition through exploration and selection has evolved. The difficulty is not that there is no 'system' or that it lacks the 'necessary discipline'. To convey what Margot Fonteyn calls "The Magic of Dance" demands energy, imagination, sensitivity, an infectious delight in movement and an understanding of the need to improve aesthetic experiences through the medium of body movement. In schools fortunate enough to have such teachers there is a strong tradition of dance that permeates the whole school. Sadly, it follows that once such a teacher leaves there is no guarantee that a successor will carry on the tradition. If a teacher of Art, Music, Literature leaves, there is an automatic succession. These are the arts already safely under the aegis of accepted curriculum. No curriculum is ever considered complete without elements of these major art forms. Dance is as yet the poor relation. Is this because it is not (to any great extent) "examined"? Would the establishment of a tradition of Dance "O" and "A" levels as a sister to the traditionally examined arts merely be succumbing to current values in society today? Michael Skelly in his article "Developmental Possibilities," Part 3 L.A.M.G. (May 79) quoted Edith Cope:

"In a school system which reflects the current values of society in its emphasis on competition . . . the introduction of modern educational dance is a subversive activity . . . a developing counter-culture which is revolutionary in its implications . . . The proponents of modern educational dance . . . by becoming self-consciously aware of this counter-culture, could conceivably enable dancing to be once again linked more centrally to society's needs and concerns".

The teacher as an agent of subversion is indeed a revolutionary concept.

To become the catalyst for a new creativity, a new way of questioning the assumptions that underlie our society, is one way of equipping people with the ability to face the challenges of the accelerating change which the technological explosion has brought about. The 1980's will continue the unprecedented rapidity of change in society: the micro-chip, the centre of the technological explosion, will change our way of life and perhaps bring with it insoluble problems. What is needed is some way of redressing the balance so that there is a renewal of the relationship between our individual and social selves. Perhaps dance teaching as a 'subversive activity' drawing as it does on the deeper, unrealized aspects of personality could be the function of dance in society today. So that dance teachers "in sharing their infectious delight in movement, in demonstrating the potent symbolism of the body and in joyously devising aesthetic experiences through the human form are quiet revolutionaries, inexplicit agents of a counter-culture"

Kate Bevan

References

1. The Function of Dance in Human Society. Franziska Boas.
2. Magazine: Good Life. Aug. 79.
3. Ibid.
4. Nursing Times Mar 79.
5. Magazine: Good Life Aug 79.
6. Ibid.
7. Edith Cope: Performances.

Bibliography

Teaching as a subversive activity. N. Postman & C. Weingartner. Penguin.
The Function of Dance in Human Society. F. Boas Dance Horizons.

THE APPLICATION OF THE MOVEMENT PRINCIPLES IN THERAPY

The following is the paper, with some amendments that I was asked to present at the Laban Centenary Symposium at the Laban Centre in 1979. It was read by Veronica Sherborne, as, owing to illness, I was unable to read it myself. I was very grateful to be given the opportunity to add my small contribution to this appreciation of Laban and his work.

I first met Laban in the latter part of his life, and found him a man of wisdom, experience, and withal natural and easy, with a great sense of humour, and the capacity to impart profound truths with a light touch. Had I met him earlier I should have lacked the preparation that enabled me to profit from what he offered. What I gained has been invaluable. To meet my circumstances Lisa Ullmann and Laban allowed me to attend the studio part-time, and arranged for me to have private sessions with Laban to work on what I missed as well as my own experience. We discussed various aspects of the movement and the application to therapeutic work, for which I can never be sufficiently thankful. Laban's teaching impressed me in the way he worked from the individual's capacity and potentiality, guiding and directing towards greater understanding and ability, stimulating creativity, inventiveness and exploration, together with fundamental bases for practical use.

Without movement there is no life, which life continues from the moment the baby is quickened in the womb, until finally all ceases, but the human being is a totality, functioning on both conscious and unconscious levels, it is not just a physical organism.

I am no scientist, yet changes in modern physics intrigue me. Where classical physics thought in terms of matter as solid objects, now it is considered as wave-like patterns of probabilities, conveying to me an affinity of the movement of people to the natural order of the universe.

