



# LABAN GUILD

MOVEMENT AND DANCE QUARTERLY

Winter 1993 Vol. 12 No. 4

## CONTENTS

LTS Northern Ireland  
Memories of Rudolf Laban  
Movement as Healing  
Simone & Hettie

## ANOTHER SUCCESSFUL COMMUNITY DANCE LEADERS' COURSE - this time in N.I.

**From Anne Ward, course co-ordinator:-**

When I started organising dance workshops here, with Guild tutors, I was sure that there was a great potential just waiting to be tapped. The groundwork had long been laid by Helen Lewis and Musgrave Davidson, and with their support and that of the Keep Fit Association and Belfast Education Authority, the demand for a training scheme was soon established.

When we gathered at our first weekend, twenty four comparative strangers were skilfully induced by Susi Thornton to introduce themselves in terms of movement. At the final weekend, ideas for dance ranged from Time to the Founding of America to the Giants Causeway, from the Last of the Mohicans to Convent Life to The Course itself. Now, twenty one of those joining the course have successfully completed it, (plus James Garvey who was born between weekends 10 and 11) and the other three course members will be completing it shortly.

It has been a marvellous time, but this is not the end - only the beginning of a wider expansion of dance in our community, backed by our new found identity and commitment. Who knows what the future will bring? We'll keep you posted!

**From Maddy Tongue, Course Member:-**

In February 1992, twenty four of us gathered apprehensively for our first weekend. Amongst us were teachers, youth leaders, a social worker, dentist, physiotherapist, radiographer, medical secretary and software engineer.

Some were former pupils of teacher and choreographer Helen Lewis - others were from the Arts Council of N. Ireland's Youth Dance Scheme. Some of the teachers were already teaching dance in schools, others were teaching drama, but all were eager to participate.

The course was challenging; even, at times, daunting, but always rewarding. Half way through I decided to start teaching an adult community class to put into practice all I was learning.

Others also began to teach dance to different age groups and in different situations. There is tremendous dance awareness in N. Ireland and the value of this course to our community is immense.

Now, when the group gets together, it is very exciting to hear the ideas and projects bursting forth. Each of us is getting more and more involved with classes, choreography, giving courses, creating dance groups, working with actors etc. not only in Belfast but right across the Province.

Thank you Anne, for helping us to make your vision for dance in N. Ireland become a reality.

**From Anne-Marie Matthews, Course Member:-**

This summer I stood on a "Mirador" in the North of Spain and gazed at the panoramic view of the surrounding countryside with the Picos Mountains behind. The scene I beheld brought tears to my eyes, as mankind melted into insignificance

against these mighty mountains. The dance course I have just completed has been a new "mirador" for me; a point from which I have observed and experienced the wonders that others perceive, feel and put voice to in dance form. To have worked with and been part of this group has filled us with a richness that we will carry with us always. Most of us have participated in other dance courses, but none has brought the wealth of knowledge and love of dance as experienced through the Laban Guild Course.

Sincere thanks are due to Anne Ward for her amazing organisational powers and sheer dedication to the course. Without her commitment, none of this would have been possible. Thanks must also go to all the tutors for the enjoyment and knowledge imparted. We have learnt so much and shared so many precious hours together. That alone has made this experience worthwhile and a lasting memory.

*Continued on back page*



*Some of the LTS members and guests enjoying a session at the final assessment weekend.*





## EDITORIAL

### LTS - Stage 2

Well, the Leaders Training Scheme, Stage 2, is ready for the launch in Suffolk in 1994. Like Stage 1, it has been produced to help and encourage dance leaders to develop their own knowledge and heighten their teaching skills. And Stage 2 is aimed at those with existing experience in movement and dance teaching. For example, this is an ideal opportunity for the successful students of DLTS, Stage 1 in Suffolk to get back together and progress onto greater things. How about it? I'm sure we all hope that Stage 2 is as great a success as Stage 1 is.

Still on the subject, there must be up to 100 graduates from the LTS from all the various venues - Suffolk, Essex, Swindon, Northern Ireland, Portsmouth. Maybe an enthusiast would like to set up a 'Graduates Day'? You know - 3 teaching sessions, 30 or 40 joining in, brush up old skills, maybe sharing work done in the year. If you are keen I'm sure Anne Ward would be able to put you in touch with graduates in other areas.

### 'Dancing Together'

Having been invited twice it is nice at last, to be able to set up the Laban 'Dancing Together' Day at the Laban Centre in London. We have managed to hang on to the third Saturday in March, the 19th. Sadly, Surrey University Dance Department has had to yield to pressure from the Music Dept and it was the music studio we were using after all. For many people who have never been to New Cross it will be an opportunity to see what goes on there and what they have to offer students. Take my tip though, use public transport to get there if you can, parking is tough. Full details of our Annual Day will be in your January magazine.

### LUTSF

Travelling for your own dance development? Don't forget the LUTSF could help you. Their latest up to date news is on page 5.

