

# **MOVEMENT AND DANCE**



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## MOVEMENT AND DANCE MAGAZINE OF THE LABAN GUILD

Number 74, 1985

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## EDITORIAL

The year has shown us some remarkable changes. We started it under the guidance of a Vice-President who was a Master of movement teaching and interpreter of Laban's work: Lisa Ullmann, whose legacy to us will last longer and produce more, than any mere material goods could do, as the Commemoration Day will have shown. We started the year with a gloomy view of the Guild's future; a poor hold on membership numbers, and a hint of desperation in the finances: we find ourselves currently with increasing membership and consequently improved finances. Importantly, this is due directly to the efforts of those members who have actively 'sold' membership of the Guild to contacts. They have been able to do this largely because Guild Courses have been so worthwhile - in both senses: in teaching Laban's principles as seen in recreational dance, theatre and education, and in being self-financing. In other words, we are released from the necessity of crisis-financing, and have been able to start solving the Guild's problems using the very essence of what it is for: to further knowledge of Laban's work, and to develop it.

It is no coincidence that these forces are at work. Lisa represents our sure foundations on Laban's principles; the Council, the strengths which have, with loyal membership, taken us thus far; and the present heartening response of an active group with energy and plans for the future has arisen out of these. Through the determination of those who are sure they will make a future for the Guild, have come offers of service, some of which have already been taken up, with much more yet to come. We are using *all* our strengths.

This embodies the spirit of a Guild. Whatever the degree of knowledge or practice, in a Guild there is a mutual support of feeling (which movement people experience more than most, I venture) enabling individuals to grow and to dare more than they could do by themselves. Formerly, the Laban Guild provided the opportunity for members to achieve the status of Associate, Graduate, Fellow, and Master. It was a help towards Certification as Dance Teacher, as well as a spur to personal progress. Even within such a framework, the feeling of equality of support, leading to individual development, was an essential part of the Guild. Many distinguished members have used these additional strengths in evolving their own work from Laban's sources: something he himself felt to be an ideal outcome. I hope these many different directions will be seen represented in this and subsequent issues of the Guild Magazine: strongly diversified radiations into different spheres, all united at their centre.



### "AD INFINITUM"

Choreographed and danced by third year students — B.A. Performing Arts, Leicester Polytechnic  
Photograph by Richard Marlow







## LISA ULLMANN

Athalie Knowles, Ellinor Hinks

Elisabeth Maria Marthe Ullmann was born in Berlin on June 17th, 1907, and lived with her parents in Berlin-Charlottenburg, 5, Ruckerstrasse. Her family were artistic people, her father a painter and her brother, four years her senior, became a theatre director in Vienna. As a child she had a musical education and went to dancing classes with her cousin Edith. Her teacher Ella Licht was not only a dance teacher but also a concert singer and was married to the artist Hans Licht.

On leaving school Lisa enrolled at the Berlin Academy of Arts with the intention of becoming a painter like her father. In post World-War I, in Germany, Lisa recalls that "thousands of young people joined movement choirs, this was a community art". Lisa too joined a movement choir at the Laban School of Herta Feist. She showed such talent for dance that she was encouraged to alter course and train to become a specialist in dance, unspecified as to whether she was to be a performer, teacher or leader of a dance group. It seems to have been the ideas and philosophies of Rudolf Laban, rather than the physical enjoyment of dancing which attracted her and led her to resign her place at the Academy of Arts and begin her dance career.

The many photographs of Lisa dancing with her teacher Lotte Wederkind indicate that she was an exceptional student, not only in her ability to move, but that in her mastery of movement the understanding of the deeper significance of expressive movement was recognisable. Lisa writes "that she found her inclination was definitely not in becoming a performer but rather to teach others to interpret and materialise their roles and ideas and to introduce them to the syntax of the language of dance."

After four years of training, the last two of which were in Laban's own Choreographic Institute, she gained her Laban Certificate and started to teach in a Laban school for professional dancers in Nurnberg. It took a further two years apprenticeship before she could, and did, become qualified for the Laban Diploma. In 1930 the opportunity arose for Lisa to join the staff of the Folkwangschule in Essen and to work with the dance theatre company under the direction of Kurt Jooss, where the education of the dancers was based entirely on Laban's principles of movement.

In 1934 Jooss and his company had to leave Essen rather suddenly; since the S.S. were at the front door, the company had to leave by the back door. So it happened that they and Lisa came to England.

In England, Leonard and Dorothy Elmhirst who had bought Dartington Hall in Devon in order to launch an ambitious experiment in reviving economic and social vitality within a rural community and set up an independant progressive school for children and encouraged many artists, who had had to flee from their countries on account of race or political beliefs, to live at the Hall and continue their work. It was therefore almost a ready-made home for Jooss, Lisa and the dancers.

It is difficult to comprehend the change that this made in Lisa's life.



To leave her family and the way of life to which she had been born in Berlin and to arrive in rural England. To have to master a different language; she always said that she found learning foreign languages very difficult, yet she acquired an amazing vocabulary of English. She seems to have been happy at Dartington; she often referred to the beauty of the Devon coast, the grounds and woods of Dartington, which she captured in her many paintings.

During this period, however she became disenchanted with the limitations of using her knowledge of dance to the training of professional dancers. She longed to work with a wider population, teaching the young and old, the handicapped as well as the skilled to enjoy the real experience of natural movement. She started a Movement Choir in Plymouth and gave classes for teachers at the University of Exeter. For this work she said she "felt the need for more knowledge of the psychosomatic implications of dance" and to achieve this she studied with Madam de Salzman, a French psychologist.

It was known that Laban had had to leave Germany; Lisa was determined to search for him. She found him in Paris, ill and alone. With the help of the Elmhursts, arrangements were made for Laban to join Jooss at Dartington and this enabled Lisa to resume her studies with him. With the start of World-War II the International Arts Department at Dartington came to an end, the regulations regarding 'aliens' ruled that they had to move away from coastal areas; Jooss and his company went to Cambridge, Lisa decided to make the break from the professional dancers and to devote her life to teaching and presenting Laban's theories to "ordinary" people which in translation from her native German she called 'laymen's dance'.

The pattern of her life had once more been changed and from their base in Newport, Monmouthshire, she began travelling with Laban in Wales and England, giving classes and courses wherever they were invited to do so. This they did in spite of war-time restrictions imposed on 'aliens' which required them to report to the police for identification every time they moved from one place to another.

In 1942 they settled in Manchester where the unparalleled developments in movement education began. Christmas, Easter and Summer holiday courses, the establishing of the Art of Movement Studio in 1946, as a training centre, the recognition of the then Ministry of Education, the support from educationalists such as L. Schiller, Sir Alec Clegg, Staff Inspector Ruth Foster, HMI Myfanwy Dewey to mention but a few. The number of lecturers, advisers, teachers and young students applying for training led to the need for larger premises and Lisa moved the studio to Addlestone where under deed of trust the Laban Art of Movement Centre incorporating the Art of Movement Studio, the Research and Development Department and the Extra-Mural Department was formed. In addition to many other courses Lisa initiated the first dance training course approved by the Department of Education &

Science and the London Institute of Education, in England. This course, as distinct from courses in dance as part of a Physical Education training, qualified students as certificated teachers, eligible for salary on the Burnham Scale and full employment in state schools. This was the forerunner of the Degree course in dance now recognised by the Universities.

On her retirement from the administration and direction of the Centre in 1973, ex-students in many parts of the world seized on the opportunity to invite Lisa to visit, lecture and teach in their respective countries. England had become accustomed to her teaching, others were eager for the experience and the chance to gain from her very wide knowledge of movement and its implications. Lisa met all their demands with typical energy and enthusiasm and seemed to find the challenge, though exhausting, exhilarating. It was strange that her last journey abroad should have been to teach at the course for professional dancers in Berlin in the summer of 1984. The dancers welcomed her precise and very specific approach to their training and she enjoyed their ability to respond quickly to her demands.

There is little doubt that without Lisa, Laban himself and his work might have only survived the Nazi regime as references in pages of dance history. Throughout her life, punctuated by deep distress, disappointments and loneliness, Lisa accepted each new challenge with resilient courage and never wavered in her belief in movement not only as an enjoyable activity, a communication skill but also as a harmonising factor in life providing everyone with a form of self-presentation and self-liberation. She lived strengthened by this conviction and it was this philosophy which she imparted to others in her teaching and which influenced her in all her many achievements.

## LABAN CENTRE FOR MOVEMENT AND DANCE

Marion North, *Director*

In trying to write about Lisa Ullmann, I find myself in great difficulty to sort out my feelings and memories in a simple enough way to present them on paper. Lisa Ullmann, was a most remarkable woman in so many ways that I hesitate to categorise her or her work into specific fields or areas.

Firstly she was a stimulating, innovative and dedicated woman, knowledgeable not only in the field of Laban's work but in the larger field of dance in education. She had the capacity to make many firm and loyal friends and this was born out in the wonderful way in which so many colleagues, friends and students turned up to pay their respects to her on February 6th, 1985 in Weybridge. The last time I was at that church was for Laban's funeral and there was the same kind of dedicated commitment amongst the people on both occasions.



Lisa Ullmann was someone I remember from the first days at the Art of Movement Studio in Manchester as being a stimulating and exciting teacher and many of her actual classes are still clear in my memory. After Laban's death she nurtured his work, worked on his papers and devoted herself to certain projects which we are all delighted to know she fulfilled before she died so unexpectedly.

The latest and warmest memory is of her visit to the Laban Centre when we were starting the new course in Advanced Laban Studies (MA). She was our first outside lecturer. The students on this occasion will always cherish the fact that she was there and was able to give some of her personal, unique contribution to their studies.

My memories of her 75th birthday party, which many of us went to in Birmingham, when she and Sylvia Bodmer jointly celebrated their birthdays, is again close and heart-warming. She seemed so young, sprightly and enthusiastic that I still have great difficulty in remembering that we shall not see her again. All of us at the Laban Centre are conscious that without her work and dedication, the Centre would not exist and we salute her as a brave, pioneering woman.

## THE MANCHESTER DANCE CIRCLE

Enid H. Platt *President and Co-director*

The Manchester Dance Circle has always held Lisa in high esteem. Indeed she was a close friend, the members considering her as 'one of them'. She herself felt this bond and wrote in the 1968 News Sheet "It is like a 'home-going' when I travel up to Manchester for the Annual Weekend Course of the Dance Circle."

When Lisa and Rudolf Laban first arrived in Manchester in 1942 her work quickly came to the notice of the Education Authority. Teachers' courses in the new form of movement and dance proved an instant success and soon the idea of forming a recreational dance group was suggested to Lisa and Sylvia Bodmer. It is recorded that on May 15th, 1943, in a garden among the bluebells and daffodils, a meeting was held with a group of enthusiasts and there the Dance circle was founded with Lisa and Sylvia as Artistic Directors. This was to prove an ideal partnership, for although they were of widely different temperaments and had their individual styles of teaching, they shared a belief in and were expert exponents Laban's work and recognised the value of dance for the community. It was particularly evident when they shared the teaching at the weekend courses based on such themes as 'The Rhythm and Shape of Human Gesture', 'Dance Composition', 'Space Harmony and its Terminology' when they each presented different aspects and approached them in a variety of ways. Lisa's detailed explorations into the precise meaning of the Art of Movement intertwined with Sylvia's artistry in composing Studies and Dances to create a unified whole. The participants who came from far and

near were always amazed at Lisa's vitality, her masterly demonstrations and her keen observation which were exemplary features of her teaching.

Lisa's interest in the Dance Circle never waned. When she left Manchester for Addlestone she kept a promise to return to tutor the weekend courses. She also played a prominent part in the Anniversary Celebrations — teaching, dancing with the group and relishing the scrumptious buffets. It will not be the same without Lisa at such gatherings but her idea of the circle as 'the symbol of continuity' will ever be remembered. Here is a quotation from Lisa's article in the News sheet following the Twenty first Birthday Celebration — "To the Manchester Dance Circle — A Dance Circle: its rhythm created by the combined efforts of each individual member is rich and varied as is its shape formed by the master hand of its leader Sylvia Bodmer. This is the dance of your Circle and may you all enjoy an uninterrupted flow of this dance for many years to come."

The Fortieth Anniversary was reached in 1983 and Lisa was happy to share in the celebration. The Manchester Dance Circle values her along with Sylvia as its inspiration.

Dr. Valerie Preston-Dunlop

As a student of 16, when the Art of Movement Studio opened in Manchester, I held Lisa Ullmann in considerable awe. Her black tunic, her Germanic voice, and her demanding teaching are still very real memories for me. Our relationship changed as I graduated, left to study and work with Knust and Jooss in Essen, and returned to live with her and Laban at Neston Avenue. We became colleagues in our shared intensity for Laban's vision of *Bewegungskunst*, and, with Marion North and Geraldine Stephenson, moved to Addlestone to begin the second phase of Laban's British period. On Laban's death our different approaches to his heritage became evident, hers to faithfully preserve, mine to follow his lead into development. So began an uneasy professional relationship with at the same time an easy personal one. My husband and children and I visited her many times and I was at her bedside the day before she died.

We shared moments of intimacy, like reading the I Ching together, with Laban, in front of the fire, moments of domesticity, like struggling with egg custard for Laban when he was just out of hospital, and moments of professional contention over developments of Labanotation and choreutic practice. But throughout one's respect for her unique position as the faithful guardian of, first, the man himself, and then his heritage, has never wavered.

When the Advanced Laban Studies option in the MA in Dance studies at the Laban Centre began this year, she was invited to open the course; without any hesitation she had to be offered pride of place. My intention was to pay her the greatest compliment I could, and she saw it that way.



**EXTRACT FROM A DIARY** written by Veronica Sherborne (then Tyndale-Biscoe) aged 18, in her first year at Bedford College of Physical Training in 1941

### July 8th

Having dancing this evening, evidently it is very energetic. Terribly hot and stifling. Dancing most energetic, sweated gallons, in fact have never lost so much moisture before ever. An inadequate kind of thunder storm rolled up, but this evening is as stifling as before, in spite of the rain. Lecture from von Laban, most interesting, a slight history of dance followed by a great deal about choreography and dance notation. He was most interesting and amusing. Miss Uhlmann, (sic) who took the dancing this evening wrote a dance for us on the board. She is rather like Elizabeth Bergner, small, dark, slight, with well developed legs, and has large bright eyes, and a laugh with her mouth wide open. She looks very natural and attractive, though not at all pretty. Her movements have more power and feeling than do Jogs' (Joan Goodrich), though she is not actually so precise or has the cleanliness of Jog's movement.

Von Laban spoke with a very strong German accent and waded through English, but was quite easy to understand. It was really a breath from another world; think of having them for a week.

### July 9th

Another dancing lesson, all juniors together taken by Laban. We combined our 3 movements facing each other, and being in front, I had to lead. We stuck to the six movements with variations for the lesson. Staff joined in and seniors watched. It wasn't such a sweat-making lesson, good thing as we have it again tonight.

### July 10th

We had another lesson after tea from Lisa Uhlmann, mostly balancing on one leg while carrying out complicated body movements. It was mostly a lesson in pointing in different directions using the whole body. Staff joined in and there was the usual audience, so that we kept disappearing to the back of the "hall". After these lessons Jog's dancing, which we thought so marvellous, will be tame. There is something very important about this dancing, not only because of the 2 who teach, but the way they teach, and the movements and combinations of movements which they pull out of us, and they are so informal and friendly, making jokes and encouraging us lumps to terrific heights. Really the dancing is more advanced than anything we have ever done. After each lesson as well as feeling physically exhilarated one feels mentally uplifted as though one had done something of great importance, or had a glimpse of a world one only reads about. To think that after today our lessons will be over.

Extract from a Diary

### July 11th

Two more dancing lessons, alas the last. The first we shared with Set I taken by Miss Uhlmann consisting of working the numbers 1, 2 and 3 in the air, and with our bodies in circles and straight lines. Then we got into 5 circles and danced the numbers 2 and 1, very difficult, but our circle was the best. The 2nd was taken by Laban, our set only and a few staff. It was more a matter of points again, with lots of meaning put into them. We beseeched, showed fear, glided, floated and ran "like the devil".

We did the dem. (demonstration) to an outside audience. Laban and Uhlmann were in the audience. Must have lost pounds in weight with all this exercise in this terrific heat. How I wish this glorious dancing weren't over.

