

Volume 23 No 4 Winter 2004

Movement and Dance



Lilla Bauer

Quarterly magazine of the Laban Guild
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ERRATA

On P.4 of the May issue of this Magazine (Vol 23 No.2) within the paragraph on Audrey Bamba OBE, this should read :

"... Among the Chelsea staff were Jacqui Langridge and Lorna Wilson (appointed by Audrey Bamba's predecessors Miss G Cater and Miss A Rogers respectively)".

"... Many of Chelsea's 3 year students were offered the option of their second year at the Art of Movement Studio -a 'Sandwich Course' devised by Audrey Bamba, Lisa Ullmann and Ruth Foster. Staff Inspector for Physical Education ..."

Also in the same Report in the paragraph on Ellinor Hinks with reference to the the Laban Archive; this should read:

"... in the *National Resource Centre for Dance* at the *University of Surrey*"

Our apologies for these amendments.

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letter

(Dr Ann Nugent is a former Editor of *Dance Theatre Journal*, a Senior Lecturer at *University College of Chichester*, a contributor to the *Guild's* and *Labanotation Institute's* Symposium on 'Laban's Artistic and Philosophical Foundations' at the *University of Surrey*, dance critic with numerous perceptive articles on Dance Theatre and author of a forthcoming book on William Forsythe - a Patron of the Guild).

Dear Editor,

Looking at past issues of *Movement and Dance*, I am prompted to write and remind readers of the work of one of the *Laban Guild's* Patrons, William Forsythe, who has often said that Laban changed his life.

Forsythe himself is in the throes of a major life change at present. His *Ballett Frankfurt* gave its final performance in July this year (in Paris at the *Theatre National de Chaillot*, where it was cheered to the rafters), and in the spring of 2005 he will launch *The Forsythe Company*. This smaller company has secured a unique combination of public and private funding, and will be based at Frankfurt's *Bockenheimer Depot*, a vast and atmospheric space converted from an old tram shed. It will also perform regularly at Hellerau's- *Festspielhaus* and tour widely.

This is not the moment to debate the politics that brought about closure of one of the international dance world's most individual companies - it created a *furor* among artists around the world, not just dancers and choreographers but artists from all disciplines, all of whom gave vehement support to the *Ballett Frankfurt's* work. But it may be timely to suggest that Laban's work will continue as a beacon for the new company, and its pursuit of 'a wide range of new and unconventional projects'.

What Forsythe discovered in Laban's writings - and it was *Choreutics* that started him on his lifelong journey - was not only richness but also developmental potential. He recognised how 'Laban made proprioceptive experience visible' and began to develop his own generative systems for choreography (which he talks about this in his *CD-ROM William Forsythe Improvisation Technologies: a Tool for the Analytical Dance Eye*).

Laban's philosophy inspired him to see, as he told me during discussions for the book I am writing about Forsythe's work, 'a mathematical universe [with] a basic algorithm in it and a basic equation, and this equation's very very sophisticated - it's incredibly arrogant and economical, and that's the beauty of it. People always like to be economical; I guess it carries over from 18th century neo-Platonism. Reduction is extremely valuable - this is one of the tenets of abstract art. In Laban's dance the body is abstracted, or at least in dialogue with an overtly mathematical universe which is the kinesphere.'

Through the icosahedron, Forsythe discovered a way of engendering motion that related not just to one kinesphere but to multiple kinespheres. It led to visualisation of movement dependent not so much on positions, transitions and a return to centre, as its own internalised logic. Often the movement's trajectory, and rapid curves, spirals and collapses prove too complex for the naked eye to take in at one viewing even, perhaps, for the most skilled notator. But inevitably the effect seems to combine qualities of spontaneity and calculation.

If audiences cannot know the rules directing the choreography, or the precise tasks shaping passages of structured improvisation, it is possible to sense in the dancers' scrupulous regard for form, the power of imagery held in minds and bodies. It is imagery that invites recognition of relationships and associations, of the kind Gordon Curl pointed to in his article in the previous issue, 'Aesthetic values in community dance' (vol 23, no 3, Autumn 2004: 7).