*Lydia Everitt*

### COPY DATES

Material should be sent to:

LYDIA EVERITT,  
3 LAYTON LANE,  
SHAFESBURY,  
DORSET SP7 8EY  
TELEPHONE: 0747 54634

Copy dates are:

1 January, 1 April, 1 July and  
1 October. Typescript please, on  
one side of the paper, ready for  
the scanner if possible.

NEXT ISSUE IS FEBRUARY 1993



## LETTERS

The Editor

Dear Friends, former colleagues and members,

After five years of working in Germany, four of them teaching in the Folkwang Hochschule, it looks as though I must return to London because I cannot sell my flat in Islington and it's falling apart. If anyone knows of a job in Dance that will be vacant from 1 September 1994, I would be grateful for information.

By the way, my address is now: Im Heicken 5, 44789 Bochum, Germany.

Yours faithfully

*Vivien Bridson*

11/9/93

Dear Members,

ANGIOLA SARTORI

Guild members to whom Laban is a legend of the past may be interested to hear of my recent meeting with a vital, distinguished lady, aged 90 this year, for whom the legend is very much alive. She is Angiola Sartori, now living in an apartment in Santa Barbara, California, with a magnificent view of the mountains.

Angela studied with Laban in Germany in the 1920's, had her own school and dance group in Italy in the 30's, and fled to the U.S. just before the outbreak of World War II.

She tells many stories. Harald Kreuzberg wanted her to choreograph a dance for him on the theme of "Death" but it was banned on word from Mussolini. Apparently the dictator would not allow any reference to death; even newspapers were banned from publishing obituary notices.

In Germany she remembers different people being allocated to teach either Choreutics (Space Harmony) or Eukinetics (Effort). Students tended to become specialised in one or the other. Sylvia Bodmer, with whom Angiola studied and danced, was a Choreutic person; Sigurd Leeder was designated as Eukinetic. She also recalls how Laban would give corrections to each person in a class making some comment which revealed the essence of their character.

Laban's immense sex appeal came up in our conversation and Angiola recalls how at least half the women in any group were in love with him. This did not include her. She reveres his creativity, powerful presence, and visionary philosophy, but had no time for personal relationships, she claims, and has never married. She did collect some memorabilia but it was all lost when her home near Yosemite was completely burnt down.

The recollection of Laban's renowned creativity lives with her inspiring. He was so creative, she says, that he often forgot what he had created.

Angiola talks of an occasion when Jooss returned from a trip and recounted some Effort work he had been doing. "That sounds interesting" said Laban, "where did you get it from?" "Entirely from you" replied Jooss.

Angiola is a little critical of many Americans who, she says, expect to learn all there is to know about Choreutics in three weeks, and who are too intellectual in their approach to Dance. She and I found a common bond in recalling Laban's insistence on observing movement, not fixed images, on the importance of "thinking in terms of movement", and the principle of a basic three year training in movement before selecting a professional application.

She showed a video tape of an interview conducted in 1990 by Kathryn Jones of her and Lucas Hoving on the theme of movement and spirituality. Both recalled their experience of Laban's philosophising about Dance.

Angiola thinks the time is close by when there will be fast growth of recognition for Laban's teachings and I was happy to share the same hope.

She has heard of the growing interest in Movement Choirs and recalls many experiences of them, especially with Sylvia Bodmer. She wonders if the notation can be found for the festival Laban prepared for the 1936 Olympics in Berlin. It involved 2,000 people from all parts of Germany and they assembled a week prior to the event for a rehearsal. The scheduled performance was then forbidden by the Nazis because of its theme, 'The Unity of all peoples'. "What a wonderful thing it would be to revive it now" proposed Angiola, "especially in Los Angeles".

As we parted I promised to keep her up to date Guild and other Laban activities.

*Warren Lamb*

April 1993

## THOUGHT FOR THE QUARTER

Some how we must develop faith  
And trust in our Self.  
Anything the mind can conceive  
and believe, the mind can "achieve"

The thought manifests as the word.  
The word manifests as the deed.  
The deed develops into habit.  
And the habit hardens into character.

So watch the thought and its ways with care!

From "A Course in Miracles".





## Some Personal Memories of Rudolf Laban



*"Dance of Puck" Choreographed and performed by Cecilia for the "Young dancers' Group". This group was supervised by Rudolf Laban, and based at the Art of Movement Studio, Manchester.*

The interesting 1993 Laban Lecture given by Valerie Preston Dunlop must have stirred many memories among long-standing members of the Guild, particularly that dwindling group to which I belong - the surviving founder members. Valerie speaks most ably intellectually; I am moved to write more emotively.

In my memory Rudolf Laban is still vitally alive, not at all the remote personage depicted in some writings today. This may not be understandable for those who never met him, but not for those who knew him.

Next summer marks the fiftieth anniversary of the 1944 Summer and Winter Modern Dance Holiday Courses, where for the first time I attended classes given by Rudolf Laban, Lisa Ullmann and Sylvia Bodmer, which were to change my life radically - but that is another story.

At the 1944 Summer Course held at Moreton Hall, Oswestry, Laban was quite fluent in his use of English, but occasionally made mistakes in pronunciation; in one lecture we were puzzled by his constant reference to "cows", until we realised he meant "chaos"!