Had a very interesting discussion on dancing, all in a circle in the gym (there goes the last malteser). Laban and Uhlmann spoke a little on the history of modern dancing, and the trend in America (too angular), and a criticism on the dem. from Laban. He praised Jogs and the floppy dancing (Central European) but thought the peasant dances too romantic and incapable of reaching the real feeling of those ancient dances. Everybody thanked everybody and honestly I felt like crying with emotion because it really has been a wonderful experience. How sad now it's all over. I do hope they come again. Stan (Miss Stansfield, Principal) hasn't much interest, and the expense must have been terrific, I wonder if Jogs paid for it. She is an admirable woman with terrific artistic capabilities.

This seems to have been a very full day, and I've loved every minute of it. Laban also said dancing (he was asked to define it) was the opposite of doing, and he criticised us for not practising before lessons. Life is really worth living for during weeks such as this, far and few, far and few, are the weeks I love to live.

These few days affected my whole life. My first job was at Cheltenham Ladies College (September 1943 - July 1946). In pursuit of Laban and Lisa each Christmas holidays while I was teaching at Cheltenham, I went to their vacation courses in Sheffield. After the first course I abandoned what I had learned at Bedford and taught what I had learned from Lisa and Laban. At one of these courses I asked Betty Meredith Jones' advice as to whether to go to the Studio in Manchester or not. She advised me to go and I spent 1946-47 at Manchester. Laban asked me to help with his book *Modern Educational Dance*, and sent me to observe babies and young children in a nursery.

In the Spring of 1947 I asked Laban how I should teach. Should I teach like Joan Goodrich (one of my teachers at Bedford and also a guest lecturer at the Studio) or like Lisa and Sylvia Bodmer? Laban said 'You must find your own way' in his deep, strong, German accent.

In the last twenty-five years I have, through trial and error, slowly found 'my own way', and now that Laban and Lisa have died I feel particularly responsible for passing on what I have learned from them.



## Geraldine Stephenson

I first saw Lisa when a student at the Sheffield Christmas Course 1946. I joined in her classes. Never had I seen such dynamic flexibility of movement and such expressiveness in a human body. I was held spellbound — quite bewitched. By the end of the Course only one thing mattered to me — to know more about this sort of dancing. The Art of Movement Studio was founded shortly after this Course. I went there as a student in the Autumn of 1946 — to Manchester.

After a year of unrelenting tuition, only one thing mattered to me again — to be allowed to stay on longer. How could this be achieved? I had no money. Lisa had the solution. She suggested I gave my services teaching Anatomy and Physiology (earlier learnt at the Bedford Physical Training College), coaching the students in Music theory and Music Appreciation and also accompanying some sessions on the piano. In return I could join in as many sessions as possible. (She would not let me loose on movement teaching as yet — this was to come later!) I was overawed, overjoyed and terrified.

But I think I have never been so happy, fulfilled and stretched in every way, as during those early years in Manchester. Every day was a revelation to me. Lisa's patience must have been quite phenomenal. I was a relative beginner when she gave me more and more movement teaching, but I am presumptuous enough to think that she and Laban saw something in my "Englishness" that helped them to put across some of their revolutionary movement ideas. It is true that I worked more with Laban than with Lisa at the Studio in those days because my inclinations were dramatic rather than spatial, but I revelled in Lisa's exquisite Dance Studies and in the intangible way she put the work across. Her demonstrations of the flow of movement were superb. I found her difficult to understand sometimes because at that time her English was not so good as it later became. She found ways of "wrapping up" her movement explanations in such a way that one was frequently be-fogged. When, with Laban, we were preparing the London weekend courses at the Y.W.C.A., Laban said to me on one of these occasions "Never mind Gerry, she means slashing and gliding"! Lisa's infectious laugh rang out and colour returned to my cheeks. (I was always very nervous teaching at these London courses, but much encouraged by the fact that Lisa was too).

When the Studio moved to Addlestone Lisa loved this transition to the country. Here at last she had found a lovely home with a beautiful garden and she was in her element (later, Gardening became a subject on the students' timetable!) Some weeks before the Studio opened, Lisa and her staff worked from dawn to dusk decorating the place. We stripped wallpapers, painted, varnished, swept and scrubbed until dark, then we all gathered together with Laban who had been writing—writing—writing all day — to eat a great supper at Lisa's round table. She loved these family meetings and so did we. The staff were her family. Her students were her

family whether in Addlestone or Antwerp, Manchester or Mannheim, Berlin or Brazil, Essen or Edinburgh, London or Loughborough.

I taught full-time at Addlestone for only one year. I needed to fly away from the nest. Dance Recitals and theatre work beckoned. I was not happy in the countryside. I was restless and contrary. Lisa, as always, was concerned if someone was unhappy. She suggested I continued two days per week to teach at Addlestone, but went to live in London. In this way we would still have a good connection with each other and the Studio work would help me financially. Later the two days became one, then the visits became one per term and finally one per year for a Day of Dance which was 'my thing' at that time. In this way Lisa said I never left the Studio! During this time I directed the students in all sorts of Masques and Pageants at Llandaff Cathedral, Royal Festival Hall, the Albert Hall etc. Lisa was always pleased if the students could have this extra dimension to their work. She never gave any opposition to my wild schemes, "fiddling" the timetable to make it work and encouraging me to get on with it as best I may. So I rehearsed the students in all sorts of productions and though Lisa never interfered she must have wondered sometimes what we were doing. I shall always be grateful to her for allowing me to do all this "choreographic extra-mural activity". Where else but the Studio could I have gained such valuable experience? — and she always found time to come to the performances.

It was during these early Addlestone years that Laban died. This was a terrible blow to Lisa. I don't think she ever got over it. They had been a unique partnership, agreeing and disagreeing with each other in an amazing directorial cacophony — but always with an exciting, sometimes provocative, sometimes harmonious, conclusion. Their names were known together throughout the movement world. Lisa had to reorganise herself in her new situation. This she did with unswerving vigour.

As administrative duties took hold at Addlestone, Lisa found less time to be with the students. This was a pity because she was a truly great teacher. She especially enjoyed teaching the Men's Group, who duly responded with fervour and didn't hesitate to send her up at the end of term parties. These Lisa adored. They made her very happy, warm and 'wanted'.

As the years went on Lisa felt that much of Laban's work was being lost, wasted, mis-interpreted, diluted. She gave herself unsparingly to try to put this right as she saw it — teaching when and where she could and spending hours and hours on sorting, clarifying, annotating the thousands of Laban papers. No-one could have done this job more lovingly, more meticulously, more thoroughly and with such deep knowledge of his ideas.

I did not see much of Lisa during these last few years. We met at her birthday parties and at conferences; but we spoke quite a lot on the phone. I must admit it was nearly always she who found the time to ring me to enquire whether I had enough work, whether I was still making ends meet, whether I was well (she remembered my bouts of 'flu at the Studio).

I shall always remember her indomitable spirit, her inspiring teaching



with its simplicity but complexity, her infuriating attitude towards time! Her wonderful magic, her devotion and her caring for Laban's work — all the elements that went into her being LISA.

## FROM LETTERS RECEIVED

It was with great sorrow that I received the news of Lisa Ullmann's death. She will be greatly missed by all of us. Lisa was like the heart of our Guild and we all have to pull together to keep the Laban Guild alive. I am very sorry that I am not able to come to any activities of the Guild any more, but please do believe me, that I am still fully concerned and interested in all the Guild activities.

I thank all the members, who were so kind and wrote to me. I will be with my thoughts with you all during the weekend.

With love, yours, Sylvia Bodmer

How sad the news of Lisa's departing. I feel, as others, that a real friend has gone. What a true Christian lady in all her ways, so unselfish in giving of her wonderful talent, so kind to people such as myself, a very late beginner as I was forty years ago. All that I do now is based on the knowledge given to me by Lisa and Mr. Laban, and I am 82!...All over the world Lisa will be missed by her vital presence.

Yours sincerely, Christine Podd

...We are both very distressed to know that poor Lisa Ullmann has died so soon. Now Jean Newlove is further teaching in Manchester and the dancing is going on. Mr. Laban and Lisa have seen me dancing many years ago. We loved each other. Have a good time to carry on your work...

Yours sincerely, Lotte Auerbach

...Through my experiments, which Lisa has made me aware of, I have succeeded in creating a Studio which has been frequently visited by many guests, teachers and students.... I sincerely hope to disseminate the lessons of Mr. Laban and Lisa in the same vivid way.... Until my dying day you will be my "Spring".

With love, Mida Schutte

...Many years ago, when I was student, Laban's theories were often discussed, but held no particular interest for me; then one day, Lisa came and gave a demonstration lecture, without music. I remember I was so impressed by what I saw, that I decided there and then that this was the kind of approach I wanted to specialise in and devote my professional life to. I have now started to form a Laban Art of Movement Dance Theatre...

Hadassa Webster

Lisa will be remembered by her students and co-workers as a *Master Teacher*, one who could make "a movement phrase" come alive and pulsate with energy. Indeed Lisa was one of those people who gave life to others and who gave endlessly of herself. I remember especially her laughter, a sound that rippled through space from the deepest part of herself. As a student from 1957-1960, I remember how she explained the process of teaching movement. She said, when you present movement experiences to others, you build a thread, a complex meaning. For example, she said, imagine you have a coloured gel, a plastic, in your hands. First you look at the movement through a blue gel, then you add a green one on top, and then red and so on...Each colour shows a new facet of the movement, another aspect until a total feeling bursts through — a movement feeling — sense — form, that is as deep and total an experience as you create for your class.

And that was Lisa — with her great imaginative use of images building a movement world that touched deeply into the centre of each of us. She was a *Master Teacher* and it was a privilege to know and learn from such a great lady.

Greetings from America, Diane Davis

Sincere sympathy — we were shocked to hear about the sudden death of dear Lisa Ullmann who we also revered so highly and we are sending our sincere condolences.

Monika Schneider H. Leyler  
Helge Knese Getrud Schneidewind

...It was always such a pleasure to work with Lisa; her enthusiasm and thoroughness were so inspiring to all who met her and she will indeed be very sadly missed in so many ways...it was much more than a relationship of author and publisher, but a friendship which we greatly treasured...

with very kind regards..  
Macdonald and Evans



Last Sunday I attended one of the monthly meetings of the Yorkshire Movement Study Group, a group whom Lisa often visited, particularly in the earlier days of its existence. It was a good day of exhilarating dance and, this morning, as I watched another splendid session, I felt that there was no better way of acknowledging the great debt we owe to Lisa than by the enjoyment and the exhilaration which dance can give and which she herself gave so often through her teaching of dance. The fact that so many of you have come today, is proof, I am sure, of your gratitude to her.

Well, what now? We've lost our guide and our Counsellor and our founder, or one of them; and we ask of the Guild, 'Well, where do we go now?' The Guild still has much to offer and if you see an application form for Guild Membership you will find that members are offered, for example, this Annual Conference when we have discussion and classes, and above all we meet friends and people we've known, some of us many years. The Guild is also still offering many courses up and down the country, and day and week-end courses. It offers a very good training scheme for Leaders of Recreative Dance — a scheme which is recognised as being of a high standard and of good quality — very important. It also publishes a Magazine and a Newsletter. It is represented on other National bodies, for example the Central Council of Physical Recreation, and participates in gatherings and festivals like the one on April 20th.

So the Guild is active; but nevertheless I think we have to face hard facts, and it is not always easy to face hard facts. We have to face the fact, for example, that our membership is down very considerably; and try as we might, particularly Members of Council, we have not been able to lift that membership. Other members have come along, but we have lost others. We have lost our Editor, Michael Huxley, who did a splendid job and we have not as yet been able to find someone who could take his place permanently, though Sheila did a splendid job in bringing out the last Magazine, helped by Jennifer Holbrook. We've had great difficulty in finding new members for Council, people who are able to give the time and energy needed.

We have tried to encourage regional activities and sometimes these have been successful, but on the whole one has to admit, not as successful as one had hoped. I think it may be because so much is going on in the regions. And we also have to face the Treasurer's report, as we have had to face it for the last two or three years, and although he has given us all the encouragement possible, nevertheless one cannot look at it without a degree of gloom. Perhaps the Guild has to seek other ways of carrying out its aims. We may have to share our responsibility elsewhere.

After the war, in the early days of the Guild, it was doing pioneering work; there was nothing else like it. Lisa and Laban revolutionised dance in education. Those first courses during the years of the war were quite outstanding and we were, some of us, absolutely bowled over by what was offered to us. And there followed a period of intense activity which grew from all the knowledge, the experience of the courses which Lisa and

Laban gave us. Through these and the work in schools, the Guild was able to give a status to teachers of dance; its Diplomas, indicating grades of Membership, were recognised by educational bodies as a qualification for teaching dance.

But since these days, and *because* of these days, dance has spread throughout the country and indeed, into other parts of the world; and other parts of the world have come into this country with their dance. There is a time now of intense activity in dance; not all of it do I approve of — but take no notice of me, I'm an old stager! — but I am excited by it. Yet because of its spread, it would seem that the horse has bolted — the Guild perhaps can no longer hold the reins, and perhaps we should recognise this. That doesn't mean for one moment that we should have any sense of failure; the Guild has done a very good job, and because of this has reached the present stage. The concentration of interest has moved elsewhere.

Let us regard this problem or dilemma as a challenge facing the Guild at this moment. You see, we have this responsibility to encourage dance to go on, and to make it possible; and having spent my working life in Education, I would make a strong plea that it goes on in *that* world, as well as in that of Recreation.

Now, you are the Guild and it is the Members who make the decisions. The Council works hard at endeavouring to carry out your wishes, but it is you who have to make the decision and face the responsibility, for Council, to carry out your decision. We have to think about it. It is not that the work comes to an end; the spread of knowledge of Laban's work, and of Lisa and her work, is going on in such places as the Laban Centre, in the University of Surrey Dance Department, through the Leaders' Training Scheme, through the many, many teachers throughout the country who are using Laban's analysis in their work. They have assimilated it and are using it in whatever they happen to be doing.

And so, it is for you now to accept the responsibility for keeping the work alive, and to seek a deeper understanding of Laban's and Lisa's and Sylvia Bodmer's work; and to use the words of Mary Wigman, to carry the responsibility for 'the extraordinary thing that Laban gave to dance'.

### Chairman's Address

Sheila McGivering

Uppermost in our minds as we meet today is the thought that Lisa is not with us as usual. Lisa was the Guild's first Chairman in 1946, served as President twice and then became Honorary Vice-President. Sylvia Bodmer is our other Hon. Vice-President and has written a letter to you (which, with others appears in this magazine).

On February 6th over a hundred people gathered at Weybridge Parish Church on a fine mild day, having come on their own account, and also as representatives of many more friends of Lisa, all of whom had their own reasons for giving thanks for her life of dedication to the Art of Movement. I quote her own words: "It was in 1927 when I stood in front of Laban,



trying to prove I was worthy to hold his certificate as a teacher of dance". This conjures up a vision of a bright-eyed, eager young woman. Again, her words: "I decided (that) ...if I gained my Laban Diploma...I would devote myself to practising the Art of Movement and try to introduce others to this world which had given me so much."

In 1929 she did indeed gain her Diploma and not long afterwards joined the teaching staff of Ballets Jooss and also performed as a Dance Recitalist. During this period Ballets Jooss came to Dartington Hall, Devon, 1934 to 1940, having been joined by Mr. Laban in 1938. In 1940 they all had to leave Dartington and Lisa and Laban taught where they could; movement was restricted by circumstances of war.

The Studio was established in Manchester in 1946 and the description which Hettie Loman writes in the News Sheet of 1948 conveys an impression of tremendous activity — classes at the Studio, production groups, demonstrations, performances and extra-mural classes and lectures. In later years, after Mr. Laban's death, Lisa attended to his writings, translating and editing, publishing "Choreutics", revising "Modern Educational Dance" and 'Mastery of Movement' and lastly, it was a great joy and satisfaction to publish 'A vision of Dynamic Space'. As if this was not enough in itself, Lisa continued to teach, travel, write, advise and engage in any project to further the work. We can only contemplate such a life of dedication with gratitude.

Victoria Bailey & Enid Bailey  
(nee Richardson)

This report is written in response to a request for 'two viewpoints from two generations'.