As Forsythe continues his mission to extend the borders of dance as we know it, he does so in recognition of the quality of our present-day community of dance and dancers, and his own certainty about the continuing relevance of Laban's work.

Ann Nugent

editorial



The Guild's Magazine has always welcomed contributions which remind us of our rich heritage - particularly from those who helped lay, and build upon, the foundations of Laban's work. We are therefore delighted to publish some biographical notes by Athalie Knowles on the life of Lisa Ullmann - whose monumental achievements are sometimes overlooked. Equally, we are pleased to have valuable articles from our pioneers Warren Lamb, Valerie Preston-Dunlop and Walli Meier and the reminiscent quality of some of these seems appropriate at Christmastide - not least the exquisite glimpses of Lilla Bauer who danced the *Young Girl* in Jooss's *The Green Table* - again a reminder of Laban's legacy through his brilliant pupil Kurt Jooss.

The fulfilment of the Guild's Constitutional Aims is doubtless the compass by which our endeavours are directed. But the *interpretation* of those directions is unlikely to be uniform: we may veer from 'true' to 'magnetic' north - according to the priorities of the moment. Some helmsmen tend to swing towards the direction of 'community dance' - others towards the direction of a more systematic 'professional training' of leaders, and yet others remind us of the importance of 'theatre dance', or that 'study' and 'research' are gyroscopic constitutional commitments - including movement analysis. What is needed are steersmen who keep a sharp eye on all the magnetic variations and steer a course with keen constitutional compass awareness - a task not easy to achieve!

The letter from Ann Nugent is both celebratory and analytical of William Forsythe's work and debt to Rudolf Laban (from whom he derived a 'richness' and 'developmental potential'); there are few more competent to describe these than Ann Nugent herself. Her writings and criticism are always penetrating and challenging - so much so that we are intrigued by the technical and philosophical implications underlying Forsythe's 'generative systems for choreography'.

Western Music is only too aware of the massive debt it owes to 'tonality' as a *creative device* for achieving the wealth of its amazing tradition and one can only speculate as to the potential of 'choreutics' as a burgeoning *creative device* for an equally massive development of Western Dance! But traditions, we have to acknowledge, are long and painstaking processes (processes continually subject to calculated and painful dismantling) - and there are many competing potential 'traditions' out there only waiting for their Messiahs to come and establish their lineage!

May we wish all our readers, contributors and Patrons a Very Happy Christmas and a Prosperous New Year - not least to our Patron William Forsythe with his new Company all set to launch in 2005!

OPEN DAY OF DANCE AND GUILD AGM

Saturday 12th March 2005
at John Moore's University
1 M Marsh Campus, Barkhill Road
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Laban lecturer: Ken Bartlett
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Celebrating the 25th anniversary of the Guild's
Courses Committee

After last year's memorable day at LABAN,
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See enclosed flyer for details and booking form

Warren Lamb donates his archive to the NRCD

(Chris Jones, Archive and Research Officer, National Resource Centre for Dance, Surrey University, introduces the formal presentation of Warren Lamb's Archive to the National Resource Centre for Dance.)

Earlier this year, management consultant Warren Lamb donated his archive to the National Resource Centre for Dance (NRCD), which is based in the library of the University of Surrey. The Warren Lamb Archive joins a cluster of collections around the Rudolf Laban Archive, Laban's personal archive, which the NRCD also holds. These collections include the archives of related organisations, such as the Laban Guild and ICKL and those of people who trained with Laban and continued his work in education and therapy. Warren Lamb is unique among Laban's students in that he continued the work in industry, developing it and making substantial refinements. Lamb's *Movement Pattern Analysis* is a significantly more precise tool than the original *Laban-Lawrence Personal Effort Assessment*.



Steve Heritage, University of Surrey

Warren Lamb (right) with Professor Patrick Dowling, Vice Chancellor of the University of Surrey, and Helen Roberts, manager of the NRCD, at the event to mark the deposit of his archive.