In connection with this I would like to read you extracts from a letter I received from Dr. Peter Tatham, answering a request of mine for thoughts on points we had discussed, arising from his having attended sessions of mine during a course. He says, "Regarding the 'depth of functioning' that in my simple way I thought I saw and experienced 'movement', I have tried to think out why it should be, and why it does seem that it is a means of creative expression which cuts right through to the most withdrawn of people, in a way that painting, music-making or the spoken word cannot. The sort of 'movement' that you teach does seem to me to open locked doors . . . Why? The only reason I can think of is that movement and rhythms are something that pertain right through the cellular level (body rhythms) down to a subatomic state . . . It exists in the universe — pulsars and stars that recede, let alone the planets that circle — and it exists in every cell of our bodies, where molecules of matter pass to and fro through cell membranes. Thus the whole of our lives and the universe in which we live and the matter of which we are made is dependent upon and permeated by movement to keep it in existence . . . I am sure there are other 'reasons' but if one looks at it this way, it is not surprising that one can reach great depths, but absolutely inevitable that one should do so."

THE APPLICATION OF THE MOVEMENT PRINCIPLES IN THERAPY

I would imagine that it is only too easy to stimulate the archetypal level, and needs care and attention that with some it does not get out of hand — as you say."

Dr. Tatham mentions painting, music-making and the spoken word. I would add the written word. Apart from singing and the spoken word, these arts all require tools, instruments and/or material for creative expression, from an organ to a pen, and are of value and can be specifically used in treatment. For some people to externalise in creating an object, producing a sound, even from a simple instrument, seeing words written as well as spoken, gives them something outside themselves to which to relate, and, as it were, speaks back to them in the doing and/or reveals unexpected aspects of themselves as they pay attention to or ponder over them.

Working with material and tools they have the inanimate instruments through which they can convey their inner selves, but they still need the body to handle the tool, to produce, to create the objects, to communicate, express, respond and react.

In drama and dance the body is involved also as such an intermediary, and is not a separate entity — by separate I do not mean 'split off' as in schizophrenia — we live in our bodies and cannot put them apart to be looked at as one can a painting, a typescript — even the sound made, though it comes back to one, does not remain present.

There are advantages and disadvantages in both being able to create an artefact and express through the physical instrument. On the one hand it is of value to be able to see and handle the object in order that it will open up new fields of self-knowledge and awareness, but on the other hand it can get broken or lost or be removed by another person; put on view, discussed before it has fulfilled its function. Whereas the built-in instrument has to be used each time to create, recreate and is part and parcel of the human-being. It is also vulnerable to hurt or injury, but it is there as an inseparable part of the whole whenever needed. It can be closely lived with in the healing process and speak from feeling and sensation through the actual movement.

In "Modern Man in Search of a Soul" Jung says, "If we can reconcile ourselves with the mysterious truth that spirit is the living body, seen from within, as the body, the outer manifestation of the living spirit, the two being really one — Then we can understand why it is that the attempt to transcend the present level of consciousness must give its due to the body."

I use the word MOVEMENT as pertaining to every part of life, yet the term is often used only for physical activity.

However I am more concerned with the significance of movement and not just physical agility, body control or plasticity, because I have found this synthesis of the inner and the outer to be of enormous value to people who are seeking healing, particularly in the psychiatric field.

Before I trained I had had one or two startling instances of having registered movement unconsciously. When I came to the studio and under Marion North's and Laban's and later Warren Lamb's guidance studied observation, it was a revelation, and has been one of the most important things I learned and am still learning.

I remember Laban saying: "When I am observing I am making small movements in my own body in tune with the person I am watching, so that I can enter into what is happening." He was able to produce from my inadequate notation, such an exact imitation of what I had seen, that it was as though the person were standing before me.

Previously observation was required to be objective, but now it is acknowledged that even the scientist is subjectively involved, because he sets up the experiment, and schemes of measurement and assessment and so becomes the participator/observer.

Anyone working with patients needs to be involved, in order to sense the need, state or condition; to gain insight, and see how to guide, living through the experience with the patient; but not so involved as to get entangled in the emotional stress. Nevertheless I believe one has to go through the meticulous discipline of putting down what is seen of effort qualities, body shape, gesture, and posture, until it is built in to one, so that when working, while obviously one cannot write, yet it is possible to use this knowledge both at the time and afterwards.

I had one patient who was a nurse, and before coming to the place in which I was working, had been as a patient in one hospital after another. She could not contain her angry feelings and at that time I thought that what was needed was to give her an opportunity to 'get them out'; so when she came to the group I introduced a strong, thrusting theme. She found this so overwhelming that she never came again, even months later when she spoke to me about this, she couldn't risk another attempt to join in the group.

When I came to consider what she had told me, I remembered seeing her improvising, and recalled the lightness and sustainment with which she moved. That is where I should have started, gradually letting her find command of her own strength, which would have become a container for her violent emotions. I profited by this salutary lesson, though distressed for the patient.