I joined the Guild in 1960 while at the Studio but eventually family commitments meant my only contact was through the magazines. Last year, persuaded by my husband, who is always keen for me to dance, I attended a Guild course and worked joyfully with Lisa. How glad I am that I took this opportunity because unbelievably and very sadly she was not with us at the conference. Perhaps I was not alone in feeling her watchful eye on my backward-deep position!

My daughter Victoria is studying dance at Froybel and joined the Guild this year. I enjoyed introducing her to those who helped me in my early dancing days. Many people who impressed me then with their knowledge and skill are still active and involved. There were new faces too and it was encouraging to be led by the Recreational Leaders, a sociable beginning.

A challenging choreutics class with Valerie Preston-Dunlop followed. It is an aspect of dance for which I have always had a fascination so I was positively hungry for the content of this session. When I was a student 'numbers' were out of fashion and we were urged to feel the subtle combinations of eg. advancing and rising and emphasise these by titles eg. forward-high. This made it meaningful but having felt there must have been a reason for numbering it was interesting to feel bodily their mathematical relationships.

The A.G.M. was a time for serious contemplation of decreasing membership. Our President, Margaret Dunn, put forward tentatively that maybe the Guild had served its purpose and was possibly no longer needed. Did everyone realise her courage in speaking out like this? As a founder member the Guild must mean more to her than to the general membership. However Margaret certainly provoked thought and hopefully action. I am sure the Guild still has essential work to do.

As a result Vicky and I were invited to join a 'think tank'. Considering the brevity of the meeting a better description would have been a 'think pot'! Nevertheless great enthusiasm was shown and some suggestions made. No one believes of course that transformations can be made overnight. Many dedicated people have given continuously of their time and energy only to see the Guild floundering. We owe these people whatever support we can give and thank them for their efforts.

After the sobering A.G.M. the showing of 'The Green Table' created by Kurt Joos was well timed. It showed the very best that Laban gave to dance. Technique today has never been so far advanced but until modern dancers explore the pathway of discovery that Laban began they will never achieve this depth of expression.

Simone Michelle created a wonderful bridge in time between 1932 and 1985. I was thrilled to hear that her husband was the sculptor of the head of



Laban. For those like me who never met Laban this powerful sculpture helped us to know him.

Henry Metcalfe showed us how well Laban's principles can be married with the training of a contemporary dancer. He gave us a clear understanding of the ways in which the body can move and a glimpse of the immense variation which can develop from one motif. His light hearted manner created confidence in everyone.

Finally with Joan Russell we all moved together. So many people only ever dance in isolation or at best alongside others and never have this valuable experience.

The young child in our midst reminded me of how my own children were welcomed into movement. Dance with the Laban Guild is not just for the performer but for young, old and anyone who wishes to participate.

Movement has always been an integral part of my life, so I came to the Guild Conference with some enthusiasm and a basic understanding of Laban and his work. Therefore I was possibly in a more advantageous position than others of my generation, who were perhaps expecting something different. Were they drawn to the week-end hoping to find technique classes in which they could improve their own performance? No doubt we should all like to do that! Standards of dance are certainly important but I feel the Guild had deeper significance. Therefore, while providing opportunities to raise these standards, Laban's aims should not be forgotten or watered down. Henry Metcalfe achieved an excellent combination of technique and Laban's ideas. While I can see the purpose of moving together at the beginning of the weekend, for some people Henry's class would have been a better starting-point. To be thrown into moving together, without previous experience can be alarming and seemingly divorced from dance, as commonly thought of. Therefore we need to vary our approaches to cater for everyone. Kurt Jooss' 'Green Table' showed us that Laban's ideas will never be old-fashioned, but are just as relevant today. The composition still has the same meaning as it did then. Laban's links with contemporary dance are many. His influences can be seen in the works of Martha Graham. His work will still be relevant to the dances of tomorrow.

The Guild must be prepared to face the future and many changes. Some of the suggestions for the future welfare of the Guild, put forward at the AGM should have been greeted more positively and not cast aside. It takes courage to speak out. Ideas may be wild, but Laban would have liked us to be imaginative.

Adding to the suggestion of a special celebration day in memory of Lisa, I would like to put forward my own bright idea! How about making it an annual event, preferably dancing outdoors! Thankyou from both of us for a physically and mentally exhausting but stimulating weekend.

## THE LABAN LECTURE

Simone Michelle

Given to The Laban Guild on March 2nd 1985, as an introduction to showing the 1963 film of Jooss' ballet, "The Green Table."

I would like to start with a thought for our friend Lisa Ullmann. She would have been so happy to be with us today. She has danced in "The Green Table" in the 30s, and I feel she would have enjoyed sharing with us old memories.

I want also to thank you for asking me to be with you today; I feel greatly honoured to give this annual lecture, and I can only hope I will justify your trust in asking me.

I think it is benifitting to say a few words about Laban in relationship to Kurt Jooss in England. Laban's name came to be known either as an important name in Dance Education, with his principles of Movement Study (Space Effort etc.) or application of his movement analysis, useful in industry and management (now Action Profile and (Decision) Development), or the man who started a new thorough notation system, or someone who has been somehow an initiator of Dance therapy, or special Education. Laban was a great innovator, who brought new ideas, new visions, new possibilities; but, it has been left to others to develop these: these developments took different roads, according to people's specific and personal interests. But I think, we should not forget that Laban's first love was concerned with Dance and Theatre, and this first love lasted till his death in 1958.

This is why I would like to start with a few words, written by Jooss in a programme of the Ballet in 1939; and most of a letter written by Laban to Kurt Jooss written at Christmas 1938.

On my way to Geneva, Christmas, 1938.

My dear Jooss,

It gave me great pleasure before my departure from Dartington to watch some of the rehearsals of your two new ballets. I found confirmed what we have both known for a long time: namely, that although your work has developed in an individual and original manner, its source is as clear and its enthusiasm as genuine as it was when I had the privilege to introduce you to the Noble Art of Dancing.

And that means much, not only of personal satisfaction to myself, but to the dance in general. I see how through your work, more than through the work of any of my other disciples and collaborator, a great hope nears fulfilment: that the language of movement might become apt to express in an easily understandable form those deep and essential things which can only be stated by the dance. For the driving force of the new creative dance is still the desire to express those things which cannot be rendered articulate in any other language.

Through work of this kind, much has already been achieved towards reviving a genuine feeling for movement; creating a new, more human,



technique of dancing, breaking with excessive virtuosity; and awakening in the spectator pleasure in and understanding for the dance. All these, however, are just the basic elements of a new international language in which it will be possible for the new dancer to make manifest his artistic creed.

I am well aware that you would resent being called the apostle of some new School of Thought (or, as one might aptly put it, to be dancing philosopher *à la* Nietzsche!); but you have to admit, since you have proved it again with your latest works, that you are a poet who can give utterance to the eternal ideas of humanity as well as to the problems of our own day in the language of an entirely new art.

Your "Spring Tale" is a dance of life and love, a worthy counterpart to "The Green Table," which is a dance of death. Your "Chronica" is a moving example of how life, under the rigid enforcement of human will-power, becomes numbed; and how this power-instinct then destroys itself: for life means eternal freedom — eternal youth.

Speaking of "becoming numbed," there is something else too, about which I should like to write. This new "language" of dancing, which you use in your ballets is, if I may say so, our common work. And here I have to thank you for the lively flexibility with which you use innumerable forms of movement which in a life-long work I have endeavoured to liberate from the influence of an empty tradition. I had always a notion that some day it would be possible to achieve that without dogmatic narrow-mindedness. You are striving in your new works towards a further development and deepening of dance expression, without making concessions either to the conventional pantomime, or to excessive sentimentality.

I was immensely pleased to observe in your new compositions the perfect harmony between clear forms on one hand and a vivid expression of happenings on the other. Do you recall how, years ago, when you had already passed from student to collaborator, we spent so many evenings discussing the dangerous dilemma which faces the dancer: whether to extinguish liveliness through the use of abstract forms, or to lose the purity of a composition through overflowing vitality? I think it will interest you to hear that, in my opinion, you have in your last works succeeded completely in overcoming this danger.

I know only too well the important part your wife's collaboration has played in your achievements, and I should like to ask you to extend to Aino my heartiest greetings and sincerest thanks.

In true friendship,  
LABAN

Nowadays one has a tendency to think and believe that all modern dance started in the U.S.A. — the truth is that one trend started in the States, but another one, as important, if not more so, at the beginning, was started in Europe. It was the last war 1939-1945 which stopped all development in

modern dance in Europe, while on the contrary it helped the U.S.A. to thrive with its own development, as well during as after the war: but that could be the subject of another lecture....

As early as before the first World War, 1914-1918, Diaghilev with Nijinsky introduced many 'modern' aspects in the classical ballet — great innovations, such as parallel feet, with Nijinsky's 'L'Après-midi d'un Faun', extraordinary modern music breaking off completely with the classical tradition, like Stravinsky's 'Les Noces', the 'Rites of Spring', 'Petrouchka' etc. etc. — very modern decors, with the greatest names such as Picasso, Bakst and so on. About all this, you can get plenty of information in books; but there is far less written material about dance in between the World Wars, as far as Europe is concerned.

I was lucky enough to be born in Paris, where I received all my general education at a time when my heart hesitated between music and dance. Paris was then the 'Mecca' of all arts, music, dance, painting, sculpture: any budding artist's dream was to come to Paris, to pursue their artistic studies and career, including artists from the United States. Dance was becoming quite important in the 1920's and 30's. I am old, but not old enough to tell you much about the 20's! In the 30's however, I went to many concerts and dance performances, there was a lively variety — classical ballet of course, but also modern dance — Spanish dancing with such well-known artists as Argentinita; Isadora Duncan (although American born) worked mainly in France and Russia and had a particularly strong influence on the Paris scene. I saw several of her 'so-called adopted children', the most well-known being Lisa Duncan and her partner Pomies — and I think if I recall — I know I was young — but one could not say that they had no technique. Their technique was different from that we understand today, but they had technique. Another strong influence was Laban. Although one of his most important disciples, Mary Wigman, never came, to my knowledge, to Paris, many good dancers who had obviously been influenced in one way or another by Laban, such as Alexander and Clothilde Sakaroff, Alexander von Swain, Harold Kreutzberg, gave regular dance performances at the Theatre des Champs Elysees, the Sadler's Wells of Paris. These performances were very successful, well-attended, and always sold out in advance.

Kurt Jooss had been the closest of all the disciples of Laban for years, and a slightly younger man, Sigurd Leeder, joined them later, to develop and experiment Laban's ideas for movement and dance. Then in the later 20's Laban went to Berlin, Jooss and Leeder went to Essen; they started their dance school there, trained dancers, choreographed ballets... and this is how the Ballets Jooss was started. Paris being the centre of all the arts, it was natural to hold the International Dance Competition in 1932 in Paris; this is how Jooss came to present his 'Green Table' to that Competition. Out of nine or ten members of the Jury, Laban was the only one outside the classical ballet; therefore it was a tremendous event and a great surprise,



when 'The Green Table' received by unanimous decision the First Prize — 2nd June 1932 — especially surprising, when you know that 'The Green Table' was lasting five minutes longer than the maximum time allowed for each item presented! Jooss was dancing the part of Death, which suited his strong body. Leeder was taking the part of the older soldier.

This was truly the very first modern ballet (before Martha Graham started her own lengthy ballets). 'The Green Table' did not use a fairy tale idea — no Prince and Princess — it did not use toe work, nor the extensive turn out of the classical idiom; although it did use soft shoes, and not bare feet. It had music composed by Fritz Cohen, in close collaboration with Jooss — I know the music will sound strange and thin to you, but you must remember that except for the classical ballet at the Paris Opera who used large orchestras, all dance performances were given with only one piano for all accompaniment. (By the way, this is true as well for all dance performances in the States, until early 1950, including performances in the famous Carnegie Hall). Therefore it was quite an event for Fritz Cohen and Jooss to use two pianos for 'The Green Table'!

The subject of this ballet is unfortunately still very much up to date, as it is a statement of war and the effect of war on all human beings. In between the two World Wars there was the 'League of Nations' residing in Geneva — which has been replaced since the last war by 'The United Nations' — the first and last scene of 'The Green Table', (called the Gentlemen in Black) is a satire and comment on all political statesmen and diplomats of all nations, and high-finance men, arguing hypocritically with each other, until no compromise can be achieved and war is declared. Then Death becomes most powerful and the following scenes are representing what happens to all human beings, caught in war... the soldiers called to fight, with their individual feelings, until they join the ranks. The women — you will see the old mother, the wife, the young girl, the refugees etc. etc. The only rejoicing at the outset of war is the profiteer, who knows that somehow, he will use sorrow for his personal benefit.

Choreographically speaking, you might be able, even at a first seeing, to notice that Death who will eventually claim all, will take each individual according to their own personal behaviour and feelings: for instance, Death will take in his arms the old mother, as softly and tenderly as she herself would rock her baby; the traitor is taken backwards; the young girl, who had been picked up by the profiteer and put into a brothel, dances and gives herself to Death, as she gave herself to other men; the soldiers die according to their feelings too. The flag-bearer only follows Death, because Death takes his flag, and he follows the Flag, come what may; the profiteer is the one person for whom materialistic life is all-important, therefore Death has to use all its power to overcome him and he dies without dignity, rolling in mud, so to speak, as his life has been.

In March 1934, when the Ballets Jooss fled from Hitler and the Germans, (two days before they were going to be arrested by the Gestapo)

they settled down in Dartington Hall, having lost all costumes, masks etc. etc., and personal belongs. It was my husband, Willi Soukop who remade the masks for 'The Green Table', masks which have been used up to 1945. Now the masks are made by Anna Markhard's husband, Anna being the eldest daughter of Jooss (for whom I baby-sat!)

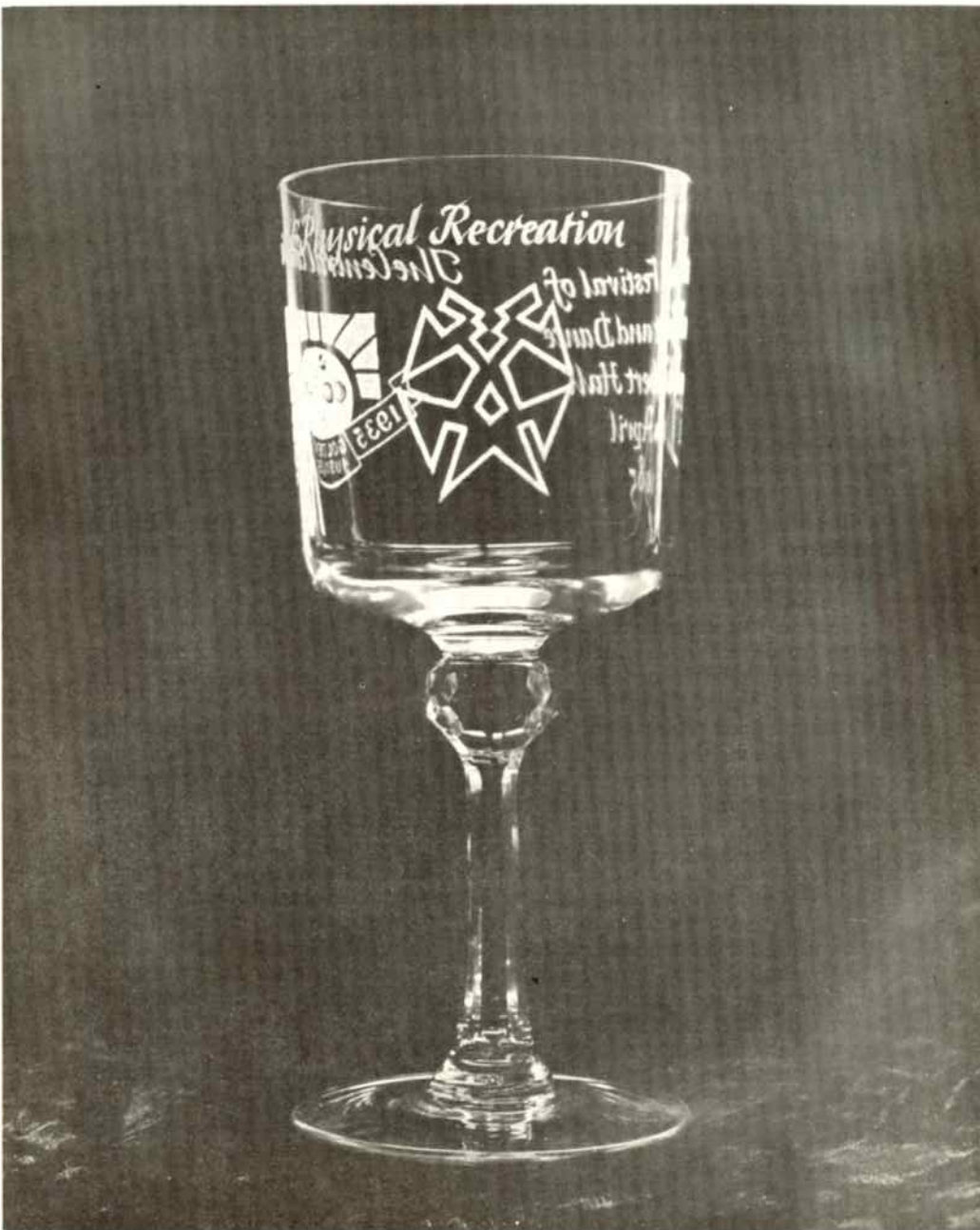
You might also be interested to hear, that 'The Green Table' has been the first lengthy ballet written in Labanotation — Ann Hutchinson-Guest, one of my student colleagues at Dartington Hall, proposed to Jooss to notate for him 'The Green Table' — this she did in 1939.