Warren Lamb joined the *Art of Movement Studio*, Manchester, in 1946, hoping for a career in dance, but he quickly became a key member of the team putting *Laban-Lawrence Industrial Rhythm* into practice on factory production lines. In 1952, he founded *Warren Lamb Associates*, which he continues to run today. In his work, Lamb uses *Movement Pattern Analysis* to assess managers' decision-making styles in order to create well-balanced senior management teams. He has advised companies all over the world, and his clients have included *Hewlett Packard*, *Saatchi and Saatchi*, *Ernst & Whinney*, *CIGA Hotels*, and *Trebor*.



Steve Heritage, University of Surrey

Warren Lamb with a copy of his first book *Posture and Gesture*, at the NRCD in September.

His archive, therefore, is a significant store of information about the links between movement and management styles. At present, the NRCD has nearly 80 boxes from Lamb's house in England, and expects more from his house in California. The archive comes with a seed grant of \$500 from *Motus Humanus*, the American organisation of *movement pattern analysts*, which will allow initial preservation work to be undertaken. Then, the papers will be housed in archival folders and boxes and

catalogued on computer, a process likely to take six months.

On 17 September 2004, the NRCD marked the deposit of the Warren Lamb Archive with speeches and an exhibition from the Laban and Lamb archives. Here follows the speech Lamb gave at the event.

Chris Jones

treasure trove!

(Warren Lamb's speech at the University of Surrey to mark the donation of his archives to the National Resource Centre for Dance on 17 September 2004 In the presence of the Vice Chancellor of Surrey University)



Steve Heritage, University of Surrey

Warren Lamb (right) explaining Movement Pattern Analysis to Professor Patrick Dowling Vice Chancellor of the University of Surrey, at the NRCD's event in September.

As a student and apprentice of Rudolf Laban I became dedicated to pursuing *Movement Study* as a discipline in its own right, not necessarily tied in with *Dance*, *Physical Education*, or any other subject. The observation and analysis of movement, as it originated with Laban, has passed through several stages with different titles: *Industrial Rhythm*, *Laban-Lawrence Personal Effort Assessment*, then after Laban's death I called it *Aptitude Assessment*, then it became *Action Profiling*, and now *Movement Pattern Analysis*. I hope very much that my archives, added to all the Laban material already at the NRCD, will be a help to those students and researchers who seek to continue this development. And, as it has had over sixty years of continuous application already - and we have only scratched the surface of what is possible - the potential is really enormous.

You may like a recapitulation on what *Movement Pattern Analysis* is. We take observations of how a person moves, usually during a two hour interview, concentrating on wherever Posture movement merges with Gesture movement, record the observations then subsequently analyse them. We then match the result of the analysis against a decision-making model. The outcome is a measure of the person's preference for going through a decision-making process. He or she may not always be able to apply their preference but it is there and has a strong motivational pull as to how the person will act.

Knowing our own *MPA Profile* can have a profound influence on our understanding of ourselves and how we function. Basically, we can differentiate between what is for real in the way we act as distinct from action which is assumed (perhaps forced upon us by circumstances), and we become aware of how to develop our potential for more effective decision-making. The Profile report uses terms taken from the Framework which you have in front of you and people can relate them to their own experience without having to be familiar with movement terms. We can claim to have integrated movement analysis with an interpretative framework and to have produced information which cannot be gleaned from any other source. The latest book on the subject is by Dr Carol-Lynne Moore, entitled *Movement and Making Decisions: The*

treasure trove! (cont)

Body-Mind Connection in the Workplace, due to be published in January .