During that course, Beryl de Zoete showed her films of Balinese dancers, and in answer to questions concerning the relevance of his theories of Movement to the East, Laban composed a

dance study based on the Octahedron in Indonesian style, and instructed Lisa to teach it. Luckily I saw this instruction, and noticed the difference in performance between Lisa and Laban. His movements were very masculine, dynamic and rather rugged, more in keeping with the Javanese style, whereas Lisa's interpretation was more in the Balinese female tradition of sustained lightness and sensitivity. If written in notation, these two interpretations of the same study would be exactly the same in respect of their use of space, but the use of effort elements would be recorded differently.

Later, Sylvia used the dimensions and circuits of the Octahedron in a dance to Schubert's "Rosamunde" Entr'acte. This was in a flowing, lyrical mood, with a touch of mysticism. Again, the use of space in the dance was easy to notate, but the 'soul' of the dance lay in its effort qualities.

In that summer of 1944, little did I realise that over 20 years of my life would be spent in the East, first in India, then Malaysia and Singapore, and that the memory of Laban's 'Indonesian' dance would become a source of inspiration.

During the 1944 Christmas Course we had the unforgettable experience of being introduced by Laban to the four Motion Factors and their elements which combine to form the eight Basic Efforts. Naturally he taught with deep understanding and utter conviction. He was also meticulous about the precise translation of his terms from German to English, in order to obtain the exact description needed. At times there were confusions such as: "were press, pull and push all the same or different?", and, in a challenge to his statement that the opposite of Direct was Flexible, Laban was asked if a zig-zag floor pattern could be called indirect. In every case Laban would say "do it!", and when the actions were performed correctly, the questioners discovered the answers for themselves.

*"His movements were very masculine, dynamic and rather rugged."*

From these and other experiences provided by those 1944 courses I became convinced that Laban had uncovered what I regard as the bedrock of human movement which, being ageless, would stay forever contemporary.

Just before completing my training at the Manchester Studio I was commissioned to produce a Passion Play in which Lucifer and Gabriel have an argument. Now my idea of the devil was of the wheedling, deceitful, writhing serpent in the garden of Eden, and I referred this concept to Laban. "Not so!" said Laban immediately, "the personification of all evil is the ruthless, remorseless, thrusting dictator."

Knowing of my interest in the therapeutic aspects of his work, Laban asked me to prepare for him a programme of movement 'treatment' which could benefit the 'dictator type' - both male and female. This was rather a tough assignment as the compensatory activity, or complete opposite of 'thrusting' is 'floating'.

However working from experiences requiring sustainment, then linking them with sensitivity and fine touch, finally introducing the most important - but also the most difficult - ingredient, namely flexibility, I concluded that a woman might enjoy the sensation of drifting like an undulating cloud on a warm summer's day, whereas a man might find it easier to do his floating in a swimming pool! Laban gave his amused approval.

*"Laban had uncovered .. the bedrock of human movement."*

The last private meeting I had with Laban was in 1952 at his Manchester home, before I left for my marriage in India.

He was interested in the possibility of the future development of a contemporary form of dance which would be particularly expressive of the character, way of life and problems of Eastern and Asian communities, and using their own contemporary rhythms, gestures and images.

In 1990, some time after my husband and I had returned permanently to the U.K., we received news that, in Kuala Lumpur, a Five Arts Centre had been established, drawing together choreographers, dancers, actors, singers, video artists and 'installation' artists. They wished to rebel against the dominant visual and performance ideology, and express their contemporary and changing values. Recently I received videos of their work from the chief choreographer.

A performance begins outdoors, where there are art 'installations', non-permanent structures of wood, bamboo, leaves, and glass. The dancer moves within these structures, adding a new dimension to their dangerous beauty. Then the audience moves to the theatre, where painting and dance are happening at the same time, or video effects may be used. The final move is to a rather roomy lobby, where performers and audience are on the same level, and their interaction can be encouraged.

These developments have occurred naturally through the coming together of a remarkable group of creative artists who have a suitable Centre in which to develop their ideas.

Surely Laban would have approved!

*Cecilia Lustig (nee Bagley).*





## DANCING AROUND

### LABAN INTERNATIONAL COURSE - LnC Summer 1993

I was a first-timer to the Laban Summer School this year and had decided to go after being slightly apprehensive because of having no real dance background or training but had been fascinated by the wonderfully exhilarating effect it had on a friend.

At first I was overwhelmed by the number of people but was able to find equally nervous first-timers.

I needed the relaxation session that started my day because Hilary's main course for first-timers was challenging and she worked us hard. We learned something of Laban's theories but I guess the real objective was to experience them. I became absorbed in the piece we put together to share and this was the performance I most enjoyed doing.

At first I was nervous about sharing dances. Performing was always something I found difficult. But I realised that I needed to be involved with the dance and forget about being watched and I was gradually able to achieve this. It was a big breakthrough for me.

I loved Wendy's community dance Choice topic based on Dances of the Earth. The group seemed very energetic and we created some lovely dances based on images and shapes of the ice and the jungle.