We are now going to watch the film... It is made in Germany, I think the date is 1963, with trained dancers from Jooss' school in Essen. You might have heard of one of them, Pina Bauch; she dances the old mother. This film is in black and white, which takes away some of the depth of movement; it also takes away some of the power and mystery of Death, always seen on stage in a very deep green light. It will also prevent you noticing that the 'table' around which the diplomats are talking is green, but it explains the title. Also because it is a film you might not be aware that Death is at all times on the stage, except in the first and last scenes. Still, I think this film is the best one made of 'The Green Table'. I spent an evening with Jooss just very shortly before he died and he told us that really he preferred 'The Green Table' in the black and white rather than the coloured versions.

This ballet is over fifty years old; the brothel scene no doubt will appear to you very dated and tepid — in today's permissive society, sex often displayed very crudely; but I can assure you, it was quite shocking when in the brothel scene men put their hands on the girl's buttocks — this was indeed very daring in 1932.

I have seen 'The Green Table' hundreds of times, with many different casts, including the original one. I have even learnt the motif of Death, like other Jooss ballet motifs, in composition classes taken by Jooss himself. 'The Green Table' still works and makes a strong impact on me. I hope you will feel and agree with me, that it should be regarded as an important ballet of all time and part of our dance inheritance.





## AN INTRODUCTION TO MOVEMENT AND DANCE THERAPY

Veronica Sherbourne

*The author has written elsewhere in this journal, of the firm foundation of Laban's work on which her own rests. She continues here, giving a brief account of her experience in the field of Movement and Dance Therapy.*

In 1950 I was invited to work as a visiting movement therapist at the Withymead Centre; a therapeutic community based on Jungian analytical psychology. Laban had worked at Withymead. He advised me to accept the post and to treat the patients from my observation and assessment of their needs and not to be concerned to know the causes of their illness. I worked at the Withymead for nearly 20 years and I am indebted to this experience for the insight it has given me into Jungian psychotherapy. Occasionally I discussed my work with Laban. He was very interested in movement therapy and would like to have developed it further. Since 1958 I have been training student teachers of children with severe learning difficulties, and as at Withymead, I learned from a process of trial and error. I have worked with very disturbed and retarded children, and adults; and I find it difficult to distinguish between what is therapy and what is education.

It is helpful to put movement and dance therapy in context with arts therapies generally. The Committee of Inquiry into the Arts and Disabled People (of which I am a member), published a Report this year which describes arts therapies as "the Visual arts, Drama and Music, Dance and Movement". The Report states that the aim of arts therapies is "to bring about durable positive change with someone whose development has been arrested and has taken an abnormal path away from physical, psychological, and social well being. Arts therapies are a form of therapy in which art activity and any resulting art form becomes a method for diagnosis and therapeutic intervention" (1).

The British Association of Arts Therapists and the Association of Professional Music Therapists are well-established, and the British Association for Drama Therapists has been training students for some years. The Laban Centre runs courses in Special Education and on Diagnostic and Therapeutic Aspects of Movement and Dance. The University of Surrey includes a Dance Therapy option in the degree Course, Dance in Society. No comprehensive movement and dance therapy has so far been established in this country.

In surveying the scene, it is useful to look at what is going on in other countries. The American Dance Therapy Association was founded in 1966, and dance therapy programmes are well-established in Universities and in various institutions. One of the pioneers in this field was Marian Chace, who began work in the 1940's. She based her approach on "the use of spontaneously expressed body action, symbolism at the non-verbal level, the use of movement to establish a therapeutic relationship, and group rhythmic activity" (2). Another pioneer, Mary Whitehouse, studied with Mary Wigman and later underwent Jungian analysis. She used Jung's teachings in analytical psychology through a movement dimension as a basis for her work. The American Dance Therapy Association describes



dance therapy as "the psychotherapeutic use of movement as a process which furthers the emotional and physical intergration of the individual"

A method widely used in Europe is Psychomotoricity, or Psychomotor Therapy. Lorraine Burr, a practitioner in this country, writes that, "Psychomotor Therapy in education is an extension of your own sensory recognition of yourself and your ability to organise yourself". She states that "Laban has had a great deal of influence on Psychomotor Therapy on the Continent" (3). Professor Kiphard of the University of Frankfurt describes his programme as "Education through Movement, a Psycho-motor approach"; the basic elements of which are "extensive movement exploration and creative experience", and which includes "knowledge of early movement development, ability to observe errors and judge deviations, slight disturbances and pathological impairment of sensory-motor performance". He (4) refers to the need for physical activities to be enjoyable and fun. Opportunity for play is extremely important in both education and therapy; in fact everything so far mentioned applies equally to the needs of normal people as well as to the handicapped or psychologically ill person. It is a question of degree.

I have not had much practical experience of either approach, but from the little I have read, seen and heard. I find that American Dance Therapy is largely involved with emotional and psychological aspects of human movement, and psychomotor therapy emphasises the physical and more mechanistic aspects. Practitioners in both fields will vary a great deal in approach and application.

The different therapeutic disciplines have a number of objectives in common; everyone agrees with the need to work towards "wholeness", though concepts of the term differ. Most people acknowledge the need of the therapist to "know and understand his or her body actions" (2). (Wynelle Delaney). "Therapists need a thorough knowledge of their own body movement behaviour". (Betty Meredith Jones) (5). Everyone agrees that the strong points and areas of potential growth. This pre-supposes the therapist is skilled in movement-observation: and, of the need to be supportive; they must "develop a climate in which people feel safe" (2), and provide security.

Another area of agreement is the need for the therapist to have essential skills of movement-observation and evaluation. Without these skills the therapist does not know where, or how, to begin, or how to develop a movement session. Therapists observe different aspects of their patients' movement according to how they have been trained and will show varying degrees of insight. Some may be more concerned with dance forms of technique, some may be aware of sensory-motor development and co-ordination, others may find symbolic representation of unconscious psychological states more significant, with reference to physical handicap; I find the physiotherapy course I did as a physical education student invaluable. A well trained and experienced therapist will be aware of all aspects.

What does Laban's movement theory have to offer the therapist? It provides a structure, a grammar, a sound core, from which to operate. It can be applied to a great variety of situations: for example, to the training of drama students, social workers, to the needs of psychiatric patients, the profoundly handicapped, and many others. The most important thing I learnt from Laban was how to observe movement, and for this his movement analysis is essential. Of Laban's basic movement themes, I have found awareness of the body, (6) and awareness of other people. The two most relevant to the needs of both handicapped and normal children and adults. My last two films have dealt mainly with building relationships (8), and I see this as an essential skill for both teachers and therapists. Laban stressed the importance of balancing opposite ways of moving so that a teacher or therapist can see one-sided development in individuals or in a group. Awareness of these opposites is essential in developing a class so that there is a balance of experiences. Laban's analysis provides a valuable safe-guard against a tendency to indulge in one way of moving at the expense of its opposite. I will give a brief example of how these opposite ways of moving can be seen. A hyperactive child will move with great energy, uncontrolled free flow, very fast and with little or no direct attention. A child with autistic tendencies will move with fine touch, controlled flow, slowly and often with long periods of fixed attention. These children demonstrate completely different attitudes to Laban's motion factors of Energy, Flow, Time and Space.

variety of fields. Betty Meredith-Jones, who worked for a long time in America, applying Laban's Theories particularly to the elderly, writes that "rehabilitation is a process of recovery towards wholeness which frequently involves re-education. A holistic approach embraces body, mind and spirit, and how they are related". She also writes that Laban movement, "profound in its simplicity, has brought us closer to a real understanding of kinaesthetic awareness and feeling in movement as no other discipline has".

One word of warning is necessary. It is unfortunately easy for an inexperienced and self-centred "therapist" to exploit a handicapped and cap-

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- 8 Films and Video: "A Matter of Confidence; Movement for children and parents." 1980. "Building Bridges; Movement for Mentally Handicapped adults." 1982. Concord Films Council, 201, Felixstowe Rd., Ipswich, Suffolk, England.



tive group. An important safe-guard arises when the therapist works as a member of a team and not in isolation. Training in Laban's principles, and experience in the disciplines involved, can ensure a technique that is balanced, healthy, and which has integrity.

Laban left as a unique legacy in this country, which is more comprehensive and psychologically sound than any other theory that I have met. We need to preserve, develop, and pass on the insights we have received.

## WHAT'S MISSING IN AEROBIC DANCE?

David Alonzo Jones

The Author has been a faculty member at Indian Valley colleges in Novato, California, since 1975; he gained his BS psychology at the University of Oregon in 1972, and MA in Dance in 1976 at Mills College. The Article first appeared in this year's March issue of "Whole Life Times".

The Union of fitness and dance has come a long way since its initiation by Judi Sheppard Misset in 1969. Misset, originally a jazz dance instructor, modified her class format by abbreviating the length of the class and combining dance technique with exercise. What she called "Jazzercise" led the way to the public's acceptance of a new fun-filled approach to shaping up. There is no disputing the popularity of what is now commonly called aerobic dancing. Above and beyond its appeal to the fitness conscious, dance aerobics has held a special attraction for those possessing a keen appreciation for music and dance, for in these classes it is possible to experience the euphoria of dancing without having to suffer through learning the technical aspects of dance. For the lover of dance this sounds too good to be true. Is it?

The same phenomena that enabled aerobic dancing to become so popular have also limited its benefits to those who participate in it. Since the aerobic dance class is patterned after the jazz dance class with alterations to make it less technical, my concern is the trade-off that aerobic students are making. What are they missing?

*Sight reading in dance* refers to the ability of dancers to repeat with as much detail as possible what an instructor has just taught or demonstrated. This may involve a sequence of movements from a several body parts or a series of movements using the same body part.

Since one of the primary goals in the aerobic dance class is just to get people in motion, students aren't necessarily encouraged or trained to see and reproduce the same thing in their own bodies that the instructor is doing. Consequently, this often results in students executing movements in manner which may actually serve the body little benefit and may actually be harmful if done repeatedly over a long time. Certain parts of the body such as the lower back, the knees and the ankles are especially vulnerable to injury.

Consider the side lunge, a fairly common aerobic dance movement. Let's suppose that the instructor assumes a lunge by bending her right knee while keeping the foot, knee, and torso facing forward. It is not uncommon for students to immitate this movement by turning their right foot out. This misinterpretation alone can throw the ankle, knee, and hip out of the proper alignment for this exercise and present possible harm to the ligaments surrounding the knee joint. Clearly, seeing and placing the knee in its proper relationship with the foot so that they are both in the same line is the key to performing this exercise correctly and safely.

While doing stretches with the legs apart on the floor, the instructor might be taking care not to let her knees roll inward, but the students may not visually interpret this action, which, in this particular instance, could be quite costly for those prone to knee injury.

Many aerobic instructors make a responsible effort to correct their students, however, making momentary corrections in this situation is not an effective approach, for the routines in these classes tend to change. As long as the students cannot reproduce in their own bodies the movements they see, misreadings will occur which will reduce the quality of their work-outs and present harm to their bodies.

*An overemphasis on gross body movements* means that body parts are generally not isolated in aerobic dance. Since the emphasis is on energy and motion, it doesn't matter whether everyone in class is swinging the arm alone or instead are adding the chest, neck, and back. The students are not required to distinguish between an isolated torso movement and a movement involving the torso, hips and knees. It's perfectly acceptable in aerobic dance to allow the back, knee, and hip to accompany a leg lift. These are all examples of gross body movement. In each case the student is not required to discern one body part from another. For the sake of expending energy and staying in motion, a movement designed for one section of the body may end up involving several.

The principles involved in isolating body parts can be easily experienced by simply rolling your head in slow circles to the right and then to the left. There is a tendency for most people to let the shoulder girdle get involved in this movement and allow it to move also. When this begins to happen, simply hold your shoulders still while continuing to move your head. The circles may feel smaller, but now you are performing an isolated head movement. These same principles can be applied to other body parts since our bodies are structured so that different parts of it can be isolated. The head, arms, shoulders, middle back, hips, and legs can all move independently of one another. At this point in time the aerobic dancer is learning to apply little if any of this body knowledge.

There is cause for concern over *inefficient use of body limbs*. During isotonic exercises where joints and muscles are required to flex and extend through a range of movement, aerobic students aren't asked to fully extend their joints and muscles. A difficulty with this practice is



that you don't get the maximum benefit of a specific exercise. Take for example an arm stretch to the ceiling. The easier and less efficient way to do this movement is with the elbows bent. Straightening the elbows and attempting to lengthen the arms provides maximum benefit to the arms and chest. Another example is touching the toes. This is a great stretch for the hamstrings but it won't do you much good with your knees bent. Having the legs straight provided a more efficient stretch. While bent the leg itself will not receive as much benefit from the movement as it bent the leg itself will not receive as much benefit from the movement as it should. Only by keeping both the back and leg straight will the leg be exercised properly and hence efficiently.

In my 10 years of teaching this has usually been one of my first areas of concern. It is not natural for students to extend their arms or straighten their legs or stretch their bodies beyond what feels comfortable. Notwithstanding, with time and effort most students grow to prefer the increased satisfaction that comes with learning to work their bodies in this fashion.

*Neuromuscular enhancement*, or developing an ability to coordinate movements, is understandably a low priority item for the aerobic dance class, for it represents a mind-body challenge of significant magnitude. However, an investigation into how the neuromuscular process can function in regards to dance oriented movements makes it clear that the rewards are ample if time and energy are invested into this area.

Researchers tell us that neurological experiences have a transference value. If you learn a body movement which involves a considerable degree of muscular coordination, it will enable you to learn other similar movements more easily. This means that you can improve your ability to coordinate body parts.

In summary we find that at best the wonder of aerobic dance is indeed a mixed blessing. Tremendous amounts of energy are being expended to develop firmly toned, finely tuned and aerobically fit bodies without developing any meaningful awareness of the body itself. Providing the aerobic dance student with minimal exposure to better sight reading, more body isolation, more efficient use of the limbs, and even neuromuscular enhancement might go along way in helping them develop a greater knowledge of their bodies. Such knowledge would enable aerobic dancers to view the aerobic dance experience as more meaningful, positive, and growth-enriching.

Several years ago Danielle Whiting, a loyal and dedicated student in one of my dance exercise classes which employed some of the aforementioned principles caught my attention. She was always an enthusiastic student but as time passed and her devotion to these classes persisted, I could see that she could handle a bit more of a challenge. I approached her and suggested that she try a regular jazz class. Of course she was a bit hesitant, but somehow I convinced her that it was within her capabilities. Although the jazz class definitely proved to be a challenge for her, she continued to improve.

The preparation she had received in my dance exercise classes coupled with her own motivation and love for dance enabled her to progress quickly. After a year and a half of consistent attendance at jazz class, she was functioning at an intermediate level. Noting her progress, I suggested that she audition for a professionally oriented concert at a local community college. I'm sure that the audition offered some frightful moments for her, but she was chosen to perform with the school company. Danielle is a shining example of how the aerobic dance format could prepare students to experience the wonderful world of dance.

The aerobic dance boom has had phenomenal success largely because of its music-fun-dance format. However, the quest for fitness and fun alone encourages a dichotomy to develop between what the body looks and feels like and what one actually knows about its movement capabilities.