In 1975 I was working on a short course, the students were mostly teachers, some doing remedial teaching. One student announced that she couldn't be angry, she was a calm person. I took up this idea, and developed it till I finally asked them to become strong from their feet upwards, till they were strong right through their bodies. Afterwards another student came to me saying: "I've never before been able to experience anger, I have only felt strained, tense and strung-up." She was radiant, for she had had a sense of dynamic energy in anger, not as aggression, which is an act of hostility or injury, but as an inner strength to be used constructively.

I gave a similar theme to a group of patients. One young man I knew well, could get no feeling of strength in himself. So I asked him to pit his strength against me and then against a wall. He did this well, but could not achieve the strength on his own. Yet afterwards he insisted on speaking to me and said he had begun to feel something different in himself.

Working with people on these lines I have always had medical cover, especially for those who came to me individually. I am not a doctor, psychiatrist, nor psycho-therapist, but having had a lot of experience I was

allowed a completely free hand without having to take entire responsibility.

Working with both groups and individuals I have found the movement principles invaluable. Firstly to observe how people move, not only to determine the long term aim, but the need of the moment; then the choice of an appropriate theme, providing a framework for each person to make his own discovery. Relationship often grows from these individual and varying approaches. Secondly, if one is faced with an unexpected situation, which demands immediate action, the principles are a wonderful, quick guide to decide what to offer to meet and contain the psychological moment.

Moods fluctuate with all of us, and with patients these fluctuations can be exaggerated, therefore it is important that one observes continuously, and one can often foresee an affect building-up and can channel it. Thirdly, when a patient's problem is seen in movement, it is possible to use the movement principles, keeping within the art form and the patient's capacity, to help him find his own resolution. Obviously being allowed such freedom, what happens can be discussed, but it is for the person to make his own interpretation, to gain his own insight — one simply provides guidelines.

The following may explain what I mean.

I worked with a patient during a period which was very interesting and rewarding, when I worked in co-operation with analysts and psycho-therapists. She came from a background where there was little to forward her in a career, yet she won scholarships which took her to university, but had to give up before she achieved her degree. When she came to me she was again studying. I asked her to walk around the room in her normal manner. As she went she talked about her movement, and shewed me a repetitive circling of her hands round each other, her whole body wafting about, causing her to make a twisted floor pattern. She felt this was significant, so we started from there. For six sessions we worked towards a smooth gliding movement, starting with hands, hiding them and drawing them out, using them in mime exercises, and then as though she were disentangling threads, which brought in closing and opening, so separating her hands. She improvised to records and occasionally repeated the wave-like movement when I accompanied her on the piano. At the fifth session I was called to the phone and returned to find her stepping round the room making smooth, wide gestures with alternate arms and legs, enjoying the extension and contraction and the straightness, quite different from her original movement. The following time I suggested she start with her repetitive movement as though she were being whirled about by wind and water until she found something firm under her feet where she could stand and push away debris and water. When she came to this still point, she stopped and said: "That's the first time I've been able to discriminate. In view of her history this was a very important statement. When she had assimilated all she needed, we set both the dance and the music, and eventually asked her analyst and his wife who was also an analyst to come and see it.

This patient had felt she needed a change, but was unable to withstand certain pressures. Her awareness of her repetitive movement and observing



CENTRE FOR DANCE STUDIES

Les Bois-St. Peter

Jersey—Channel Islands

tel 0534 81320

The following courses offered:

Fundamentals of dance—in practical sessions:
movement becomes dance
different dance styles
function of dance
anthropological perspective

Dance sessions—exploring Principles of Movement
as devised by Rudolf Laban

Movement Analysis and Notation—(Kinetography Laban)
Elementary and intermediate level

Courses throughout the year

'Les Bois' is an old farm-house, a place to study in
quiet rural surroundings at periods of time convenient
to you.

Special holidays **cum** studies organised.

Individual tuition and guest lectures available.

Please write for further details.

List of publications sent on request

Directors: Roderyk Lange, M.A., Ph.D., Fellow R.A.I.,
Fellow I.C.K.L.
Diana Baddeley-Lange, Fellow I.C.K.L.

THE APPLICATION OF THE MOVEMENT PRINCIPLES IN THERAPY

her normal walking gave me the direction towards which I felt she needed pointing. She extended her range in effort, shape etc. and gradually came to a certain resolution living with the movement. In the end she passed her exams and later on married.