Mitch is a great teacher and brought out the exhibitionist in lots of people. The masks were fascinating, both to perform in and to watch.

Sometimes during the week I felt I should try harder to find out what Laban was really all about. Various Labanesque words kept cropping up in the conversation. Someone tried to explain during an evening's festivities but the wine had already gone to my head.

Eventually I decided I had gleaned what I could, I'd enjoyed myself, was totally exhausted but would return for more another year.

### EUROLAB CONFERENCE May 20 - 23, 1993 in Berlin

The conference offered a balanced spectrum of presentations, workshops, professional exchange and business meeting. Since not all European colleges could be present at this forum for sharing our visions, work perspectives and professional discussions, it was a

pleasure to welcome students from the 2nd European Certification Programme (Berlin) at this conference.

We are still a young organisation with plenty of basic organisational and professional matters to talk about. In small subgroups we discussed such themes as information flow inside Eurolab, postgraduate courses, public relations and translation of materials. All subgroups could offer helpful and creative recommendations, which they volunteered to carry out throughout the next year. Also a Dance Therapy Committee was built.

Besides business, the programme offered a rich and tasty menu with workshops and presentations - food for eyes, bodies and intellect.

Peggy Hackney started with a workshop about "Training our observation skills in various aspects of LMA, body, space, effort and shape".

Kedzie Penfield guided us through an experience of our own movement preferences within the action profiling framework after which she presented a very impressive case study about action profiling in the context of therapy.

Antja Kennedy presented her research on Laban's idea of movement choir at the "Akademie der Kunst" and demonstrated a video of a movement choir carried out by Sam Thornton and Antja as a fringe event for the exhibition titled "World Peace - Joy of Youth / From dance Expression to Olympic Games". The issue of movement choirs brought up a lively discussion about Laban's work in Germany during fascism and concerns over the political meaning of movement choir in the current situation. There was general agreement that this delicate topic needs further discussion and digestion before we can give a responsible view upon it.

The programme was rounded out by Peggy's challenging presentation about her ideas of shape and Janet Hamburg's introduction of the three sensorimotor systems and Laban/Bartenieff based movement activities, which she addressed to a variety of co-ordination problems.

We look forward to our next conference in Basel, Switzerland on May 12 - 15 1994.

Yours faithfully,  
Brigitte Krenz, President, EUROLAB

EUROPEAN ASSOCIATION FOR LABAN/BARTENIEFF STUDIES

### INTERNATIONALE... GRAZ SEPTEMBER 1993

I enjoyed learning to know people in movement and expanding my own movements. I have become richer - around and around and upwards and down. *Uschi*

It was the first time for me to get into touch with Laban's technique. I like his ideas of analysing movement. The efforts Laban defined helped me to understand the movements and behaviour of people in daily life. So his thoughts and ideas don't just work for dancers and actors. The work we did was very hard and intensive but I enjoyed it very much and I had a lot of fun with it. Also I like the idea of working with a group for one whole week. I feel that I have made progress. I discovered new movements. *Regina Ölsböck*

Very good the great amount of variation because of three teachers. This weekend of dancing gave me new and valuable views and dimensions of expressive dance. Jean and Mary managed it very well to transmit this dance to us. The (partial) translation was very helpful. Very enriching I also found the introduction into Comedia dell'Arte by Mitch. As a whole: a very high quality week of dancing. *Franz Oppenauer, Linz*

Danced life, love and misery! Thank you. *Emma*

A week full of impressions - to continue work according to Laban's ideas, and to spread it - this, I think, I succeeded in during this week. *Maria-Anna Fellner*

Creative and loving atmosphere in which I could widen my experiences of movement, encouraged by competent teachers and a no-competition group. Thank you! *Renate Lissy-Honegger*

continued on page 5

## MEMBERSHIP

**THE BAD NEWS** - as agreed at the AGM in March, standard membership and £6.50 for the reduced rate.

**THE GOOD NEWS** - you will get even better value for money to advertise your goods and services.

**THE EVEN BETTER NEWS** - YOUR SUBSCRIPTION. You already have, or take out, A BANKER'S ORDER. As a reminder, the letters BGC will appear after your name.

**AN EXAMPLE** of the services on offer is the address AND THE NEXT QUARTERLY will include a new

**CONGRATULATIONS TO SUFFOLK DANCE!** £40,000 to enable Suffolk Dance to develop as a National in the future. The Guild has already run two Leaders' Tour new stage two scheme there in the new year. All the credit for this achievement is due to her dedication new status.

**DON'T MISS CANDOCO** - (as in I can do...) if they of dance by a relatively new company, some of whose

### FOR YOUR INFORMATION

**SOUTH WEST ARTS** have a Directory of Performing the Information Unit, SW Arts, Bradninch Place, Glastonbury, £4.00, you can also get a copy of CONTACTS, a new the South West.

**THE UK MIME AND PHYSICAL THEATRE DANCE** the Mime Action Group, Sadlers Wells, Roseberry Avenue

**DACI** have recently published the second of their annual of children, including those with disabilities. This is : Rd., Worcester Park, Surrey KT4 8JF.