## SIX WEEKS IN CHINA

Simone Michelle

*In August, the author hopes, there will be a return visit to China, on which she will take a young colleague from the Laban Centre, Carina Thunberg. It is easy to see, from this account, the mutual attraction of Simone Michelle and China.*

It has been an incredible experience to have spent 6 weeks in China — teaching for 1 month in Peking (now renamed Beijing) — and 2 weeks sight-seeing.

I will not speak much of my touristic impressions, as I want to concentrate on Dance, but I have of course, been on the Great Wall, built 2000 B.C. it was 50,000 kms long, surrounding 17 Chinese Provinces, only a small part is opened to tourists. We went to Sian, which has the famous Qin tomb, built 246 B.C., with 6,000 Terracota soldiers — most impressive, even if partially unearthed at present. In Beijing, we saw the Forbidden City (renamed the People's Palace), and the Temple of Heaven. The Chinese are a most likeable people — they are so friendly always cheerful, so generous, always eager to please you — yet, their own living conditions are far from easy. It is impossible to talk about Dance in China today without remembering some historical facts, and I will add some sociological facts, where necessary, in order to clarify some points.

China, as we all know, is one of the oldest and richest civilisations but, since 1916, went through many wars and upheavals, which have prevented all arts to develop steadily — there was anarchy from 1916 — it is Tchang Kai Chek, who re-unified China in the 1920's. Then Japan invaded China, occupied all big cities, such as Peking, Shanghai, Nanking, Canton etc. and Tchang Kai Chek had to retire to the West of China. After Pearl Harbour in 1941, it became one of the 5 big allies alliance, with USA, England, Russia, Free France — the Japanese were thrown out of China,



and in 1945 were totally defeated. In the early 1940's there had been an inner struggle between two Chinese leaders, Tchang Kai Chek and Mao Tse Tung. After the Japanese defeat, the struggle became very bitter; it cost millions of lives. Mao Tse Tung won in 1949 and created the People's Republic of China — while Tchang Kai Chek went into exile at Taiwan. In 1949, there was very little dancing (only folk dancing in some provinces). There was the Peking Opera and the martial arts.

I cannot talk about the revival of Dance in China without mentioning my friend Ai-Lian Dai. She is Chinese, but born in Trinidad. At 14, she came to England to study classical ballet with eminent teachers, then, in 1938, she saw the Ballet Jooss, and was so impressed by the "The Green Table" that she came to the Jooss Leeder School of Dance which was then residing at Dartington Hall — this is where I met Ai-Lian as we were students in the same class. However Ai-Lian only stayed 5 months at the school, for being an ardent communist, she decided to go to China and help create the New Order. She has been a strong stimulation in bringing back pride in folk dancing; she visited several Chinese provinces, helping a team to research on old ethnic dances, later on bringing folk dance to Beijing which became the centre; gradually, "song and dance companies" became established in many cities.

For a few years after 1949, China and Russia were very friendly, that is the time when Russia brought classical ballet into China and the first school of Russian-trained classical ballet was created in Beijing, to which was added a rebirth of classical Chinese and folk dance was added to the school. This was done by 1954. This revival was stopped during the great upheaval of the cultural revolution (1964-1976) — the school had to close. All classical ballet was forbidden. The stress of these 12 years on all Chinese was very strong, but especially so for all artists, intellectuals, professionals, teachers, who were put into harsh camps, toiling on the land. Since 1976, a new revival has begun, and the accomplishment done in only 8 years is, I think phenomenal.

The Beijing School, started by the Russians in 1954, closed in 1964, reopened in 1978 and was named the Dance Academy; this is the best school in China, although many cities have dance schools, but the Dance Academy is the only one to have, since 1982, university accreditation. The Dance Academy is divided into 2 schools — first the High School for students 11 - 18 years old, they are very carefully selected from all over China, having had some dance before that and showing outstanding potential. These students study a mixture of general education (including Politics and Sociology) and Dance, (Ballet, Chinese classical, Folk and Acrobatics). At 18, if good enough, they can be accepted into the Dance Academy undergraduate school, it is as well open to students from other schools from other cities, competition and selection is very tough, the courses offered are similar to our BA and Dance Theatre Courses. The BA takes 4 years, as they are all trained to become teachers and have pedagogy training, they end up with a degree. During their 4 years, they are gradually advised to specialise, in becoming either a classical ballet teacher or a

classical Chinese or folk dance teacher. The Performing Course is basically 2 years (but don't forget they have many years of training in Dance before that). Now they can extend these 2 years by another 2 years to train in Choreography, Dance History, Dance Criticism, Dance Theory and Research. They are planning to get an MA later on. At the end, all graduates are found jobs; you don't audition, or look for jobs, but, you are sent to a job. The best teachers will be kept at the Dance Academy or sent to Shanghai. Others will be sent to other big cities and down the ladder to small cities and very small places. The same process for the dancers; the cream is taken into the Beijing Company, called the Central Ballet, others go to Shanghai, Nankin etc., then to smaller cities and then to much lower grade companies.

This is where I must transgress a little into sociology. In China (although I am told, there is some unemployment), everyone must work, and people are often sent to a particular job in all professions. For instance, a dancer might be married to a dancer, quite possibly his wife is in a dance company 2,000 kms away from the company which he belongs. A builder will have to live on the site of the building until it is finished. He lives in a dormitory with other builders like him. It is the same for many jobs. Therefore, couples are often separated, seeing each other, (if they are lucky) for 1 week a year. It is not easy to travel for not only foreigners but all Chinese require a police pass before they can buy a plane or train ticket. A great deal of Chinese live in dormitories (students do). This implies no room for private lives, yet you have to give people some thing to do in the evenings and provide places, where boys can meet girls. This is where dance comes in, for people have places where they meet to dance together (like parks for instance), or in the places where they work, and dance companies come to perform and entertain the works. All big corporations have dance companies. For instance, the coal miners, the steel and the railway (I know has 2 companies); the army, navy and air force etc., these mainly "song and dance" companies based on folk dancing and aiming to entertain. There are 53 nationalities in China, each has its own ethnic company, each gets help from the Government; altogether I am told there are over 20,000 dances.

The Beijing Company, or Central Ballet is the most important company. It comprises 400 people, 120 dancers, 80 orchestra, 60 staff for stage and production — workshops for costumes, shoes, props — doctors, physiotherapist, masseurs etc., they have of course studios and theatres for rehearsals. Both the Dance Academy and the Beijing company have a Director responsible for the financing and the running of the school and company. This Director is from the Ministry of Culture, which is a dependence of the Foreign Ministry; then there is an artistic director. This situation is similar in other schools and dance companies all over the country.

I would like to mention that (to come back to Ai-Lian) she has been the director of the Dance Academy for several years, as well as the director of



Beijing Company. She has introduced these past years, Labanotation, which is now taught all over China. Now, although she is still very much involved with Dance, she has become a consultant, linked with the outside world. She can suggest, who should be asked to teach, or perform in China, but she can only suggest, and it is left to the schools and companies if they take up her suggestions or not. The only society where Ai-Lian is still very much involved is the "Chinese Dancers Association", as she is either the President or Vice-President. The Chinese Dancers Association was started in 1949, had to close owing to the cultural revolution and was reformed in 1976. Altogether, there are 2,800 members, the centre is Beijing, but there are branches all over China. To be elected you have to be sponsored by 2 members and then you will either be accepted or rejected. The one important condition to qualify to become a member, is that you must be an active member in dance, in your own district, either a teacher of dance, classical ballet, classical Chinese, folk dance, critic etc. This society's aim is to promote dance. It organises nationwide competitions in performances, choreograph, research in folk dances, promotes Labanotation, and old Chinese notation systems. They also publish 2 magazines. 1) mainly concerned with reviews and critical articles, 2) is more concerned with theory and research. As a matter of fact, there will be an article written about the course I gave, and my approach to teaching dance in the next issue, for two critics from the society sat in all my classes and participated in all seminars, which were numerous and very long. There will also be an article which I was asked to write for that magazine. I am told, this association is not under Government's direction. However, the government does give big subsidies and I can also add, that everywhere we toured privately with Ai-Lian, we were always received by some one from the Ministry of Culture who put us in the efficient hands of one or two members from the 'Dancers Association' who facilitated for us, hotels, police pass, plane tickets, cars with chauffeurs etc.

August is not a good season to see much dancing, as it is either holidays or companies are rehearsing new works and from the 15th August, every one was rehearsing like mad for the National Day parade of the 1st October. However, I have seen the Dance Academy Graduation performance, which was of a very good dancing standard. I have seen some other performances, watched classical ballet classes, as well as classical Chinese and Folk classes, and some informal performances have been organised for us, in studio surroundings. Besides, we had a coloured T.V. at the Beijing Hotel, and nearly every evening we watched with interest dance programmes, which were showing nearly every night. We also saw the Peking Opera, entertainment shows and a few films. If I take into consideration that it is only 8 years since Dance has its place in China — that after the revolution, the only teachers were the ones who survived it, therefore of a certain age — for there is a gap, either the teachers are 50, 60 or over, or they are the young ones recently trained. (By the way, this is true as well for the Arts Academy which Willi, my husband, could tell you more about) — then, I feel full of admiration for the achievement made in so

short a time.

In Dance (as well as in films) they use rather sentimental and naive stories, the hero is always strong, healthy and committed to the good of the country, the girl is always pretty delicate and sweet. It might end up in tears — but good always wins over evil. In dance, the Chinese like to stretch their stories to a full evening ballet, therefore, they insert several long "divertissements" which have nothing to do with the stories. There will always be an acrobatic number, fantastically executed, or one of their Folk dances using over long flowing sleeves, which make pretty and effective designs into space. An item will show the men's virility, incredible vitality and energy, very rhythmical and with incredible elevation. Because of this, style in the ballet is very mixed and style is something which some Chinese are starting to be aware of and concerned with.

I felt in China a great wish to learn more, to be open to new ways, however, I also felt they want to retain their own identity and develop their own culture in arts and especially in dance. Personally I think they are right. For Chinese people are different from the Western World. It is not a question of colour of skin, it is their ancestry which "speaks" to them, and they want to follow it. Of course they want to develop, in a modern way, but in away which they can link to their own roots and civilisation. I became especially aware of this during my last seminar with my students. First, I must tell you, that my course was a mixture of professional dancers, choreographers and teachers. I didn't have undergraduate students. My Technique classes were easy to adapt, for I found the Chinese very well trained technically, besides, they have a good natural body for dance, long ligaments, very flexible, and yet physically strong. Also their classical Chinese studies prepare them for a wide range of movements. A classical Chinese class is structured in a similar way as classical Ballet. 1) at the barre 2) adage centre work 3) Allegro, travelling sequences into space. However the content of the class is very different, it has much free flow, with impulses too, as well as bound flow — it uses the whole body including hip movements. It has a great deal of asymmetrical movements and uses a lot of counter tension. They go onto the floor, in a spiral fashion therefore they took to my Leeder Technique fairly quickly and very effectively. It was much more difficult to get them to move during improvisation, leading to Choreography class, for 1) they were used to moving as they were told to do 2) they were used to displaying their entertainment abilities 3) Choreography meant, for them, to put "steps together" 4) different styles (required by my tasks) was something totally new to them. However by the third day I got some results and gradually it became a pleasure for me to see them inventing movements new to them, and sticking to a task given. This, I gathered was quite a discovery to them, as to the people watching, for I had more watching people every day, ending with at least 50.

I must say, I was deeply touched during my last seminar with the students, for they talked freely of what they received from the course with me. The Leeder Technique and my approach to dance and choreography is based on Laban's principles, which therefore is based on "Dance is a



Language" for all to do and all to understand. Three of the professional dancers I had as students, told me they had the summer before a course on Graham based Technique. They said they worked hard, enjoyed moving in new ways, but could not relate anything to their own dancing and therefore once the course was ended, felt they had gained nothing. With the Leeder Technique and Laban's approach to dance, they felt they could apply their new knowledge to their own fields — being professional dancers they would use what they understood about Dance Analysis, in order to link inner involvement to technique. Being a teacher, they told me they would from now on link content to physical movements; being choreographer, seriously consider ideas and intentions to selection of movement, in a structured form. They nearly reduced me to tears....this is, by the way, why they have asked me to come again, in order to go deeper into something they feel they can use in the development of their own cultural form of dancing.

I must mention the help given to us by the British Council, for the British Council is working in close collaboration with the Chinese on all exchanges with Great Britain. Not only did the British Council pay our fares to Beijing and back, but they received us several times with great warmth, either on our own, with friends of theirs and British Embassy friends, or organised parties for us to invite our Chinese hosts.

We received V.I.P. treatment everywhere we went in China. The Dance Academy offered a banquet in my honour at the famous Peking Duck restaurant. Our hotel couldn't have been more comfortable, a car was at my disposal with a very pleasant driver, who always put on his white gloves to drive us. My students were fantastic, I have never met a whole group of students, with so much concentration, involvement, discipline and eagerness. By the way, although I already started every day (including Saturday) at 8.30 am, they had organised a class at 7.00 am to be warmed up for my work. We ended our course with a lecture demonstration which was so well attended that many were turned away. Of course there were representatives from the British Council, several from the Ministry, the Chinese Dancers Association, the Beijing Company etc., including directors and all people of importance. Afterwards the students had planned a party for us, for which they cooked themselves and, when it came to say goodbye, many of them (including boys) dared to kiss me, which is not a thing done in China in public, for no display of feelings is seen anywhere.

I must also say a word about my translator, who was excellent. She has been a dancer, is teaching Labanotation and is a member of the Beijing Company rehearsing them too. She took much trouble to discuss with me many dancing terms, which can not be translated into Chinese; like flow for instance. Somehow she must have always given the right intent for the students always responded with the correct understanding. A good reliable and cheerful translator is a gem, I can assure you.

Before ending this lecture, a few facts about life for the Chinese. As a tourist on a package tour, you must have a different outlook, as we had, for

we mixed with many Chinese, and were able to ask questions and receive answers. Their salaries are very low £15 per month. £40 to £50 is a good salary, £100 a top salary. This might explain that there exists two monetary systems in China, the Renmin Yuan for Chinese and for foreigners exchanging their travellers cheques, what is called "funny money" yuans of different colours. With these you can go into "friendship stores" to buy goods not available in other shops, like video, T.V., cassette recorders, cookers etc., but, of course at high prices. Any way foreigners pay for what they buy at much higher prices than Chinese people. Chinese people are divided into categories with a special category, for whom there are many privileges. These can buy milk, yoghurt and other goods, which are not available to most, they can also have more than the 1 electric bulb at 40 watts per room etc. They also live in much better flats. The housing problem is tremendous for during the cultural revolution all building was stopped and now they are trying to catch up. New buildings are very ordinary buildings, not as "quaint" and "couleur locale" as present lodgings for many Chinese but surely more comfortable. We have also seen, during our tour, some people living in caves.

Every day is a working day, basically, they all work 6 days a week. People work on a rota, they have sometime a Monday free, or Thursday or Sunday. Therefore some Chinese are free to sightsee, or go into parks every day. And in all the places we have visited, the crowds are Chinese, with a few organised package tours for foreigners. There are crowds of people everywhere. The streets appeared to us like Trafalger Square during a demonstration. There are millions of people on bicycles riding four a breast and coming from all sides. There is no doubt a serious problem with over-population, that is why there is now a new law forbidding couples to have more than one child. You are offered free abortion, but, if you don't accept it, which you may, husband and wife will see their salaries diminished and they will be demoted in their jobs. A third child is really an offense and consequences are heavy. More salary cut, no promotion ever and the children will not have the same opportunities as others. As we expressed surprise at not having seen or heard any dogs, we were told dogs were not allowed in cities, cats seem to be allowed, however we only met one couple who had a cat, and this was a couple in the privilege category.

I could go on and on, but it is time to stop. As you can see I have had a fantastic summer, and one that has made a very deep impression on me, an impression which will last forever.

October 1984



Michael Harvey

It often seems to me that we reiterate a great deal of what has been said in the past, that nothing is new. To say that we place great emphasis on dancing itself, in the studio and the theatre, hardly seems novel. Neither does our present close collaboration with musicians. So to avoid repeating truisms that are part of many reader's experience I will try and say a little about the *particular* way we work at Leicester.