How does the healing process happen? We don't know, it goes on unseen. Hippocrates used the phrase: "Vis medicatrix naturae" (the healing power of nature, or the healing force in nature). The doctor sets a broken bone and has a plaster put on, he doesn't strip it off immediately to see what is going on, he has to trust to nature. X-rays are taken, care and general attention are given to the patient, but the knitting of the bone goes on unseen. The same with drugs, we know the chemical reactions at work in the patient, but we do not see them at work, we only see the effect they have. Naturally the treatment is there to help, aid and support, each member having a particular contribution to make. This self-regulating function operates also on the level of the psyche, even more mysteriously.

There is a lot of talk these days about psychosomatic illness, but it can also be somatopsychic. From my experience healing also is two-way. I believe all the time one has to be aware in offering a theme, one is giving a person material that he may handle in such a way that he touch a very deep level, not just a physical activity.

We have one safeguard in a patient's capacity to resist. As well as protecting him from other people's lack of understanding, resistance can also be negative. This was one of the points taken up by the doctor I have already quoted. I think he puts it very well: "Resistance in analysis has often been thought of as a safeguard, which dissolves of its own accord when the time is ripe. I am sure in many cases this would be the same in movement, showing the necessity for the tutor, teacher or whatever to have a deep understanding of the inner processes which might at any time be constellated." He enlarged on this recently by saying that the time comes when the patient needs to work through his resistance. I entirely agree, but there are people who try to break through resistance rather than work with it until it relaxes, and this may be very destructive.

Spatial themes can be very useful. To give one instance — orientation in space for those who are confused. With a group consisting of schizophrenic men, I took the theme of exploring a dome above their heads, and an inverted dome under their feet, going on to a cube, and then each his own house. Some were able to describe what they had done. One had put in a skylight, another had put handles on the doors, others had decorated in chosen colours. When they came out of their houses, they visited each other and then had to find their own house again. Of course this was all in mime, so there were no objects to help them.

Some people need this approach of a visual image, what they do is always pictured in their minds, be it a scene, playing a part or a character, handling an object. There is a certain realism even though it is pretend. One might equate this with representation in art. Suggesting taking something off a high shelf, to me, is distinct from the experience of reaching high.

Other people need a different approach. The inner life presents itself

through abstraction. I'm using the dictionary definition of abstraction: "That which represents the essence," and this may come through physical sensibility, or the mood, state or condition, activating the body and giving a quality to movement which shows the inner activation and may lead to an unexpected experience. This can be more in the way of sensation, feeling than a mental image. I find the two approaches need to be interwoven. When someone cannot manage one way, then the other approach may enable him to achieve something satisfying.

Jung defined active imagination as imagination used as the word implies, not just passively, nor indulging in fantasy, but as a conscious interchange between the ego and the unconscious. The latter is often expressed in a non-verbal manner, in painting, music, drama and dance as well as in the written and spoken word, and the material arising can be worked and pondered on consciously, to find a balance and satisfactory resolution in terms of living. The patient in question besides having a very vivid fantasy life, was, surprisingly, very practical, with a fund of common sense. Alternately she used movement and the visual image in active imagination, and she also painted. Her father had been a tyrant, and after her mother died she kept house for him. He had made her follow a trade she hated, but finally she was on her own. When she came to me she was in analysis, and her analyst said at first she would sit with her hands between her knees saying repeatedly: "Please may I go?" When we met she was training to teach mentally-handicapped children, and finding great difficulty with the Margaret Morris classes.

At the first session I asked her to improvise to Ravel's "Mother Goose Suite", having done so, she said she had been 'looking for her lost past' and 'wanting to put her father behind her'. This imagery happened quite spontaneously and set the pattern for much of what she did. We used the latter idea, but she could not separate. Eventually she pressed each hand and her body in turn against the wall, then said: "There wasn't so much to put."

The following three sessions were entirely movement. From having moved always on her toes, her heels began to come down to the floor. Her movement was predominantly lunging, for she had been a fencer, so we worked towards greater bodily freedom, stepping, flow, the basic effort actions, travelling and impact.

The seventh session she arrived saying: "I've been in my pit all night." which was how she described her depression.

We worked in much the same way for the next four sessions and at the twelfth she showed me a painting of a witch in a cloak, she had wanted to add a sword and dagger, but had prevented herself. I suggested she try and move as the witch in her cloak, but she found the sword and dagger were more important, though she couldn't cope with them. She looked to me as though she were wielding the sword to cut her way through. Following this idea she 'cut her way through a door'. When she repeated this, she found herself in a maze, without the sword. She discovered a child, whom she lifted. Then buried the dagger and stamped on it. I asked her to mime finding treasure, which she did and edged the witch's cloak with it.