My own personal interest has been to apply *MPA* with people whose decision-making carries big responsibility, for example, CEOs and heads of state. An example is the commission I was given several years ago to offer *MPA* findings to that branch of the U.S. government which advises the president on strategies for dealing with world leaders. I have been given video tape of a number of world leaders, including Yeltsin, Putin, Kim Jong Il, and Hu Jintao. It is difficult to observe movement satisfactorily from tapes but I have managed to produce reports. They were apparently of exceptional interest because it is recognised that decision-making preference, as revealed by the *MPA*, influences how a person interprets his or her responsibility to act and, at head of state level, that can have big repercussions. Of course, every government informs itself on key people with whom it has to relate and the U.S. amasses a huge amount of data, as you would expect. It seems that much of my report could be confirmed from other sources, while itself adding a new perspective. Incidentally, this work was classified as highly confidential but a few months ago it was de-classified, excluding the actual reports, with the request that we refer to it with discretion. So, now I can talk about it and I hope I have been discreet.

Also mentioned in the brief introduction you have, is my work with *Trebor Sharps* which grew to be quite a big company during the 37 years it was my client and then it was acquired by *Cadbury Schweppes*. A researcher from *Nottingham University*, Dr Boyett, has interviewed many of the company's former executives and directors, including those who have retired, for the purpose of writing a case study and publishing a book. She said that almost everyone remembered their *MPA*, still keeping the report handy, and she had never known this to be the case with regard to personality assessments in all her research as a psychologist. She was impressed by the extent of the influence *MPA* information had had in its effect on company strategy and the company culture.

Saatchi and Saatchi is also mentioned. In a book written about the rapid growth of the company, during which they were a client of mine, I am described as an industrial psychiatrist. Whether this truly was my image in the eyes of the company executives or typical of advertising excess, I don't know.

A typical assignment has always been to meet first with the chief executive, make his or her *MPA Profile*, then during the feed-back session get into issues of leadership, discuss the top team, and examine company strategy. The next step would be to follow a similar procedure with each member of the top team. then, at the end of the feed-back session, ask if he or she would be prepared for the Profile to be made known at a team building seminar. There has almost never been a refusal. They do not look upon the Profile as a rating and there is no good or bad about it. I claim that our approach to team building, based on the *MPA*, is exceptionally effective and different from other consultants' team building activity. After the seminar the emphasis is on development of potential and possibly extending the work to the next level of management.

It is a principle that we always give feed-back to the person Profiled. An exception has had to be made with heads of state, unfortunately. However, I would love to give feed-back to Putin, for example, if I had the opportunity.

The archives contain nearly all of my client work, including large corporations to small partnerships in many parts of the world. Recently, I counted the number of countries in which I have done client work and they added up to exactly thirty. So there is a cross cultural element.

All my work has derived entirely from movement observation and analysis. Its theory and practice is now incorporated into the MA course: *Somatics and Labananalysis* at this university, run in conjunction with the *Labanotation Institute*. It does seem that *Somatics* is becoming a discipline in its own right and I am happy that movement study belongs there. Also, it is developing links with other disciplines, including psychology, anthropology, medicine, ergonomics, body-mind research and, of course, with management.

The combination here, at the *University of Surrey*, of the MA Course in *Somatics and Labananalysis*, the NRCD, with its treasure trove of Laban material, and the *Labanotation Institute*, makes this university a prime world centre for the leading edge growth and development of *Somatics* as a discipline in its own right. I am honoured to have had the opportunity of donating to the NRCD my seventy odd boxes of papers accumulated over more than fifty years.

Warren Lamb

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icosahedra and all that!

(Dr Valerie Preston-Dunlop continues her commentary in our last issue, this time turning her attention to the Editor's article 'Movement in Nature and the Arts' Guild Magazine Vol 23 No 1 Spring 2004 pp11-12.)

Turning to Gordon Curl's writing, Gordon quotes from an article I wrote twenty five years ago. In it I asserted that choreutic forms look quite different when they were treated for theatre, or 'audience-gear art' as I put it, from when they were danced for the experience of doing. He writes that that will come 'as a surprise to those who regard Laban's fundamental ideas as inviolable.' My first response is that I hope nobody regards Laban's ideas as inviolable or sacrosanct for Laban certainly did not. Laban saw himself as a figure in dance and movement history, as one stage in the gradual unfolding of understanding of movement over time. His ideas in 1920 on what made good theatre were spot on for his expressionist period but they are out of kilter for our postmodern period. How could they be anything else? All art forms change, so it is not surprising that choreographers' use of spatial form now has changed too.