Firstly, dance at Leicester takes place as a specialist subject within a B.A. Performing Arts degree. So the emphasis is unequivocally on dance in performance - on its preparation, making and realisation. The Performing Arts context means that dance students learn about performance alongside other specialists in music, drama and arts administration. This is important for setting their work in a broader artistic and organisational context. Further, it leads naturally to collaboration between staff and between students: some of these being formally taught, others being informally sought by the participants.

In the last year dance students have used their administrative experience to set up a small Midlands tour of their own work, *Ad Infinitum* (see photograph). A third year student, Jo Breslin commissioned a score from a music student for a dance that was shown at the Laban Independents Choreographic Platform at Laban Centre. This work was then restaged for the First year student's end of year show and gave the impetus for further musical collaboration. The performance included a live realisation of this music. Tony Thatcher choreographed to an improvised string quartet led by Gavin Bryars; and I made use of both musicians and dancers as players for George Brecht's, "Candle Piece for Radios". Now there is nothing new about live music for dance but very few small scale performers use it or can afford it. Thus a School of Performing Arts can offer opportunities to performers, choreographers and composers that are not always readily available elsewhere.

Being within a polytechnic Faculty of Art and Design gives us considerable impetus. The faculty places great emphasis on links between the Polytechnic and Industry, making great use of practising artists and designers. Our philosophy is the same and our staff have both performing and organisational commitments in the arts "industries". This brings students directly into contact with the concerns and practices of many areas of current dance performance in Britain through the work of their regular class teachers (Jayne Steves, Tiny Thatcher, Fergus Early, Susie Ater); visiting teachers (Derrick Anderson, Christine Juffs and Anna Furse this year—see photograph).

There is, of course, a great variety of dance activity in this country at present so what do we choose as our focus? Broadly speaking our concern is with new/contemporary dance in a variety of guises. In that we recognise the importance of African, Caribbean and Indian dance to our contemporary culture we now include these forms within our teaching.

This year Lancel African Arts gave us a week's residency, Derrick Anderson of Koluma taught for us and, following a secondment, one of our students performed with the company in "African Sanctus" at Birmingham Town Hall.

Within new/contemporary dance we tend not to focus on styles or repertory. Rather we try to follow through different emphases in dance making from classroom to stage. All our choreographers make new especially for the students so that they gain a broad understanding of how dance is made and realised. Equally, we do not attempt to develop a Leicester performance style as our students' eventual career patterns are diverse and their experience of dance making requires adaptability and flexibility. However, we do stress certain things which might seem to be particular to Leicester.

Firstly we are concerned that we produce thinking performance rather than dancers who merely execute others' choreography. Secondly we stress that dance performance does not exist in a vacuum but that it always has an administrative/technical/cultural context that determines what is made and how. Thirdly, we all, whether teaching ballet or contact improvisation, place greater emphasis on the dancer's ability to make the best use of the body rather than producing surface effect. The 'Style' comes from the practice rather than being a product to be achieved. We are greatly helped in this by having teachers and choreographers who take this assumption as a necessary starting point. Further, and perhaps uniquely, we have a resident Alexander technique teacher, Sue Davis, and a class teacher/choreographer, Jayne Stevens, who is herself learning Alexander technique.

## THINKING UNPHILOSOPHICALLY ABOUT DANCE: MR LEAMAN'S REVIVAL OF SLIPPERY 'MOVEMENT'

David Best

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It is sad to see Oliver Leaman, in his paper 'Thinking philosophically about dance', repeating old confusions about the meaning of 'movement'. He generously commends the astuteness of my criticisms, and says that there is a good deal to be said about *one* of my arguments. But here the pleasantries end, and I am accused of being negative, destructive, sarcastic, ridiculing others, and attacking straw men. This last is particularly ironic, since Mr. Leaman's own paper clearly exemplifies *precisely* the kind of confusion I was trying to expose — and presumably he does not regard himself as a straw man.

May I first repeat clearly that my attempts to inject a little humour into my arguments were solely to enliven the philosophy Mr. Leaman construes this as 'sarcastic' and 'ridicule', despite the fact that in the In-



Thinking *Unphilosophically* about Dance:  
Mr Leaman's Revival of Slippery 'Movement'

roduction to my book (1978) I *explicitly* disavow any such intention. The pioneering followers of Laban were justifiably enthusiastic about their fresh and liberating conception. It is quite natural that their enthusiasm should have been expressed with extravagance. *But* a few years ago we were confronted with a demand for *academic* rigour. Courses had to lead to degrees, and validating bodies, quite rightly, looked critically at the literature proposed. It became crucial that we should be more careful in what we said. My aim was and is to offer *constructive* suggestions for more rigorous thinking. I unreservedly regret and apologise for any offence which I may inadvertently have given.

Dance is by no means alone in having succumbed to the temptation to exaggerated claims. One well-known philosopher has referred to talk and writing about the arts generally as 'the natural home of rapturous and soporific effusion'. So it is not surprising that the early writers on dance and movement should have made similar philosophical errors.

It is very odd that Mr. Leaman at first acknowledges the validity of my criticisms, and then promptly falls into precisely the confusions I was criticising. His major confusion concerns the different senses of 'movement'. It is, of course, legitimate to say that all matter consists of the motion of atomic particles. In that sense the world around us is in a constant state of movement. But this offers no reason for claims about the value of moving our bodies. It is totally irrelevant to whether or not I can sit still. The same applies to heart-beats, the working of lungs etc. Yet Mr. Leaman reveals a *classic* illustration of confusing these senses when he asserts (p 25): 'In that sense it is surely sensible to claim that we are never *entirely* still'. Obviously there is a confusion of meanings here. Movement, in the sense of heart-beats etc., applies *always* to all living animals. Movement in the sense of atomic particles etc., applies to all matter. So these senses cancel out. We can divide through *all* states of humanity by the universal factor of movement in this sense. But *of course* in a different sense, we still have and need the distinction between moving and being still — i.e. in the sense in which I can either sit motionless or run up a hill. The sense of 'movement' relevant to this context is obviously of this last kind. We are concerned with the value of movement as opposed to *lack* of movement — a lack which, of course, is impossible in the other senses.

Of course I claimed that in the former sense it is impossible for anyone ever to be still, because it is obviously true. Indeed, Mr. Leaman bixarrelly contradicts himself by *admitting* it. Yet he also says (p25): 'The implications of such a position would obviously be paradoxical...But the writers whom Best is criticising are presumably not unaware of this'. But these writers clearly *were* unaware of the confusion of senses of the term. Moreover, as he frequently reveals, Mr. Leaman is *still* unaware of the paradoxes to which his own continued confusion of senses of 'movement' commit him.

It is neither surprising nor reprehensible that these pioneers should have been unaware of such paradoxes. Academic thought abounds in ex-

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amples of people running themselves into paradoxes as a consequence of failure to recognise confusions of different meanings. Heraclitus was puzzled about the paradox that he could never step into the same river **twice, since on the second occasion it would be different because of the flow.** William James tells of a man who walks completely round a tree on which there is a squirrel, yet who nevertheless does not walk round the squirrel, because, by compensating movements, it always keeps its back to the walker. How can one walk round a tree on which there is squirrel without walking round the squirrel? It takes philosophical acumen, often, to recognise that one's position, taken to its logical conclusion, does lead to paradox.

The distinguished physicist Sir Arthur Eddington asserted that modern atomic physics had shown that objects such as tables, chairs and rocks are not solid since in fact they consist mainly of empty space with a *melée* of atomic particles whirling about. Clearly there is something paradoxical in the denial that, for instance, tables and rocks are solid. Eddington was a highly intelligent man. Mr. Leaman might say that he was 'not unaware of the paradox'. But whether or not he was aware of it, he was unable to resolve it. What created the paradox was, of course, a confusion of two different, though related, senses of 'solid'. If one fails to see this one is left with the paradox of implying that all substances are non-solid, and thus that wood, rock and steel are no more solid than water and custard. (I explain this more fully on pp 28-9 of my book (1978).

Mr. Leaman's continued confusion of meanings is clearly illustrated by his writing: 'If movement is an all-pervasive feature of everything in the world, then it is *prima facie* significant enough to figure in the curriculum'. If so, that means that children should learn *physics* — has no relevance whatsoever to the value of movement education. Mr. Leaman complains that I analyse such claims 'very literally'. Of course I do. The analysis would be useless if I did not. And I strongly commend such analysis to Mr. Leaman. It is true that there can be non-literal uses of terms, as in metaphor. But if he is claiming that the Laban devotees were, in general, writing metaphorically, the onus is on him to provide reasons for this interpretation. Worse, his argument here is self-contradictory. His criticism clearly implies that these are *non-literal* uses of terms, yet it is *only* if they are *literal* uses that they could even appear to offer support for the extravagant claims made about movement, which Mr. Leaman endorses. That is, if they are non-literal uses, they cannot provide reasons for 'movement' in the literal sense. It shows disrespect for these writers to assume that they did not mean what they wrote literally.

All these uses of the term 'movement' — the atomic, the heart-beat, and that which interests us — are *literal*. But one should not, as Mr. Leaman does, confuse and conflate them.

Another example. A school in an inner city area is set in ceaselessly moving traffic. Would it not be obviously absurd to say: 'We are in an



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environment of constant movement, *therefore* our children should have movement education?' Obviously these are different kinds movement. The traffic might provide a reason for their learning about the movement of motor vehicles etc., just as the pervasive movement of atomic particles might provide a reason for learning physics, and the movement of heart-beats might provide a reason for learning physiology. None provides the *slightest* reason for movement education, in the sense required.

Mr. Leaman inadvertently makes another slippery move in his argument. In the same paragraph as his statement: 'If movement is an all-pervasive feature of the world, then it is *prima facie* significant enough to figure in the curriculum', he goes on, as if it were part of the same argument, to say: 'If movement is an important feature of the world, and if it is possible to come to understand this feature by aesthetic awareness of its reproduction through *human* movement, then it does follow that it is valuable for dance to be part of the curriculum.' But this later is a quite *different* argument, bearing no relation to the former. The former depends upon a confusion of kinds or meanings of 'movement' the latter is saying, in effect, (and if we ignore the conflation of the aesthetic and the artistic — for a discussion of which see Chapter 11 of my recently published book *Feeling and Reason in the Arts*) that important aspects of the world around us (e.g. atomic structure) can be brought home to us through the arts, including dance, and thus dance is a valuable part of the curriculum. With that I agree. But it has nothing whatsoever to do with Mr. Leaman's earlier confused argument that the movement of atomic particles provides a good reason for movement education.

Similarly, after his confused statement (in this context) that because the heart pumps blood around, the lungs work etc. 'it is surely sensible to claim that we are never *entirely* still', he goes on, again as if it were the *same* argument:

'If it is true that movement pervades our bodies as well as the world, then any aesthetic means of capturing such movement, whether by means of dance or any other art form, will undoubtedly be significant...the claims we have been considering concerning the pervasiveness of movement are not just claims about facts. They are also claims about the *importance* of facts of a certain kind. (p 25).

While the former, depending on a confusion of kinds of movement, is hopelessly invalid, since its claim for the importance of movement education depends on a reference to movement in the sense of heart-beats etc., the latter is claiming that the arts, including dance, can bring home to us the importance of facts of certain kinds, and thus are worthy of a place in the curriculum. That seems to me valid and I agree. But it is quite *different* from trying to argue for the value of movement education on the basis that we are all moving anyway ('never entirely still') because of heart-beats etc.

Yet another confusion of a similar kind occurs on p 27 when Mr.

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Leaman discusses what is very obviously a *metaphorical* use of 'dance'. I had written:

...in support of her argument that dance is primary art, Russell writes of children 'dancing with joy and rage', and adds 'one recalls such pictures as that of Bobby Moore leaping and dancing, World Cup in hand'...it is quite illegitimate to use such a metaphorical sense of 'dance' in support of an argument for the importance of dance in the more normal sense.

Of this Mr. Leaman, with exquisite irony, says:

'It is not difficult to see where Best goes wrong here. When we talk of someone dancing as an instinctive reaction to an event we are certainly not, as a rule, talking of someone undergoing a series of movements in the formalised rule-governed way that a dancer might be following. Yet it is significant that at a period of great emotional excitement people sometimes do move in ways which bear resemblances to such formalised activities. Since such periods are important in the lives of people, the ways in which they react to them, i.e. through movement, present good reasons for thinking that movement is an important feature of human life. If it is possible to represent such emotions through human movement (as writers on dance would argue), then it is patently worth doing, since it could give an aesthetic point of view of how we sometimes 'naturally' express emotions.

It is very easy to see where Mr. Leaman goes wrong here. It's the same old confusion of meanings of the term 'movement'. Of course people at a period of great emotion move in ways which bear resemblances to dance. They *also* move in ways which resemble dance when they are *not* in periods of great emotion. But that has *nothing whatsoever* to do with my argument. My point was that it is a confusion to appeal to a metaphorical sense of 'dance' in support of dance in the more normal sense. Mr. Leaman denies this. Surely it is obvious that even though people are said to dance for joy, with rage etc. this has no bearing at all on claims made for the value of movement and dance in education. He has again confused this argument with the argument that 'it is possible to represent such emotions through human movement'. The former is absurdly implausible. The latter is (with qualifications) valid, and I agree with it.

Mr. Leaman goes on to discuss what he claims to be the 'even more implausible objections' which I make. I point out that much movement is harmful — thus it would be an embarrassment to movement devotees if they recognised the consequence of their appeal to movement in an unrestrictedly wide sense, i.e. which would include *all* kinds of movement. Again Mr. Leaman fails to see the point, and remarks: 'Is he then suggesting that "movement devotees" are of the opinion that *all* movement is beneficial and educative? If he is, then it would be useful if he



would tell us who precisely he has in mind, because there is surely no "movement devotee" who has put forward such a ridiculous view. Best has definitely set up a straw man to be knocked down.'

Who precisely do I have in mind? There is no straw man. We need look no further than Mr. Leaman. For it is *he* who insists that we must take into account *all* movement, of all kinds. He does not always clearly and explicitly 'put forward such a ridiculous view', any more than those whose views I discussed in my book, because he persistently confuses two or three senses or kinds of 'movement'. With respect, one can only assume that he lacks the philosophical acuity to recognise that such a view is precisely the consequence of his own argument, i.e. it is precisely the paradox to which his confused argument commits him, even if he does not explicitly state it.

Mr. Leaman later accuses me of illegitimately attributing to 'movement devotees' 'exaggerated and wild claims about the over-riding significance of movement as such, *claims which in many cases he invents for them*' (my italics). It is deplorable that Mr. Leaman descends to this apparently disingenuous level of totally unjustified accusation, for there is a reference for every quotation I use. But, more germane to the point, we do not need to look back to earlier writers since, as I have pointed out, Mr. Leaman provides us with ample evidence of 'exaggerated and wild claims about the over-riding significance of movement as such'.

At the beginning of Chapter 2 I state clearly that my overriding aim is to ask for clarification of precisely what is meant by 'movement' in this context. I consider writings of leading figures in the field to reveal that it is unclear what is meant. Mr. Leaman misrepresents this as 'taking great pleasure' in refuting arguments. His carelessness in disregarding what I actually wrote, in order to put a sour interpretation on it, is particularly evident on p 28. I had asked for clarification of the value of Laban's movement principles. I quoted writers whose positions appeared to conflict. (I had also discussed this problem with followers of Laban, who agreed that clarification was needed.) After quoting two authors, I wrote: 'Now this *seems* to mean that if we learn these general...movement principle, then it will be easier for us to develop specific movement abilities.' (p.34). Of this Mr. Leaman says: 'It should be carefully noted that it is Best who claims that from a knowledge of theory it will be possible to improve one's practice...' On the contrary, it should be carefully noted that I made no such claim, and that it is only Mr. Leaman's garbled misrepresentation of my argument which could construe it as he does. I offered what seemed to me (confirmed by some Labanites) the most likely interpretation of what these authors had written. But, as I made very clear from the last few sentences of this section (p34), my main aim was to plead for clarity. I made no claim at all.

I hope that anyone who has read Mr. Leaman's paper will take the trouble to read the Introduction to my book and Chapter 2, in order to distinguish what Mr. Leaman says that I wrote from what I did actually write. (He refers to my discussion of the Laban pioneers as an 'attack'.

This reflects Mr. Leaman's conception of a philosophical discussion, not mine. I never remotely thought of what I was writing in such terms.)