**NVQs** - still a mystery? Send for Bluff Your Way in B'ham B1 2LH

### DON'T FORGET - SUBSCRIPTIONS FOR 1993

Ordinary members £12.50. Retired, student, unemployed. Please make cheques payable to The Guild of Dance or pay by Bankers Order at the current rate, £10 Overseas plus 20%.

Information, enquiries and subscriptions to:  
Anne Ward, 30 Ringsend Rd., Limavady, Co. Londonderry  
Telephone 0504 762120.

## COUNCIL

One of the main discussion topics at the last Council 1990s. This was important as the current 5 year development this debate but also connected with it was the issue of development. Firstly, we need to consider extending members. Secondly, we want to look at funding to develop interested groups. Thirdly, funds or sponsorship would Laban Guild.

The Council also decided it could increase the size of the Guild. With advertisements it is hoped the magazine will generate

Finally the go ahead to pilot the new Advanced enthusiastically. The tutors will be Susi Thornton, M.





## SHIP NEWS

subscriptions will have to rise in 1994, to £12.50 for

for money with a bigger magazine and an opportunity

TION NEED NOT RISE, at least for the first year if  
Just fill in the enclosed form and send it to your bank.  
ame on the label if you already have a Banker's order.

list of members in your area enclosed with this issue,  
folder for all your Guild information.

! In July, the Arts Council announced an award of  
nal Dance Agency, with the promise of more funding  
Training Schemes for Suffolk and we will be piloting  
hough Scilla Dyke is no longer in Ipswich, much of  
n and vision. We wish them every success with their

y are performing in your area. A wonderful evening  
se members are wheel chair users.

## FORMATION

g Arts Venues and Promoters available at £6.00 from  
andy St, Exeter, Devon EX4 3LS. From the same at  
Directory of Dance, Mime and Circus Resources in

RECTORY is available at £5.95 plus £1.50 pp. from  
ave, London EC1R 4TN

ual journals, focusing on dance and the development  
available at £3.50 from Ruth Trueman, 42 Brinkley

NVQs from West Midlands Arts, 82 Granville St.,

## OR 1994 ARE DUE ON 1st JANUARY.

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1.00 G, £5.00.

Derry, N. Ireland BT49 0QJ.

## L NEWS

meeting concerned where the Guild is going in the  
ment plan needs to be considered further. Following  
of approaching sponsors for funding for 3 areas of  
he central resources of the Guild for the benefit of  
velop new training courses for members and other  
ld be valuable to promote the 50th Birthday of the

ild's magazine to include more articles and information.  
e income to finance these possible changes.

Leaders Training Course in 1994 was received  
iggie Semple and Anna Carlisle.

**Barrie Hudson.**

## LISA ULLMANN TRAVELLING SCHOLARSHIP FUND AWARDS FOR 1993/94

This year the Lisa Ullmann Travelling Scholarship Fund has made 11 Awards to a wide variety of dance practitioners including dancers, teachers, choreographers, kinetographers and a writer. We have divided the awards between youngsters of promise at the beginning of their careers with a few who have already had experience in their chosen profession and wish for refresher stimuli.

**GHISLAINE BODDINGTON** - Ghislaine is Director of the group Shinkansen. Her experience covers all aspects of performing arts from dancing, teaching, choreographing, to research, organisation and consultancy. Shinkansen is a co-operative company which promotes new works. The award goes towards travelling to Arnhem to attend a course at the Mary Fulkerson School where she will investigate the development of Contact Improvisation through Physical Theatre to the new emerging work of the 1990's.

**JOACHIM CHANDLER** - Jo Chandler was trained at the Rambert School and has danced with many companies including Northern Ballet Theatre, London City Ballet, Laurie Booth and Yolande Snaithe. He goes to New York for refresher study at the Susan Klein School to further his work as a dancer and teacher.

**JANICE GALLOWAY** - Janice trained at the London Contemporary School of Dance and worked as an independent dance artist and teacher in the community. She now runs her own company MOVING WORKS. The award helps her to travel to Berkeley University, California to study with Ruth Zaporan, focusing on the development and integration of movement, voice and improvisation.

**VENICE MANLEY** - Having studied many techniques, Venice works in the community teaching voice and movement. She travels to Villeneuve-les-Avignon to study with Dominic Dupuy in order to develop her work further.

**JEAN JOHNSON JONES** - Jean is currently head of the Labanotation Institute at the University of Surrey. She lectures at many dance colleges. The award takes her to Berlin to complete the remaining year of a two year course investigating Laban Movement Analysis.

**ANDREW WARD** - Andrew is head of the Benesh Institute of Kinetography. He trained at the Royal Ballet School and danced in the company. He travels to Chateaufallon in France to attend a Dance Notation Conference.

**FRANCES NEWMAN** - Frances trained at the Laban Centre, danced with the Diversions Dance Company and now teaches and choreographs in the community. She travels to France, Germany and Belgium to study various companies there in order to start her own in England.