Twenty-five years ago when I wrote the article that Gordon quotes, dance theatre was already no longer expressionist and was developing radically. Not only had Graham lowered the center so that her trace forms were spirals and falls around and to and fro her pelvis but Cunningham's chance methods meant that center for him was a non place because any motion wherever it occurred in the body and in the space was of equal value and could follow and precede any other movement of any size. Fragmentation had begun and was there to stay. One has to distinguish that development from experiential movement practice of harmonic spatial relations. The latter is quite another issue since it is grounded in re-finding your center in a fragmented world.

How do you fragment a choreutic form for theatre dance? That was the dilemma for those of us concerned to see how choreutics might offer a valid vocabulary for choreography and presentation in theatre in a post-modern culture. If a fixed form were your starting point, such as a seven ring or an A scale, what do you do with it? And does it offer anything more than a starting point for a theme and variation kind of compositional tool? Or a basis for a dance study? To date it has not but perhaps the research that Anna Carlisle is now engaged in will show a way. Choreographers who make form for audiences work differently than Laban when he was making form that would offer a harmonic experience to the mover. The look of the thing takes precedence over the feel of the thing. Perception and aesthetic studies show that an audience sees spatial form differently from the way a dancer feels spatial form. If you confuse the two you can come to grief artistically. Study the critiques of the theatre works Laban created in which he used his 'swings' as he called them, performances like the *Tannhauser Bacchanale* in 1930, and you will see that they did not go down well. The dance theatre works in which he used behaviour and dynamics, like *Don Juan*, with space as a design feature received critical acclaim.

When I was researching how some choreographers were using spatial form (see PhD thesis 1981), it was not hard to see that their methods were much more complex than tracing a continuous line in space, a method favoured by Laban for his 'swings' (scales) method. It was evident that three-dimensional body designs in space created characterization in Doris Humphrey's classic work *Day on Earth*, for example, and that spatial tension between body parts was massive in Graham works, that projecting spatial energy beyond the body's limits was essential to Jane Dudley's famous solo *Harmonica Breakdown*. Each of these artists used choreutic form fragmented and clustered without having any knowledge of Laban's rings or scales.

It is only by recognising that choreutic practice has two distinct parts, the form and the way in which it is embodied, that one can move forward in finding a choreutic practice for to-day. Laban's own original practice and that described by Lisa Ullmann in her articles in the *Laban Guild Magazine* on space harmony had a

way of putting those two things together that suggested that they were inseparable. If you danced an A scale you led with your right arm and leg and traced the flat steep and flowing lines in a continuous circuit to come back to where you started, usually to a regular rhythm. That was the norm and still is. If you ask a What If? and take apart the form from that way of performing it all manner of things can emerge. Taking apart things that were hitherto thought to be inviolably together is one kind of creativity. Laban did it all the time. What if, he wrote to Suzi Perrotet in 1912, I remove dance from music? - an unheard of idea in 1912, the year of Nijinsky's *Rite of Spring* to Stravinsky's score and Jaques-Dalcroze acclaimed music visualizations at Hellerau. So he did it and the revolution in dance dynamics and sound began. But it was not until 1989 that William Forsythe deliberately and purposefully returned to Laban's concept of there being one centre and questioned it just as Laban had in his turn questioned the established 'inviolable' truths of space in classical ballet. Forsythe asked WHAT IF there were more than one center (as there is more than one center in Labanotation) in fact many centers, with many kinespheres, of any size all around the body? And WHAT IF I exploit Laban's concept of superzoning (first stated in *Choreutics* 1966) and crossing over. And he did and does and has made a new kind of 'living architecture', a new kind of 'choreutic operations' as his works and his CD-ROM demonstrate.

Does Forsythean choreutics look the same as Laban's? No. Does Forsythean work embody a value system as well as an aesthetic priority? Absolutely, for he embodies the disintegration and fragmentation of a fragmented society and values chance and becoming rather than fixed form and product-making, in tune with the astrophysics and computer science of his day. It embodies different values from Laban's and inevitably has another look.