In case there should be any lingering doubt of Mr. Leaman's thoroughgoing confusion on the central issue, consider one final example. He says that my earlier position: 'was that "movement devotees" think it is *impossible* to keep still. Would not a "movement devotee" be of the opinion, rather, that it is often of great value to be still, especially when watching the movement of others? Best is yet again setting up straw men and then taking great pleasure in knocking them down' (p28).

Even if I were prepared to waste my time creating 'straw men' instead of taking seriously what people write and trying to show logical consequences, I do not need them. I do not need, as Mr. Leaman, with distasteful lack of justification claims, to 'invent' arguments for movement devotees. Nor do I take any pleasure at all in refuting confused arguments phrased in such unpleasant terms as those of Mr. Leaman — quite the contrary. I need only to refer to Mr. Leaman's own paper. He *explicitly asserts* that it is sensible to claim that we are never entirely still; he bases claims for movement education on atomic structure, and on metaphorical uses of terms. May I commend Mr. Leaman's paper 'Thinking philosophically about dance' for careful reading, and literal analysis, to Mr. Leaman? It is a classic example of thinking *unphilosophically* about dance.

As a coda, may I repeat that it seems to me that to continue to purvey confused and extravagant claims can do movement and dance only a grave disservice. There are strong arguments for the importance of the arts, including, of course, dance, in society and education. I have tried to propose some of these in various places, and especially in my recent book. May I, with respect, urge that rather than continuing to press and discuss hopelessly confused cases, we should concentrate on the justifiable arguments which we can put forward.

At a time when the arts, in society and in education, are under serious threat, it has never been more important that everyone of us who really cares for the arts should be able and willing to argue validly for their crucial importance to human experience and development.

#### References

- 1 Oliver Leaman 'Thinking philosophically about', *Movement and Dance Magazine of the Laban Guild*. No. 72, May 1984.
- 2 David Best *Philosophy and Human Movement* (London: George Allen & Unwin, 1978)
- 3 David Best *Feeling and Reason in the Arts* (London: George Allen & Unwin, 1985)
- 4 I also discuss the aesthetic/artistic distinction in a recent paper 'The dangers of "aesthetic education"', *Oxford Review of Education* Vol 10, No 2, 1984.
- 5 Earlier arguments for dance were included in *Expression in Movement and the Arts* (London: Lepus Books, Henry Kimpton Publishers, 1974).



# The Guild Training Scheme

Janet Whettam

The wheel continues to turn! The **Bridgewater Course** 1982-1984, run by Joan Russell M.B.E. and her team of tutors, were presented with their certificates at the A.G.M. in March 1985. We congratulate the following new Dance Leaders on their achievement:-

Elleke Boschma	Dawn Camp
Eliabeth Clark	Patricia Doublton
Carol Gray	Colleen Jerrold
Susan Parker	Patricia MacDonald

Special congratulations must be given to Elleke Boschma, drama teacher from Amsterdam, who travelled from Holland for each training weekend and has, of course, worked throughout in a foreign language! Elleke's English is now very good and we are the richer for her participation. She is now planning a course for Dutch teachers in Holland to be conducted by some of the trainers she met at Bridgewater.

The **Nottingham Course** is nearing completion. The final day of Weekend VI took the form of a group experience for local dancers and friends including the 'landladies' who had accommodated course members over the two years! But the group members have arranged to continue their meetings for a while — a clear indication of the value and importance of the course to all concerned.

The **Colchester Course** continues with enthusiasm with members travelling from Surrey and Oxfordshire as well as East Anglia.

Next October will see the launching of a new course in neighbouring **Ipswich**. This latest venture is the result of cooperation with Scilla Dyke, Dance Animator and also a new Guild member.

The course is being run in association with Suffolk Education Committee, Eastern Arts Association and Suffolk County Council.

Other areas to which we are looking for future courses include South Wales and Yorkshire.

The Training Scheme seems to attract a wide variety of people, dance, drama and P.E. teachers, therapists, social workers, youth and community leaders as well as teachers of existing dance groups, some having a professional qualification

and some not. Following the successful completion of the course, there is the possibility of attending a City and Guilds 730 Movement and Dance Course which leads to qualification to teach part-time in adult education establishments.

The **Guild Training Scheme** is becoming increasingly recognised as being soundly based and well taught. The **Guild Register of Dance Leaders** has been completed to date and is available from the Guild Administrator on request. This Register is updated annually so that the names, addresses and telephone numbers of **Dance Leaders** are available to anyone wishing to find a teacher for a recreative group or to organise a Day of Dance.

The new **Record of Courses Attended Card** is now available to all Guild members wishing to keep a record of work done. It was designed for the Registered Dance Leaders to keep together details of their studies and further training which could form part of a further qualification in time to come. Please send a large s.a.e. to the Administrator together with your membership card if you would like to have one.

We were delighted to receive signatures of members wishing to advance the Aims of the Guild. Already some of these people have become involved in the Training Scheme. The wheel continues to turn!

## CCPR Festival of Movement and Dance

Anne Scott

Six years ago on the 12th May 1979, I travelled with fifty adults and youngsters from the Stoke High School, Ipswich, to Coventry for the Centenary Day of Dance. The year prior to the event had been one of much travelling and practice. In 1980, just a year later, a number of us returned to Coventry for a day of dance, to recall the excitement and enjoyment of that Centenary Day, to meet again with friends old and new.

More recently, in the last six months, like many other people, I have explored the intricacies of British Rail's timetable and the London Underground, risen at unearthly hours in order to get to rehearsals in preparation for that all important

performance at the Royal Albert Hall. Our first inkling of what was planned came at an initial work-through last September (1984) at Ibstock School, when Sam Thornton outlined his ideas for the dance 'Stillness and Stir'. The most frustrating thing on this occasion was to have travelled, arrived, and not be able to find a way into the school. We could hear the music and could not locate its source. It took us an hour to actually get into the school and to find the gymnasium where the dancers were working.

Five of us who had travelled down from the Midlands and the North became the nucleus of the Northern group. From that point in time telephone bills soared and road maps were studied ad nauseum. Fellow dancers were invited to join us and eventually we gathered together at the Colonel Frank Seely School in Calverton, Nottinghamshire for our first rehearsal. Working as a small section of a much larger group is most difficult. It was especially difficult for the six youngsters who I had invited to take part. Five of these girls were from my own school, BigWood in Nottingham, the sixth was my thirteen year old daughter, Fleur. Jan Feer brought some of her young students, others who became involved were older and had not danced for quite some time, some had had little experience of Laban's work while at college. There was, however, a core of experienced dancers who were prepared to support and encourage, to carry the venture through.

In early January 1985, a small group of us, travelled down to London to attend the rehearsal led by Olive Newsom at Cecil Sharpe House. My rendezvous on St. Pancras Station with another of our group misfired — she was at Kings Cross — just another hiccup along the path to stardom! We arrived separately at Cecil Sharpe House, somewhat late but fortunately not too late for the rehearsal of the opening number. Fleur instituted the first Laban Guild creche!

Our next Northern rehearsal was scheduled for early February — we didn't order the snow but it arrived nonetheless. Sam took eight hours to travel a tortuous journey from Egham to Nottingham; Sarah Gibb and her friends kept a three hour frozen vigil at Nottingham station until he arrived; Dorothy Ledyard dug her way out of her Staffordshire village to arrive in time for a much delayed start.

The greatly anticipated meeting of the North and South groups came after the Laban AGM. Maggie Semple was hostess to six teenagers and myself on this weekend. It was due to her kindness that we were able to participate in the whole weekend. There was so much needing to be practised and not enough time in which to do it. We had missed one train, Sam requested that we should do the dance once more; we had missed another train. On our journey to the mainline station we managed to lose two of the youngsters! Panic! Nobody told us that the station was in two parts linked by a subway. The missing youngsters had been delivered to the other half of the station!

The travelling was certainly proving difficult, not only keeping the girls together, but especially returning late at night in the company of various drunks, and football fans of different persuasions! The financial assistance given towards travelling expenses by other members of the Guild was greatly appreciated.

But the end was in sight. The final and major rehearsal, with leotards and tights, was upon us. One of our group it is rumoured explored the whole of the southern region in her efforts to find the Taxis School. Two of our group were unable to make this vital rehearsal for other, less dramatic, reasons, we had an unscheduled rehearsal in my lounge on the following Monday evening. The palatial facilities of the Taxis School sports hall in no way alleviated the bodily agony we underwent whilst Sam demanded 'once more'.

The big day arrived. Ten of us left Nottingham station on the 7 a.m. train (a coach with over fifty adults and children left Nottingham two hours later to follow us to London to see the performance.) This time the various parts of the Northern contingent arrived intact and on time at the Royal Albert Hall. The excitement and self-discipline of the young people in the Laban group increased as the day progressed. It was a memorable moment for each one of us to stand in the silence of the Royal Albert Hall, to feel the audience caught and held in the drama of that moment — 'Stir Longing to be Awake'. For the spectators who had travelled from Nottingham it was an occasion to be talked about and to be recreated as they themselves learn and perform the dance.



# YORKSHIRE MOVEMENT STUDY GROUP

Mary Oldroyd

The group meet in a superb studio at Walby Hall near Wakefield, nine times a year on Saturdays and/or Sundays and on two weekends.

Yair Vardi gave us an exciting start to the Autumn season. He brought in a large number of old and new members who enjoyed his careful teaching. He taught us a small section of his delightful dance to Handel's Concerto Grosso.

We held two more dance sessions before Christmas. Bhupinder Panesat gave us a day of Indian Folkdance "interpreted" by her husband and in December we had Ilana Snyder — a great pleasure. Sam Thornton came from London to teach us one of his famous movement choirs to Carl Orff's "Carmina Burana". In February Veronica Lewis taught us for two days — such hard work physically and mentally but so rewarding. She based the work on the first ballet she had choreographed for Northern Ballet. A week later Ruth Till from Rotherham delighted us with her beautiful movement patterns. We now look forward to Lee Graystone of Leeds, and two days with Lloyd Newson of Extempory Dance and finish the year with a jazz dance session with Helen Robbins.

We have seen two moneymaking efforts for the Yorkshire Dance Centre based in Leeds. The first was a day of Aerobics plus a luncheon, and the second was a dinner at our Chairman's beautiful farmhouse, to which seventy people came. In total we gave £300 to the Centre. We are now busy signing-up lecturers for the new season which start on Sept. 22nd, hoping to attract new members and to have many more stimulating sessions.

Sec; Mary Oldroyd, Brentwood, 36 Oxford Road, Dewsbury, WF13 4LL.

# MANCHESTER DANCE CIRCLE

Kathleen Aldcroft

Manchester Dance Circle has now entered its 42nd year. During the past year classes

were held each Wednesday at Manchester Teacher's Centre, under the guidance of Enid Platt, who led us in most interesting study sessions and group dances, some of which were choreographed and others which were built up from member's ideas. Everyone participated with much enthusiasm, including new members, whom we were pleased to welcome to the circle.

Although our Artistic Director Sylvia Bodmer, is not now able to play such an active role in the practical session, we are delighted when small groups have the opportunity of working with her in her own studio.

Manchester Dance Circle will continue to meet regularly on Wednesdays — 7 p.m. to 9 p.m. at Manchester Teacher's Centre, Barlow Moor Road, Didsbury, Manchester 20. We also hope to arrange some additional meetings during the coming year, details of which will be available later.

Further information may be obtained from: Mrs. Kathleen Aldcroft, 56 Yeardsley Lane, Furness Vale, Stockport SK12 7PS.

# Stillness and Stir at the Albert Hall

The CCPR Festival of Movement and Dance held at the Albert Hall on April 20th to celebrate its 50th Anniversary was a dish of rich and varied ingredients, wonderfully organised and mixed by Olive Newson and the Committee. Sam Thornton, on behalf of the Guild, accepted a beautiful cut glass goblet from the CCPR as a token of thanks, engraved with the Guild motif, which the engraver had found movingly symbolic.

Olive Newson had told us all that performance would be filmed for television, and the selection of material was entirely up to the Channel Four producer, who would edit the product of afternoon and evening performances. But it was great disappointment to all those taking part in Sam Thornton's highly involving and effective Movement Choir (and which was dedicated to the late Lisa Ullmann), to find that there was no place in the programme for it. Worst of all (for the producer had certainly a free choice of what he thought the public wanted to see) there was no mention made of the fact that the

Guild took part in this Festival at all.

Protests were made to Channel Four and to the CCPR: by your Chairman, President, and Sam Thornton, as well as by numbers of those who took part and other Guild members and friends. Letters were written. Replies received were very unsatisfactory and in one case downright rude. 'Reasons' given for the omission were, 'not enough time' and 'the poetry accompaniment was unsuitable for cutting'. There seems no way to correct the ignoring of our presence at the occasion; a televised apology from Channel Four was only talked of. After all the work, and Sam's devotion, it was hard not to be able to see how it all appeared to others. However much we had enjoyed the involvement of the dance, a performance is meant to be seen.

There is however a video of the rehearsal at Tasis, and the CCPR tell us that a video of our part of the Festival programme will be available to us shortly, so we shall have the opportunity we wanted, to 'see ourselves as other see us' — but not the recognition which we can do with, both in justice of Laban's and Lisa Ullmann's and Sam Thornton's work, and for the benefit of exposure for the activities of the Laban Guild to a wider public.

This said, we can still appreciate our memories of the rehearsals — all those snails, wedges and tortured-tension groups — and the pleasure of taking part and seeing so many other styles of recreative movement. I shall always remember the impression given by the opening number, and the evident effect the differing trainings of the groups had, upon the movements made in common. Lets look forward to the 'Mass Thrash' reunion, in November!

# ACTION PROFILING ROUND THE STATES

Warren Lamb

(From an article appearing in 'Action News')

It seems to happen that I do a round the world trip once a year and I am amazed how it is, with the help of many good friends, that appointments are so well

dovetailed. Five weeks ago, it started with three days of Top Team consulting for my long-standing client Albany International, followed by a presentation to a prospect in Connecticut created by Ellen Goldman, and then the Action Profilers International Conference.

Following the Conference, I managed to teach a four hour workshop at LIMS (in New York) on 'The Intrinsic in Masculinity and Femininity in Movement', present another two hour session tracing the development of Action Profiling from my studies with Laban, make a profile for Trebor's U.S. company, and respond to a request from the American Management Association on whether AP could contribute to what they call their 'Competency Program'.

In Detroit, Reena had done very well to gather 25 executives for our joint presentation. Then I was teaching 25 dancers at Wayne State University. After introducing a theme, I divided them into four groups and was amazed at the high quality and creativeness of what each group achieved in less than half an hour. I am often dismayed by what passes for movement but these students were wonderful.

In Chicago, Alice had me jumping around her class at Columbia University and these too, were a wonderful group. My efforts there a year previously apparently urged Cindy Quick to take up Action Profiling and it was good to meet her. Another pupil, Dorothy Nygren, has incorporated some of my male/female theories into her Master's thesis at the University of Chicago and it will be interesting to see what happens.

Judy Gantz, in Los Angeles, is always enterprising in arranging introductions. This time we had a lunch meeting with Leonard Bearne who works at Esalen. It led to a proposal by Leonard of a conference at Esalen for all their therapists who claim to use movement in their work, i.e. practically everyone, at which Action Profiling can be presented. Laban has, of course, filtered through in diverse ways, mostly unrecognised. Both Wilhelm Reich and Ida Rolf, for example, whose teachings figure largely at Esalen, were influenced by Laban. This time I found myself a student in Judy's class at University of California, and was



stimulated by her creative teaching technique.  
(etc. etc. etc. Editor)

## BOOKS AND REVIEWS

**"20th Century Dance in Britain" A History of Five Dance Companies.** Ed. Joan W. White: published by Dance Books, 9 Cecil Ct., London WC2

(A recommended textbook for the University of London General Certificate of Education Ordinary Level Dance Examination).

**LITURGICAL DANCE — An Historical, Theological and Practical Handbook** by J.G. Davies, SCM Press £9.95 pp. 268

The stated purpose of this book is to expound the meaning of liturgical dance so that it is intelligible to the Christian community, and to demonstrate its potential value. A large obstacle which has to be overcome is the Church's antipathy to flesh. Both in the historical and theological sections J.G. Davies explains how the Church came to hold erroneous views on the dualism of body and spirit; how it was deemed necessary for the body to be reviled for the spirit to attain greater sanctity and how this led to the denigration of the physical part despite Christ being God's spirit in Man's body.