The thirteenth session she brought a dream which prompted me to offer the themes 'looking for her mother' or 'being alone', she chose the latter and developed it into building her pit, which she did as though placing huge iron bands on top of each other, like a charcoal-burner, until the 'pit' was above her head. I then said could she find her way out. She tried every conceivable way, then dissolved in tears and came and put her head in my lap saying, she had done it to prevent everyone seeing how unhappy she was. It was an agonising sequence to watch, let alone for her to do. How I asked her to repeat it I don't know. Anyway she did exactly the same. Quite suddenly she made a movement from high to deep with one arm and the same with the other arm, and walked forward with great dignity. She then said she had found two planks that she was able to push down. I felt it was imperative that she make her way out, even if it meant I had to help her.

The following time she said she had been in her pit again but had found a crock of gold. She started from there, and found there was a star and a mosaic, jewels and precious stones. Then a swan appeared, on one side a green devil (green devils had represented her father) and on the other side a very beautiful fairy, looking at the swan. This fairy turned the pit upside down, so that it became a shelter.

Here I felt there had been a transformation, the pit which had been so terrible had become security. I would love to have told you more, and to have dwelt longer on the movement we did, as she became the star of the Margaret Morris class, but I felt it was important to show how fantasy could be stimulated and used in active imagination in conjunction with movement in such a meaningful way that it led to reality.

I have taken you through about a third of the period we worked together. The swan became very important and neither of us knew at that time that it was a symbol of death. In fact, owing to a physical condition she ceased working with me, and this was diagnosed too late as cancer. She went on working in the school where she had gone at the end of her training, for some time, and there she was wonderful with the children, she deputised for the head, even solving a staff problem for her.

I saw this patient the day before she died, and naturally I grieved for her. Yet I felt that she had won through so much to a point which was a culmination, and life held little for her in the outer world, and she had found such riches in herself, that perhaps it was the moment for her to go. During the year she was ill she furnished another bed-sitter most charmingly, and re-established relations with her brother and his wife who had had no idea of her problems. Once she said: "I wouldn't have missed this year for anything." Only right at the last did she say: "Why didn't they let me die under the operation."

There are different levels of experience and it must be obvious that the people about whom I have chosen to talk had the capacity to go to some depth. It is evident that the majority may not be able to work in this way. Nevertheless there is always the possibility of something being triggered off suddenly and unexpectedly, which may release overwhelming material from the unconscious. Many are too confused, too disassociated, have

insufficient ego boundaries or their feelings are too chaotic for them to be able to cope with this break through, when it happens. Like ice on a lake or pond, a weak spot may not be easy to distinguish, and may suddenly give way.

However being alive to these possibilities, which may manifest in bizarre behaviour, dissociation, emotional outburst or upset or in other ways makes recognition easier, provided they are really observed, so that a theme may be changed to guide and give security and declimax the effect. Resistance to joining in or being active can be due to an unconscious barrier a patient puts up, to defend himself against forces he cannot manage, as well as refusal to co-operate.

Working for "Sesame" I have met varying conditions and illnesses and always I have found the Basic Movement Principles my yardstick. Particularly did I find this on one Research Project I led with autistic children, who were unable to use mime or movement themes, and were so disassociated that they didn't speak, and at first made no relationship. Working from and with the movement we observed, we did get through to them and found a lot of intelligence, humour and friendliness, but during the six months of the project, when we were with them for three-quarters of an hour once a week, the only verbal response we got was one 'yes' and one 'no'. So the non-verbal communication was essential.

In a number of places now it is common practice to end sessions with discussion. I personally feel that a number of people need time to assimilate and digest what has happened, and not to talk about it until they have discovered all they can for themselves. However there are some so articulate that they need to clarify things at once, so one has to strike a balance which will preserve the integrity of each individual.

In such a short time it is impossible to deal with such a vast subject, I hope that the aspects I have selected may have given some idea of just a small part of the way in which it is possible to apply movement principles.

Audrey Wethered

REVIEW

The Mastery of Movement, Rudolf Laban, 4th Edition, Pat-Macdonald & Evans

When the fourth edition of a standard work is published, it might seem appropriate to undertake a side by side comparison of the text in order to highlight the development of the author's ideas. As this edition, like the second and third, were not undertaken by the author, this approach would be by way of evaluating the understanding and ideas of the editor. Lisa Ullmann stated in the preface to the second edition that Laban had discussed with her the amendments he intended to make. She undertook to revise and extend two chapters. Movement and the Body I and II, and in particular the section, Correlation of Bodily Actions and Effort. By the extension of the first part of this section she has given much clearer guidance into the

understanding of the term Basic Effort Action through the discussion of attitudes toward basic action, the introduction and derivatives of basic action and of incomplete elemental actions. The appendix drawn largely from unpublished material by Laban, is a most welcome addition, dealing most lucidly with 'Some Fundamental Aspects of the Structure of Effort'. This can only be advantageous to the reader in the comprehension of this aspect of the text, particularly when so much attention has been given during the last few years to extricating the meaning of and highlighting the confusions caused by Laban's use of the term effort.