**JENNIFER McLACHLAN** - Jennifer trained at the Scottish Ballet School, the London Contemporary Dance School and the Laban Centre. She was a member of Transitions Dance Company and is now a freelance dancer. The award goes towards travelling to the American Dance Festival in Carolina to widen her technical ability and further her knowledge of dance and choreography.

**KUMARI NINA** - Kumari studied in England at the Bhavan Centre (Institute of Indian Culture) with Prakash Vadagudde and with Pushkala Gopal. The award goes towards the cost of going to Ahmedabad in India to research material for her next dance project BRIDE.

**CASPAR TREAYS** - Caspar trained at the Laban Centre and choreographed for Diversions Dance Company for 3 years. He is a freelance dancer and teacher. The award goes towards a visit to Prague to observe dance companies working co-operatively, to study the choreographic process and become involved in the companies as a performer and teacher.

**TERENCE MANAGHAN** - Terence works with the Jiving Lindy Hoppers as manager and researcher. The award will pay for a research trip to America to collect information for a book he is writing on the relationship between Jazz Dance and Jazz music and for the 1994 Jiving Lindy Hoppers educational performance production.

*N.B. Applications for the 1994/95 Awards should be made to:*

Miss Mary Wilkinson M.A., Hon. Secretary L.U.T.S.F., 56 Salisbury Road, Carshalton Beeches, Surrey SM5 3HD  
Deadline for receiving completed application forms: SATURDAY, JANUARY 22nd 1994

## INTERNATIONALE... GRAZ SEPTEMBER 1993 (continued from page 4)

Life as a game! Play in a lively way! **Franziska**

In this week my courage for moving has grown. I felt joy, sadness, tension-release. **Bärbl**

Joy in dance, putting myself into different roles and characters and getting many new impulses; discovering many new things through human everyday reactions and movements. **Elizabeth Schneider**

As I have completed the training of dance pedagogy with Cary Rick, it was very interesting for me to meet with different elements of movement from a different angle. Working with masks was a completely new experience for me. It was beautiful both to express different feelings in an extreme form and to rediscover various parts of my personality resp. to be made aware of them.

Recognizing my raving, loving, sad etc. part gives me strength and adds to my own process of growing. I am very thankful for this. As I am going through a difficult time in my private life just now, I came to realise things more clearly through living up my feelings. Furthermore, my motivation for founding a group of dance-pedagogy was enhanced. It's not going to be just now, but the need has grown in these surroundings. I am very thankful. **Sabine Heschl**

My (body) awareness has grown wider and deeper; I enjoyed intensive work coupled with pleasure; I experienced both hilarity and creepy shiver through clowning and magic masks - a BEAUTIFUL week! Thank you to everything and everybody, especially Jean and Mary and Mitch! I do hope there will be more times together with this excellent team! I wish Movement to be one of the main subjects at school... **Brigitta**





## MOVEMENT AS HEALING A Personal View by Claire Dolby

I came to dance from a background of 10 years in healing - massage, deep tissue and emotional release work and now craniosacral therapy. This therapy works to balance the inner flows of energy in the brain and nervous system and by sensing deep pulsation and rhythm in the cerebrospinal fluid, deeply influences the psyche as well as physical health and vitality.

I experienced one day watching people gently unwinding blocks and restrictions in their spines, a feeling that we must be able to attune to our own need to unlock emotional energy moment to moment. This led me to take a 5 day residential movement group with Gabrielle Roth at Grimstone Manor in October 88. I imagined that I would be surrounded by dancers and was amazed and delighted to find circus performers, artists, musicians, sound therapists and healers - all fascinated to understand how to contact and keep creative energy flowing. As a healer I often experienced that I had given out far too much of my own energy and know that quiet retreats and time in nature have been my deepest contact with peace, inspiration and my own regeneration.

I now found that in a room of 45 people moving together without words, explanation or introduction, I felt a sense of immediate connection and intimacy that I hadn't felt before.

This course led me to the 2 year teacher training and since then a continuing use of the work of Gabrielle's "Moving Centre" in New York, in my own life and in teaching groups.

Gabrielle has evolved her system of movement from many years as a dancer, choreographer, director of theatre and teacher in every area including working with mentally handicapped.

Five rhythms are used in sequence - Flowing,



*Claire Dolby teaches movement work in the Taunton area and holds regular weekend workshops.*

Staccato, Chaotic, Lyrical and Still and these are linked with an emotional sequence - Fear, Anger, Sadness, Joy and Compassion.

I have found these flows to connect with so many areas of my life and to deepen much of my knowledge and understanding of healing.

So the process of this movement work - Shamanic Dance has roots in ancient North American and other cultural traditions where the body is looked on as a sacred - the vehicle for reaching higher states of consciousness and freeing the spirit while living.

The key in this work is to follow wisely the inner

movement of the body and not to use energy that either is not there (i.e. forced) or that you do not have a connection to. By following the 5 rhythms, practising the cycle and understanding which of these rhythms you have more ease with, we can see where our obstacles are and know that by staying in for example Sadness we can release a huge amount of our grief and longing but remembering to move on and not to drown.