The fixed forms are not there any more in Forsythe's work while the idea of choreutic rows and their embodiment is. They are made through a mix of creating centres and moving away from and around them with shifting and inverting and reversing and arcing, all choreutic principles in Laban's space harmony. Does it all look different to Laban's? Yes it certainly does. Has it done any violating of Laban's way of working? No, that is there to be enjoyed as before, to be seen as a resource to be revisited and developed by whoever is attracted to do so. Forsythe was.

Did Laban's space harmony forms as such attract other choreographers? I do not know of any. Did they facilitate creative choreography? Where? Gordon Curl appeared shocked that I wrote that choreutics as taught in 1979 was an 'obstacle'. But so it has proved. Not one professional choreographer has taken the forms up and used them but they have and do use choreutic principles with quite another practice .

Valerie Preston-Dunlop

Editor's Note:
The editor welcomes Dr Valerie- Preston-Dunlop's valuable contribution to the debate on choreutic forms, originally raised in our Spring Issue 2004 (p.12); he hopes to respond to this piece in our next issue.

It seems worthwhile, however, to record that the editor did not say that it 'will' come as a surprise to those who regard Laban's fundamental theories as inviolable, but actually said 'it may well' come as a surprise. The former is categorical, the latter speculative.

Also, it is not the case that the editor appeared to be 'shocked' to learn of Valerie's re-orientation of Laban's ideas in the interests of dance as an art form, for she will know that he made a strong case for artistic 're-orientation' 35 years ago in the pages of this Magazine (November 1969 p.42/43).

It is hoped that there will be many more contributions by members and others on this important topic of one of Laban's seminal contributions to Movement and Dance - that of *Choreutics!*

biographical notes - Lisa Ullmann

At the Editor's request, the following brief biographical notes on Lisa Ullmann have kindly been provided by Athalie Knowles

(Athalie herself undertook the *Special One Year Course* at the *Art of Movement Studio* after which she was invited to join the staff in 1957. As Lisa became more involved in administrative demands, the day to day organisation of the *Studio* became Athalie's responsibility and she was consequently designated Deputy-Principal. She reports that the years 1957-68 were 'the most satisfying of (her) professional life at times not easy but always fulfilling'. In 1968 Athalie was appointed *Her Majesty's Inspector* and served in that capacity for thirteen years).

Lisa's Story

1907- 1930s Lisa born and educated in BERLIN

First World War

Ambition to become a painter like her father
Student at the *Academy of Arts*, Berlin
Layman's Course at the *Laban School of Herta Feist*.

Change from Painting to Dancing: 1930s

Life in Germany after the war -the rise of Hitler
Death of Lisa's father, Dr Alfred Ullmann
Many Germans began to leave Germany
Ballet Jooss (with whom Lisa was associated) came to England.
Years at *Dartington Hall* - friendship with the Elmhursts
Lisa's determination to find Laban, who had fled from Berlin to Paris

1938 Laban arrived at Dartington; Lisa began studying with Laban psychological implications of Movement'

1954 The *Laban Art of Movement Centre* formed 1st October (incorporating the *Art of Movement Studio*) Laban's first official Centre in England
Beginning of 20 steady years of the *Studio* - fluctuating numbers of students. Increasing numbers of courses on offer. Always worries about staffing, finances, LEA control of Grants.

Change of role with Professional Dancers to Interest in teaching non- performers

Break-up of *Dartington Arts Department*
England at War with Germany
Aliens had to move away from South Coast
Lisa and Laban moved to London

1940s Lisa and Laban moved to Newtown, Wales
Travelling and teaching in England and Wales
WEA classes in Plymouth
Dance classes at *University of Exeter*, *University of Aberystwith*, *Chelsea College of PE* College at Borth
Teachers' Evening Courses in Welshpool

1958 Death of Laban
1959 Lisa initiated the formation of the *International Council of Kinetography Laban*, in memory of Laban.