He considers sacramental theology and the sacramental character of dance. He believes dance can be an important part of the eucharist because "like the eucharist, liturgical dance can foster relations with God and with one's fellow worshippers; it reveals the spirituality of matter; it is an activity belonging, like the sacraments, to the language of movement and gesture." The author believes that the value of dance is that worshippers involve their whole selves, physically and spiritually, and moving together, become part of a totality.

It is obvious that this new practice must be integrated carefully with the liturgy; it must be an act of devotion. Also it must be introduced in a manner which the congregation finds attractive and not embarrassing. These points are dealt with in the section on "Practice". There is a Christian movement vocabulary which can be used for move-

ment prayers or as an aid to choreography of dances; the setting up and use of a movement choir; and the suggested dances for the congregation. The handicapped can benefit greatly from worship through movement and accounts are given of how differently handicapped people can participate in this fellowship.

The historical section of the book gives a series of fascinating accounts of dances in different religions of the past and present day. Despite condemnation by the Christian church, dance was popular in the medieval churches. It was interesting to discover the origin of the Morris dancers who in England became confused with the Lords of Misrule. However the first strong movement of Christian liturgical dance was not until that of the Shakers in 19th century America.

J.G. Davies believes that true liturgical dance could become widespread only in the 20th century with the emergence of Modern Dance. He quotes extensively from and about Isadora Duncan, Ruth St. Denis, Ted Shawn and others, all of whom believed that "the language of the soul becomes the language of the body". Strangely, he refers to Rudolph Laban as post modern, and as believing that movement has an entity of its own disassociated from the spirit.

I found this an exuberant book. The same arguments appear in the different sections but a mass of different accounts, descriptions and references hang on them. There is an extensive bibliography and a useful index. It is entertaining reading and I recommend it particularly for those keen to introduce dance into their church. In reply to the doubters it answers the questions why and how.

Bronwen Mills

**EXECUTIVES IN ACTION — A Guide to Balanced Decision-Making in Management** by Carol-Lynne Moore (1982) MacDonald and Evans (paperback) £4.50

This is an excellent book for introducing the Senior Manager (in commerce or industry) to the value of Action Profile for use as a tool with which to achieve balanced decision-making. It is in fact issued to students as part of Action Profile Training Courses; and has an immediate appeal

to Managers because it plunges straight into describing recognisable situations in which there are decisions to be made: matching a suitable appointee to a job and a team; making a promotion to a position where the manager can function effectively and to his own fulfilment; balancing all the strengths in a team and making sure the individuals can accept and use each others strengths.

To readers of this magazine however, the inner section of the book may be most appealing. Here Carol-Lynne Moore shows her thorough grounding in Laban Movement Analysis, and her work with the developers of the Action Profile technique, Warren Lamb and Pamela Ramsden; not to mention the author's professional dancing and choreographic experience.

The connections between decision-making — which must by its nature be pre-action, after all — and the incomplete efforts and shapings about which Laban spoke, as being so much a part of 'silent communication', are here made clearly and progressively. Each chapter is summed-up at its end, and constantly refers to actual circumstances and profiles; so that the reader can see the relevance of the points made. It is fascinating to follow the pathway from Laban's observations of effort in work-actions, through Warren Lamb's appreciation of the significance of the Planes in which body-shaping takes place, on to Pamela Ramsden's contributions on Motivation and the individual's own particular pattern of movement as the expression of his individuality; and the degree to which he needs to Share his activity with others.

If I have a few quibbles, then few and small they are, and perhaps they apply to all books on Movement. Photographs can only imply movement, the resultant pose only suggesting what the text tells us about the action illustrated. Is there a case for a 'flicker-book'; or in these sophisticated days, an accompanying video? Such is the speed of development in the Action Profile field, that 'Executives in Action' is an update of a 1978 work by the same author, and we can doubtless expect further editions as the subject expands. But this is the sort of soft-backed book which springs apart at the first reading! Such a useful reference book needs more robust binding to with-

tand the study its readers will surely give it.

Su Johnston

## COURSES AND DATES FOR 1985/86

### DANCE IN ACTION

Gerard Bagley

By far the most interesting development appears to be the growing number of requests I receive for dance courses in Europe — principally in Germany and Switzerland. I am visiting several schools, studios and dance organisations for the second and third time in two years.

A 'dance explosion' also seems to have taken place too in Europe but appears to me to differ from the UK scene in that greater value is attached to the quest for individuality — fantasy — creativity — improvisation etc. Certainly there exists in these countries today a rich variety of styled dance as anywhere else but a significant number of people including dance teachers and professional dancers are looking for more expressive modes of fulfilment without abandoning structure in dance. (Members of a peer group I teach in Hamburg is made up of orthodox dance teachers from all disciplines.)

German and Swiss people, tidy by nature, live organised lives. It is tempting to think that many of them find a recovery in expressive movement work which is reflected in the total dance workshop scene. Yet many fear the lack of 'structure' in those workshops offering extremes in the processes of self-discovery through improvisation. Thus the combination of fantasy (recovery) with the security of structure (Technique) implicit in my classes seems to have provided some formula for success in my case.

It is a wonderful experience and privilege to be working in Laban's own territory some 50 years on. There is a new surge of interest in all things of Laban and his contemporaries who headed the dance explosion of the 30's and which was deflected by history to our own shores with such an impact upon our education and theatre.

**LABAN-BARTENIFF INSTITUTE OF MOVEMENT STUDIES, NEW YORK.**

Tara McClella, Director.



Now it is the time to prepare for the 85-86 Certificate Programs, which begin in June and September. On your way to becoming a CMA (Certificate Movement Analyst), you'll learn to apply Laban's Effort and Space Harmony theories through understanding your own movement patterns and developing observation and notation skills. You'll further explore the expression and functional aspects of movement through the Bartenieff Fundamentals (TM) system. Seminars on topics such as psychophysical aspects of movement behaviour, perception, communication, and style analysis will help you to apply your new perspectives to a project of your choosing.

Summer Courses include a survey of three different Body Techniques - The Feldenkrais Method, Skinner Releasing Technique, and Introduction to Alexander Technique. Two of the courses which are prerequisite for the Certificate Program are detailed below;

**Introduction to Bartenieff Fundamentals (TM).** Bartenieff Fundamentals is a system of movement education and body reeducation which lays a foundation for exploring and mastering functional aspects of movement. Developed by the Irmgard Bartenieff, a Laban Movement Analyst, Body Therapist and influential force in the development of Dance Therapy, the Fundamentals will expand your body-awareness, develop coordination and sense of movement initiation and enhance your movement skills.

**Introduction to Laban Movement Analysis.** Laban Movement Analysis is a system established by Rudolph Laban which describes and illuminated movement and architectural space. As a language it provides an objective means of describing the dynamic qualities of movement; as a framework of principles its multiple approaches bring clarity to understanding expression. This workshop will introduce Effort and Space Harmony.

**CITY AND GUILDS 730 FURTHER EDUCATION TEACHERS CERTIFICATE OFFERED BY PADDINGTON COLLEGE.**

This Course, for which those who have completed their Dance Leaders

Training Scheme are eligible, runs from September to July on Wednesdays, from 1530-1800 hours, at the Elgin Avenue branch of the College. It is a continuously-assessed course, in which the curriculum develops through a process of regular consultation. Besides the Wednesday commitment, there are about 20 assignments to be completed, and teaching practise, this to be arranged by the Student.

Application forms can be got from: The Department Secretary, Department of Continuing Education, Paddington College, Elgin Ave., London W92NR, or ring 01-969 2391 ext.22.

#### A LEVEL DANCE SYLLABUS

In June 1986 the University of London School Examinations Board will hold its first examination in Dance at Advanced Level, following the successful introduction of the O-Level syllabus some years ago. This new development confirms Dance as an examination subject at every level, and there is every indication that universities will find a good trade in the new A-Level a satisfactory qualification for entrance.

The A-Level syllabus is designed to be equally suitable for candidates from a classical or contemporary dance background. The examination consists of 3 papers. Paper 1 is a practical examination and tests the candidates' choreographic, performance and score reading skills. Papers 2 and 3 consist of short answer and essay questions respectively and test knowledge and understanding about dance and the context in which it exists. The focus here is dance in Britain in the twentieth century. Three set works will be prescribed for detailed study in each examination; for the first examination (June 1986) these will be;

La Fille mal gardée (1960): Ashton  
Hunter of angels (1959): Cohan  
Doublework (1978): Alston

Copies of the syllabus and specimen papers and further information can be obtained from the Subject Officer, Mrs J.M. Haywood, University of London School Examinations Board, Stewart House, 32 Russell Square, London WC1 5DN. Telephone 01-636 8000 Extension 4563/4567.

#### LABAN WORKSHOPS

Jean Newlove; Coombe Cottage, Beech Way, Selsdon, Surrey.

LABAN WORKSHOPS offers a unique programme of courses covering the fundamentals of Rudolf Laban's work, with special reference to movement, dance, acting, music and percussion, Labanotation and art and sculpture. The programme has been specially planned and constructed by Jean Newlove who trained with, and later became, Rudolf Laban's personal assistant. The course subjects are personally directed by Jean Newlove, assisted by a specialist group of tutors.

Carol-Ann Docherty; B.A. (Hons) Fine Art, Sculpture.  
Sue Dunderdale; B.A. English and Drama.  
Ilona T. Smith; Professional actor, musician, composer.

#### GUILD COURSES FOR 1985 AND 1986

**Nov. 16th**—'Mass Thrash with Sam!' Reunion plus everyone else who wishes to join in the group at the Albert Hall C.C.P.R. Festival of Movement and Dance.

#### 1986

**Jan 25th**—Session based on 'dance-technique', with groups for beginners and advanced dancers.

**March 1/2**—A.G.M. at Roehampton

**May 17th**—Proposed Production-Groups, sharing their work.

**June 21 or 28** Dance Drama.

**Nov 15th** Effort Study Day.

#### LABAN INTERNATIONAL COURSES (LINC) 1985 and 1986

This year the course will have taken place at Guildford, at the University of Surrey Campus, as Dartford accommodation for dancers has finally been reduced to vestigial traces! 1986 dates for your Diaries, are July 19th, Saturday, to Sunday July 27th, inclusive. Another new venue - Avery Hill College, at Eltham, South London; Sam has taught there and says the Dancing Spaces are very good, so we are already looking forward to meeting lots of you there and then. Information from Susi Thornton, Ivy Cottage, Clockhouse Lane East, Egham, Surrey.

Centre for Dance and the Related Arts at Croydon, Surrey, runs classes all year for amateurs and professionals,

under the direction of Hettie Loman and Sally Archbutt, who both worked with Laban and in Professional Dance Groups. Their Company, Croydon Dance Theatre, is currently appearing in the Secombe Centre, Sutton, and at the Sadlers Wells Theatre. Information from 53a, Croham Road, Sth Croydon.

Hadassa Webster has a show on at the Purcell Room, Royal Festival Hall, on October 6th, and is setting up Dance Workshops. Information on the performance, from RFH, South Bank, London.

#### INFORMATION ABOUT THE GUILD. MEMBERSHIP SUBSCRIPTIONS;

£7.50 Individual Members

Affiliated Schools

£2.50 Retired Members

Students (Supported by their Tutor's signature)

£10.00 Affiliated College or School (may send one member to courses at reduced rate for members).

20% surcharge for Overseas Members to cover Postage. Subscriptions are due each January 1st and Members are asked to send their Membership Card, with Subscription and SAE to:

The Administrator  
Ellanore Johnson  
1 Parkwood Court  
Burlwell, Notts.

'Movement and Dance', the Guild Magazine, will appear in September each year. The Copy deadline is April 30th, and the Editor will be very glad to have articles and news, wherever possible in typescript please, on one side of the paper, at an early date.

The Newsletter will appear four times a year, to publicise all that you are doing, and keep everything up to date. The publishing date will be August, November, February and May, and the deadline is the last days of July, October, January and April. Editors are, for North England, Scotland, Wales and Ireland; Rosie Manton  
Lower Smallshaw Farm  
Pecket Well  
Hebden Bridge, West Yorkshire.  
for South England;  
Vera Zikic  
128d Abbey Road  
London NW6 4SN.

The Guild Council - changes in its Officers.

At the June Meeting, the resignation of our Treasurer, Christopher Lunn, was



accepted with reluctance, with gratitude for his work, and with appreciation of Ellanore Johnson's offer of herself for the position; which made it possible for Chris to take a step away from Guild finances and towards his growing family. He offered to Audit, and to advise; and such is the quality of his service to the Guild that Council was unanimous and loud in their appreciation of his guidance through recent worrying financial times. It was a bonus (of all kinds) that he was able to tell us of the improved situation, and to hand over an account which is now in the black and stands every chance of improving under Ellanore's care. Her appointment awaits acceptance at the 1986 AGM, but she is in effect Treasurer now.

Maggie Semple, who has chaired the success story of the Courses and Conferences Committee, is to be congratulated, for she is spending the next Academic year seconded to Sussex University, gaining her MA, and that Committee is to appoint a representative to Council from their number. It is hoped, too, that from among those who offered to help, one will be found to undertake the Advertising Managership of the Magazine, a post which Sarah O'Hare has had to relinquish (which accounts for their being no advertisements in this edition). A proportion of the cost of printing the Magazine can be recovered by someone willing to pursue the market, and I look forward to hearing from that person soon. I of course found myself at the Council Meeting as the new Editor, (to be confirmed at the AGM), and I heartily thank Michael Huxley for handing me such a well-constructed challenge and for his helpful advice; and Sheila McGivering for her practical support, and for her passing me the information she collected last year when she was acting as Editor.

That completes the new Council of the Guild for 1985/6, additions to the continuing Officers; President, Margaret Dunn, Vice President, Sylvia Bodmer, Chairman, Sheila McGivering, Hon. Secretary, Audrey Pocock, AGM, Susi Thornton; Leaders Training Scheme, Janet Whettham; Exhibitions, Anna Haynes; Publicity, Trevor Duckett; Minutes, Gillian Hibbs.

#### LINC COURSES 1985/6

Susi Thornton

"This is the best kind of holiday"...

Sincere words spoken by a Norwegian physiotherapist at Laban International Courses Summer workshop, 1985, held this year at the University of Surrey. Holidays were once breaks from work on holy days - times to be aware of the spirit. The 'modern dance holiday

courses' became LINC and continue to offer the opportunity for searching and seeking within oneself and with others. This year 13 nationalists worked and played together re-affirming the universal appeal of movement and dance. Although we were physically without Lisa we were very conscious of her and sure that she would have enjoyed and approved of all the exciting happenings.

The Summer Workshop 1985 offered study of space and effort in graded groups; dance training was stimulated by Laban's action phrases; a choice of inter-group dance sessions and 8 sessions of Topic work applying their understanding of movement and dance to SELF DISCOVERY and ENHANCEMENT; a fascinating exploration of Bartenieff Fundamentals leading to body connectedness through understanding of body structure and functioning. This topic was lead by Judy Gantx and Paulette Sears from U.S.A. and giving us a strong link with LIMS. Maggie Semple and Sam Thornton led DANCE AS A MEANS OF EDUCATION working with students to make the principles of movement a living challenge and supplying many resources for teachers. DANCE AS A COMPOSITION OF EXPRESSIVE SHAPES AND RHYTHMS led by Vera Matelic delighted the course at sharing time with the many ways sound, voice and movement could be linked together. Anna Haynes' theme for DANCE AS A DISCIPLINE OF PRESENTATION was the way in which information is spread. She used different dance styles to stimulate students' own choreography. In addition the students were taught an extract from "The Green Table".

It was a full and busy course. Letters are arriving from students thanking the Linc team: Philip Bennett, Anna Haynes, Su Johnston, Rosie Manton, Henry Metcalfe, John Rockett, Maggie Semple and Susi Thornton. Sam Thornton directed the Course and was responsible for the Movement Choir, always one of the high spots of the week.

The next Linc Course is the 2nd Movement Intensive, stage 1: a full time 5 week course February 10-March 14th, 1986. The Intensive, 1985, was a great success as it sowed the seeds for a love of the art of movement which all the students wish to develop. They got into touch with their creativity and were fascinated by the process of inter-group relationship. LINC Summer Workshop 1986 will be held at Avery Hill Cottage, South London, July 19th to 27th. Further details from: Ivy Cottage, Clockhouse Lane East, Egham, Surrey.



# THE LABAN GUILD

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