With the emotional cycle, by practising Fear & Anger we begin to remember not to get too caught up in it. So this is a practice based on deep spiritual principles but accessible to anyone, especially sick or handicapped people. Our own degrees of sickness are relative and according to how selfishly we function in our own lives, we all have a need to free ourselves of the patterns of "holding on".

Initially when working with students I find it is not important to talk or describe the process to experience our own bodies in a new way. Perhaps later words, descriptions or explanations may be useful but there is nothing more powerful than silent communion with others travelling the same path.

When I travelled to the States in 1991 to dance "Mirrors" near San Francisco although I had attended this course in England the previous year, in a climate of dry, dusty red sandstone, beautiful minor birds and jays and the American culture I brought home with me such expansion of ideas, love of dance, and increase in my healing and creative output that this spoke so much to me.

This movement work has helped to put me in touch with the gentleness in me and taught me that everyone is a dancer, a healer and an artist when they can learn to trust the flows of the body - to be wise.

## THE LISA ULLMANN SPACE STUDIES PROJECT

In order to provide an opportunity for some of the late Lisa Ullmann's Space Studies to be danced, L.I.N.C. will be mounting a five day residential course, for no more than twelve participants, during the second week of February 1994. David McKittrick and Claude Perrotet, using the original Kinetography, will reconstruct some five or six studies; Susi and Sam Thornton will undertake the remainder of the dance teaching. This course, to be held in north-west Surrey, will only take place if there is enough committed interest. If you can participate and would like more details, available by the end of November 1993, write to L.I.N.C., L.U.S.S.P., Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF. Phone 0784 433480.

The impetus for the above course came from the Lisa Ullmann Space Studies Project, the aim of

which is to produce a video-tape of twelve of Lisa's studies. This video will be sold with a complete Kinetography score and an upgraded audio-tape of the original music. The projected completion date is late in 1995. It is hoped that the video and audio-tapes, the score and some explanatory text on the kinetography, will enrich the teaching of dance in general and Space Harmony in particular.

This daunting project had its beginning towards the end and after the completion of this year's L.I.N.C. Summer Course in Eastbourne, at the end of July. Twelve people were involved in this pilot scheme. The dancers were Francis Chantree, Wendy Hermelin, Marianne Langendijk, Janet Lunn and Chris Tero. David Henshaw and David McKittrick collaborated with Claude Perrotet in interpreting the notation and David McKittrick

and Claude Perrotet supervised the filming. Su Johnston and Mark Thornton operated the cameras; Susi Thornton attended to everyone's creature comforts and Sam Thornton fetched, carried and watched the clock.

The day and a half was very demanding but, for all concerned, a most rewarding experience. Three studies were filmed and proved a powerful reminder of Lisa's inimitable movement style. Hours of video-tape were used and critically reviewed and this analysis was invaluable. It became obvious that to do justice to this project will require considerable financial outlay, so any help in this context would be appreciated by L.I.N.C.

*Sam Thornton.*





## Obituary: Simone Michelle

Simone Michelle, who has died aged 77, was one of the foremost exponents of European Modern dance in this country.

Born Simone Moser in Paris on May 10 1916, she came to study at the newly established Jooss Leeder School in Dartington in 1934 after her graduation from the Ecole Normale de Musique.

Michelle danced with the Ballet Jooss from 1936 to 1939 going on to tour the United States for five years giving solo recitals and performances. She

originally went to be near her fiancé, Austrian sculptor and Royal Academician, Willi Soukup, who was interned in Canada at the beginning of the war. He was released after only nine months and returned to Britain. They were reunited at the end of the war and married in 1945.

From 1958 Michelle directed the Leeder School until its closure in 1965. She subsequently joined the Laban Art of Movement Studio in Addlestone, Surrey and moved with the school when it relocated as the Laban Centre for Movement and

Dance in London. She continued her long and distinguished teaching career until her retirement in 1991. As a leading authority on Leeder technique, she was always in demand as a guest teacher and lecturer, visiting China for an extended residency in 1984.

She is survived by her husband, daughter and son.

*Laban Centre for Movement & Dance*

## Obituary: Hettie Loman

Sadly we report that Hettie Loman, choreographer, dance teacher, contemporary dance pioneer and a founder member of the Guild, died of cancer on August 21st at the age of 72. In the words of Geraldine Stephenson, "Hettie was part of the fabric of our movement world and will be greatly missed".

Born in Manchester, Hettie Loman first trained with Theatre Workshop and acted professionally. Interest in movement then led her to study dance for five years at the Art of Movement Studio with Rudolf Laban and Lisa Ullmann, who fostered and sponsored her gift for choreography. She was the first student at the Studio and after gaining her Diploma joined the staff and choreographed for the Production Group.

From 1950-75 she directed two dance companies, British Dance Theatre and Hettie Loman Dance Theatre, taught at her own studio in London (first at Toynbee Hall, then in Balderton Street opposite Selfridges), at the City Literary Institute, and as Senior Lecturer in Dance and Choreography at Nonington College, where she created many remarkable full length ballets for the graduating students. During her career more than 80 of her dance works were publicly performed, in the U.K., Germany, France, Portugal and the U.S.A. She choreographed in a unique abstract dramatic dance style and her work was sometimes compared to that of Jooss, Limon and Graham.