1941 First Summer School -Shropshire
Lisa and Laban move to Manchester for Laban to pursue his work in Industry: The *Laban-Lawrence Industrial Rhythm*

1960 Lisa worked on revising, editing, annotating Laban's books, continuing this work until her death

1946 Lisa founded and financed the *Art of Movement Studio*

Change from peripatetic teacher to Principal of her own school

Link with Sylvia Bodmer and family
Support and help from *LEA Advisers*, Elsie Palmer, Enid Platt
Support from HMI Miss Myfanwy Dewey
1946 Laban and Lisa initiated the forming of the *Laban Art of Movement Guild*
Lisa was advised to move nearer to London if not to London

1970s Lisa's forced retirement from the *Studio*
Her final years living in Addlestone were spent travelling in order to continue teaching Laban's theories of movement
Once a week from Addlestone to the *Centre* now at New Cross, London
To Germany, fostering the revival of interest. Including work in East Germany and being interviewed on German Television
To Brazil where she made front page news
Teaching at various courses in England and examining
Sorting Laban's papers, cataloguing and preparing an Archive; answering letters from around the world, updating books and the publication of *A Vision of Dynamic Space* -filled every minute of the last years of her life.

1950s Transfer to Addlestone.
Realisation of a dream

1980s
1985 Lisa died.



Photo of Lisa Ullmann from the NRCO Archive, University of Surrey

a glimpse of Lilla Bauer

- dancer and teacher -

(Maddy Tongue reveals some exquisite moments in the career of Lilla Bauer as a dancer with Ballets Jooss)



On the 3rd November 1935 *The Weekly Scotsman* wrote: 'Beautiful young Lilla Bauer, dancing from man to man in *The Green Table* before she is seized by the figure of *Death*, conveys an almost painful intensity of emotion as much by the expressions of her face as by her dancing.'

Hungarian born Lilla Bauer had been dancing and touring with the *Ballets Jooss*. The company were then based at *Dartington Hall* and from there they undertook many tours visiting many parts of Europe and also the USA. The *New York Times* on October 25th 1936 wrote: 'Not since the fabulous days of the imperial Russians has there been a ballet organisation whose craftsmanship has been more admirable, whose group playing has been more perfectly integrated, whose musical feeling has been more expertly developed.' Referring to *The Green Table*, the review continues "It was the first 'dance drama' to be introduced into the contemporary choreographic scene, and perhaps because of its hard biting irony and its depth of feeling it has succeeded more fully than most of its fellows in the repertoire in avoiding stylistic pitfalls. Now in its fifth year of active life, it remains one of the most moving and eloquent dance compositions of our time, and its performance was held up with remarkable freshness. Rudolf Pescht as *Death*, and Lilla Bauer as the *Young Girl* have deepened their performances even since last year.' On that same tour *The Daily News* in Los Angeles, December 9th 1936, described Lilla Bauer as one of the company's 'outstanding dancers' and *The Sun* in Baltimore on February 1936 wrote 'Lilla Bauer gave a glowing performance as the profiteer's victim.'

On 27th March 1938 the dancer returned to her native city of Budapest and performed a solo recital which received much praise from the critical reviews. The *Esti Kurir* wrote: 'The young and already famous artist gave a dance recital before an enthusiastic and full audience in the *Artists Theatre*, after a successful world tour with the *Ballets Jooss*. Her first appearance was greeted by long and furious applauding, which only gained in force during the progress of her programme. After her last number, a part of Bartok's *The Miraculous Mandarin*, the public fêted her for minutes. Her mimes, expressive both of joy and sorrow, the ease of her movements, and their elegance, the fantastic



beauty of her dances captivated the public in one stroke. The *Pesti Naplo* describes how this event attracted a capacity audience, all coming to see Lilla Bauer dance in her native city after her time abroad with the *Ballets Jooss*. 'After four years she returned to us as the outstanding representative of the Hungarian art of dancing. The strictest critics had to concede that all rumours preceding the performance of this young woman, of beautiful figure, lovely face, this gifted artist of great intelligence, were true.'