Lisa Ullmann states in the preface that she has added appropriate Kinetograms as there are an increasing number of people who read and write movement notation. As well as catering for those already versed in Kinetography, I believe it could serve as an important stimulus to others to learn Kinetography as the symbols certainly allow the speedier and more accurate reading than do the words alone.

In an age when readers are impatient to extract the pertinent points in a text, the marginal legend throughout this edition greatly improves its readability by highlighting succinctly the important points.

The visual presentation of this edition encourages the student to read on, and in serving this important function, it is to be commended to all who are interested in the Mastery of Movement, whether it be on the theatre stage or the stage of life!

Audrey Pocock

GUILD NOTICES

In order to increase its membership the Guild must reach a wider range of people. Will you please send suggestions e.g. theatres, libraries, community centres, where Guild publicity would be welcome to Chlöe Gardner, Bonnyes, Hadley Common, Herts. EN5 5QC.

The Magazine index is now ready and can be obtained for £1.00 from Chris Willits, 32 Blythe Avenue, Meir Heath, Stoke-on-Trent, Staffs. ST3 7JY.

The Guild needs a representative to attend three C.C.P.R. meetings a year on Tuesday afternoons in London. If you would like to help please contact Joan Russell, Hawkhurst House, Cradley, Malvern, Worcs.

Urgent messages from the Treasurer

Please note my current address is:—

The Brown House,
20 Garden Road, (Not ORCHARD Road)
Tunbridge Wells TN1 2XL

GUILD NOTES

This is very important — please action standing orders

The Guild now banks with Barclays Bank Ltd., Mount Ephraim, Tunbridge Wells, Kent and the account number is: 50557781. The bank code number is: 20-88-12.

We were banking with the National Westminster before and payments to our old account will take some weeks to get through.

Please remember, standing orders should be altered to the current subscription rates which are:—

U.K. Rates:—	Individual Full Members	7.50
	Affiliated Schools	7.50
	Affiliated Adult Groups	10.00
	Retired Members	2.50
	Student Members	2.50

All Overseas membership rates carry a 20% surcharge. This is deeply regretted but unfortunately economically essential.

Thank you for all your help and understanding over the re-organisation of the membership system through the last year. The new system of membership card receipts starts on January 1st 1981. A short explanatory note will be published at the same time. At any time please write to me if you have any comments, suggestions or queries. I will do my best to reply in a sensible manner.

Christopher Lunn

LABAN INTERNATIONAL HOLIDAY COURSES

It is with regret that we are deleting 'holiday' from our title. The tradition of a course based on Laban's work, held during the summer vacation, goes back to 1941 when Janet Goodrich, Diana Jordan and Lisa Ullmann founded 'Modern Dance Holiday Courses' which continued until 1961. Thereafter they became an extra-mural activity of the Laban Art of Movement Centre under the direction of Lisa Ullmann. Two years ago I became chairman of an independent organisation formed to keep alive this tradition of holiday courses in the art of movement. Such courses are still directed by Lisa Ullmann, assisted by staff who were trained at, or lectured at the Art of Movement Studio in Addlestone. Students for such courses come from many different countries.

Our original title was an attempt to link in with this long standing tradition. However, it is important to have a logo which is meaningful and simple. We shall, therefore, now be known as Laban International Courses. (We shall still have a L.I.N.C.).

The next course will be held at Dartford College of Education from July 25 to August 2, 1981 and we hope we shall be able to welcome even more Guild members to this annual event.

Sam Thornton
Chairman of Laban International Courses

DANCERS — AN ENDANGERED SPECIES — WORLD FOCUS ON THEIR PROBLEMS

The economic and social situation of the dance artist is desperate. This was the unanimous conclusion of representatives from 18 countries who were assembled at a conference in London in June by UNESCO's International Dance Council and the Gulbenkian Foundation. Dance artists are among the lowest paid of any economic group, their working conditions are generally deplorable and their social security is, at its best, inadequate. Dancer's careers are highly vulnerable to physical injury but appropriate specialised medical treatment is almost non-existent. The working life of a dancer reaches its peak and usually ends in the mid-thirties after which a new career must be found. For this there is very limited assistance, or even adequate advice. These are among the key problems facing the dance artist today. They will be communicated by the International Dance Council in a resolution addressed to the General Assembly of UNESCO convening this Autumn in Belgrade when The Situation of the Artist will have a major place on the Agenda.