From 1979 Hettie lived in Croydon. With her life-long colleague, Sally Archbutt, she co-directed Centre for Dance & Related Arts, running regular classes and large International Summer Courses. For three seasons she also directed her last professional company, Croydon Dance Theatre, producing some revivals and creating seven new works, culminating in performances at the Secombe, Bloomsbury and Sadlers' Wells Theatres of her last full length ballet, based on Maeterlinck's "The Blue Bird". From 1987 she concentrated on publishing some of her dance works, complete with text, photographs and full dance score in Labanotation, and a book of her poems, "As Free as the Winds that Blow".

As a teacher Hettie was stimulating and ap-

proachable and enjoyed working with both professionals and amateurs. With deep insight into human nature, acute observation, and drawing on her experience of the approaches of Stanislavsky and Laban, she catered for individual differences, looked beyond technique for depth and sincerity, and had the gift of being able to draw out the artist within her dancers and students.

As a person Hettie was lively, courageous, generous, loyal, broad-minded, realistic and philosophical. Her wider interests were literature and poetry, music, painting and sculpture, photography and film, politics, travel and the beauties of

nature. She loved discussion and was always focused and involved. Uncompromising to the end, dance and theatre for her meant the communication of ideas through action, form, expression and presentation. She was a hard technical taskmaster, but technique was always the servant of the movement idea. She believed that dance theatre should have stature and meaning.

A Memorial Gathering will be held in London on November 28th. (phone 081 688 1708)

*Sally Archbutt*

*"Hettie  
was  
part  
of  
the  
fabric  
of  
our  
movement  
world"*







## NEWS FROM THE REGIONS

### SOMERSET

*M.A.M.A.T. (movement and music as therapy) Workshop. Saturday 25th September 1993. An Introduction to Dance Movement Therapy.*

We were delighted to welcome people from as far afield as Plymouth, London and Cheltenham to our workshop in Taunton. They came from a variety of working environments, special education, social services, health services, private health care and the voluntary sector and all shared an interest in using dance and movement in a therapeutic way.

Jeannette MacDonald, who led the workshop, is a Dance Movement Therapist with the Exeter Community Health Trust. She was responsible for creating the first NHS Dance Movement Therapy post in this country. Her case load is generic. She led us through practical exercises and discussions with skill and quiet humour giving all of us a fascinating introduction to Dance Movement Therapy.

*Margaret Grundy.*

### YORKSHIRE

Yorkshire Movement and Dance Group are preparing to perform "La Creation du Monde" by Milhaud for Wakefield dance in April 1994. Members can bring students to dance on 'Unity' for Wakefield Cathedral.

*Mary Oldroyd*

### PERFORMANCE IN THE BEDFORDSHIRE AREA

David Fanshawe (explorer and musician) at Fulbrook Middle School, Woburn Sands. In July, David and his wife Jane presented two exhilarating demonstrations & workshops to the Performing Arts pupils in years 5 and 6. His presentation included exciting vocals, drumming, slides and recordings collected from his travels in Africa and Papua New Guinea. Subsequently pupils extended these stimuli into drama, dance and music sharing their work as a culmination of the year's course.

*Carol Wallman*

### CLASSIFIEDS

**SCHOOLS, YOUTH GROUPS, ADULT GROUPS:** Need a workshop, in service training, dancer in residence? Phone Wendy Hermelin on 0460 77136.

**DANCE WORK** wanted from Sept. 1st 1994, any ideas considered. Vivien Bridson, Im Heiken 5, 44789 BOCHUM, Germany.

**GOOD QUALITY SCREEN STARS T-SHIRTS** and sweat shirts printed with YOUR name or logo. Design service available if required, range of colours and sizes available. Ring Anne Ward, 0504 762120, for details.

### ANOTHER SUCCESSFUL COMMUNITY DANCE LEADERS' COURSE -

this time in N.I.

*continued from front page*

From Christine Hill, a participant at the assessment weekend:-

When I was invited along as a "body" to the Weekend of Dance in Belfast, I wasn't too sure what was involved or what exactly I would be doing. Sunday is usually my day for lazing about the house and doing very little. Sunday September 19th was very different.

I've been dancing for many years in Musicals and Pantomimes. The dance which I have taken part in has been organised, regimented - with no "space". This weekend was something very different.

Each leader gave the class a very definite theme, but we were able to put our own interpretation and ideas into it. We were inspired by everything from a bottle to an Aran knitting pattern to a funky angel! We were able to express feelings of desperation, anger, love and war. It was thoroughly enjoyable and every teacher had obviously put a tremendous amount of work and effort into their class. They had all certainly learnt a great deal from their two year course.

Thank you, girls, for a wonderful day and thank you, Anne, for inviting me along.

If YOU would like the Laban Guild Community Dance Leaders' Course in YOUR area write to Janet Lunn, 20 Welbeck Ave., Tunbridge Wells, Kent; for suggestions and advice on setting up the scheme.

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