The Conference was held at The Place under the joint chairmanship of Bengt Häger (President of the International Dance Council) and Peter Brinson (Director of the Calouste Gulbenkian Foundation, UK and Commonwealth Branch). Among those assembled were some 80 dance artists and other experts including dancers, choreographers, artistic directors, dance teachers, dance administrators and dance students representing many dance forms across the world.

The Conference was the first international gathering to be held on this subject.

Further information:

Gale Law
Conference Organiser
The Situation of the Dance Artist
Tel: 01-946 3444 or 636 5313

FIRST JOINT EXAMINATION FOR DANCE TEACHERS

A National Diploma

Representatives of the Royal Academy of Dancing, Imperial Society of Teachers of Dancing (classical ballet and modern theatre dance branches) and of the Cecchetti Society, having consulted together over a period of three years, have agreed to initiate for the first time a qualifying examination at a standard common to all three societies to be known as the National Diploma for Dance Teachers.

The examination will qualify successful candidates as teachers of dancing recognised by all three societies but specialising in the dance system of their chosen society. Comparability and procedures between the practical elements of these systems has been agreed. Details of common written papers are under final discussion to agree areas of common knowledge. It is planned, therefore, that the first written examinations will be held in September 1981 followed by the first practical examinations in October 1981.

A common examining board, drawn from examiners of the three societies, will guide the examination. It is hoped that other societies will join in due course for which purpose discussions have begun already with the Society of Russian Style Ballet Schools.

The London School of Contemporary Dance, though as yet not having an examination system, has been closely concerned in all the work of the last three years.

The introduction of a joint examination of this nature by some of the most influential bodies of the private sector of dance teaching represents an immensely important step towards the rationalisation of dance examinations in the private sector and the development of comparable standards recommended in the recently published report of the *National Study of Dance Education and Training in Britain*.

Complete details of the new examination may be obtained after 1st January 1981 from:—

The Cecchetti Society
Euston Hall
Birkenhead Street
London WC1H 8BE

The Imperial Society of Teachers of Dancing
Euston Hall
Birkenhead Street
London WC1H 8BE

The Royal Academy of Dancing
48 Vicarage Crescent
London SW11 3LT

The Guild Council have approached this body telling of our interest.

DAY OF DANCE, WARWICK UNIVERSITY

May 10th, 1980 was a new experience for me. Having lived in China and seen the stylised poses and gestures of theatrical dancers, and also in Nigeria, with its community foot rhythms to the beating of drums and full throated chorus, I can only describe Coventry's *Day of Dance* as quite remarkable. We were about 40 in all — groups from Worcester, Stroud, Gloucester, Lancs., Suffolk and London etc. Some were skilled already. Others like myself (probably the oldest one participating) were newcomers to the Laban scene. In the Gymnasium of the Women's Training College on the University Campus, we were welcomed by Joan Russell, our Guild Chairman. She introduced the theme for the day —

Whitsuntide

We had just emerged from an exceptionally long and beautiful *Spring-time*, so the first section of the Dance was relevant. Margaret Kershaw led us into the idea and action of "Bursting forth" from the ground into the sunlight — from Dormancy to Joy. Individually and corporately the dance expanded and retracted, concluding with a total return to the source — the centre. The second section, led by energetic Eva Eades of Walsall, formed a contrast in its vigorous movement. Individuals moved into trios, and trios into sextets, interweaving, correlating as in the business of life itself. It concluded with the "Creation" in each group of a "Festival Float" and a final parade round the Hall. Next came Joan Russell's finale. The theme being Whitsun, I think she astonished many by opening her Bible and reading the story of its origin (Acts 2) — "They were all with one accord in one place." She spoke of the "praying hands", and the different attitudes of prayer in different faiths — the modes of prayer throughout the ages. Each group, with its more experienced leader, developed this process of "receiving", and then sharing with others. We tried to grasp the experience of receiving power from on high — as at Pentecost, — Amazement leading to Communication. Then the rounding off to the knowledge that one is useless without this Power — and the final prayer of supplication — our need to receive. I was immensely impressed by this as we wove it into dance. 3 o'clock saw the end of this triple-theme event — an experience long to remember. This Day certainly culminated in Laban's ideal — the movement of the body and the involvement of the personality. The idea of "Whitsun" lived and grew until a group of 40 strangers became as one. I am sure we would all like to thank *everyone* who shared in its administration.

Joan Broadbent

SCHULSPIEL

Concerning: Studies in **Educational Drama, Theatre in Education, Theatre FOR Children.**

Who:

Dagmar Dörger, student of educational drama member of the 'Spielwerkstatt Berlin' (theatre for children and juveniles)

Dr. Wolfgang Nickel, professor in educational drama (Hochschule der Künste, University of the Arts, Berlin)

When:

At the end of 1980 and the beginning of 1981 (probably in *January/February 1981*) we are touring Great Britain.

What:

We are interested in the studies of: educational drama; training of educational-drama-teachers; theatre in education; theatre FOR Children and juveniles; other kinds of theatre (especially of students and amateurs). We are specially interested in new methods and new forms of working.

We would like to have informations about dates and events, festivals and workshops, conferences and congresses and the possibilities to join them. We would like to have information about persons and institutions which could help us to get more information. We would like to find opportunities of cheap rooming and repasts.

Please write to: Dörger/Nickel, Pfeddersheimer Weg 50, 1000 Berling 38 (up to beginning of September)

Spielwerkstatt, G. Jankowiak, Albrechtstr. 10, 1000 Berlin 41 (afterwards).

OFFICERS OF THE GUILD

President

MARGARET DUNN

Chairman

JOAN RUSSELL

Vice-Chairman

ERICA HOWELL

Hon. Secretary

MARGARET KERSHAW, Mullions, Eastcombe, Stroud, Gloucestershire GL6 7EA

Hon. Treasurer

CHRISTOPHER LUNN, The Brown House, 20 Garden Road, Tunbridge Wells, Kent, TN1 2XL

Hon. Editor

ELIZABETH SMITH, 3 Beech Grove, Burton-on-Stather, N.Lincolnshire, DN15 9DB.



CENTRE FOR DANCE AND RELATED ARTS, CROYDON

Artistic Director: Hettie Loman

Technique, choreography, performance, Labanotation

Details of classes and membership on request.

53a Croham Rd, South Croydon, Surrey, CR2 7HE

Tel: 01-688 1708 or 688 3960

Lilian Harmel

invites dancers, teachers,
notators, drama students,
musicians, and others
interested in taking
part in

Choreographic Workshop

on week-day evenings,
to apply in writing to:

Harmel-Studio Hampstead,
37 Ferncroft Avenue,
LONDON NW3 7PG.

THE UNIVERSITY OF MANCHESTER

M.ED. COURSES IN PHYSICAL EDUCATION

DANCE

The Department of Physical Education
provides the following postgraduate
courses:

1. An **examined course** in which **Dance in Education** can be studied along with other options.
2. A **research course** in which students can investigate aspects of Dance, and other topics.

BOTH courses are available **FULL Time** (one year) or **PART Time** (three years) and lead to the award of the honours degree of Master in Education.

Write immediately for further information to:
The Director, The Department of Physical Education, University of Manchester, Manchester M13 9PL

THE UNIVERSITY OF MANCHESTER

**M.ED. COURSES IN
PHYSICAL EDUCATION**

DANCE

The Department of Physical Education provides the following postgraduate courses:

1. An **examined course** in which **Dance in Education** can be studied along with other options.

2. A **research course** in which students can investigate aspects of Dance, and other topics.

BOTH courses are available FULL Time (one year) or PART Time (three years) and lead to the award of the honours degree of Master in Education.

Write immediately for further information to:
The Director, The Department of Physical Education, University of Manchester, Manchester M13 9PL

Lilian Harmel

invites dancers, teachers, notators, drama students, musicians, and others interested in taking part in

**Choreographic
Workshop**

on week-day evenings,
to apply in writing to:

**Harmel-Studio Hampstead,
37 Ferncroft Avenue,
LONDON NW3 7PG.**

The Language of Dance Centre
is holding its first

Dance and Repertory Course

on January 2nd and 3rd
at Chiswick Town Hall.

The Course, which will involve dancing and reading works of well-known choreographers, will run 10 a.m. to 4 p.m. each day. It will be led by Ann Kipling Brown, Stephanie Jordan and Patty Howell Phillips.

Information from:
Stephanie Jordan at
01-955 1919.

**All enquiries for
Advertising Space to —**

Mrs. A. Kipling Brown
250 Burges Road,
East Ham,
London E6 2ES

When replying to advertisers please
mention "Laban Art of Movement
Guild Magazine"