How do I know this? Lilla Bauer's daughter, Julia, is a neighbour of mine and it has been a growing delight for me to discover such a link with Laban's work and to meet the dancer so closely associated with the role of the *Young Girl* in *The Green Table*.

The Jooss company moved to Dartington in 1934 and Laban arrived there in 1938. During the 1940s as Laban and Lisa Ullmann organised holiday courses, Lilla Bauer was, on occasions, one of the teachers. (1) Geraldine Stephenson and others remember her coming to Manchester to teach. How lucky they were to be taught by such an experienced Jooss/Leeder artist who had been so immersed in dance as an art form. In 1947 Lilla Bauer, already known as a teacher at *Goldsmiths' College*, married the composer Matyas Seiber in London, where they both lived. From there they moved to Caterham, where Lilla Bauer still lives. She continued to lecture at *Goldsmiths' College* for many years and examined around the country until her retirement about thirty years ago. The year 2005 is the centenary of Matyas Seiber's birth and many events are being planned in Britain, Germany and Hungary. (see HYPERLINK "<http://www.seiber2005.org.uk>")

Maddy Tongue

1 Willson FMG, *In Just Order Move* 1997, p. 30
Photo and drawings from Lilla Bauer's collection

guild project fund

The Guild Council and the Editor are enormously grateful to all those who have contributed so generously to the newly created Project Fund - a Fund which will remain open for the foreseeable future. Those wishing to make donations should address them to:
The Treasurer, Christine Long
50 Lower Field Road, Chester CH4 7QF.
These will be acknowledged with thanks by the Editor.

life after Laban

- Dilys Price OBE reflects -

(After Teacher Training Dilys taught in a Secondary Modern School followed by two years at the Laban Art of Movement Studio. She then taught in a Girls' Approved School in Bridgend and subsequently taught Modern Educational Dance at Sandfields Comprehensive School. Dilys was appointed Lecturer/Senior Lecturer at South Glamorgan Institute of Higher Education with responsibility for Dance and pioneered Major Adapted PE Courses at UWIC and Cardiff University College. Dilys is a Trustee for Wales Sport Centre for the Disabled and Wales Dance and founded the Touch Trust.)

Last year, August 2003, I did my 1000th free fall skydive. At the age of 72, I was dancing in the air 10,000 feet above the ground. On my 65th birthday I ran out of the back of a *Hercules* military plane and sky dived into the *Wade Rum Desert* (Lawrence of Arabia country), and we were the first civilians to do this! Four years ago I took part in the *British Parachute Nationals* and obtained a silver medal, with my video man, in the freestyle category. I was the oldest competitor - I refuse to say by how many years. Have I had fun in my life? The answer is yes, and the roots of loving life started in 1955. It was my good fortune to be taught by Laban and Lisa Ullmann for two years at the *Art of Movement Studio* in Addlestone from 1956-1958. I also experienced numerous weekend courses, led by the dynamic Sylvia Bodmer, who spread her "dance magic" to large groups of people of all ages. This started me off on an adventure, in living with connection, in being in the moment, in vibrating from moment to moment, savouring and loving life. It is to these two remarkable people that I owe my ideals and principles and the deep beliefs which have shaped my life.

Life at The Studio

I went to the *Laban Art of Movement Studio* in 1956, for my *Teachers' Supplementary Third Year*. (I had been two-year trained in what was then called a *Training College* in 1950!) There I had tried to teach Folk Dance for my final PE exam, taking the idea of a Gypsy Wedding. I am sure it was very weird and forced. Somehow I had come across Laban's book *Modern Educational Dance* in my last year of school and had been fired by it. In school we had done *Greek Dancing*, a little folk dance (in which pointed toes were the most important thing) apart that is from dancing wildly in the rain on a wind swept Gower beach completely alone (à la Isadora Duncan). I had no experience of dancing. Imagine how it felt to spend a year at the *Studio* with Lisa Ullmann, Laban, Marion North, Geraldine Stephenson and Valerie Preston! I was transported into bliss, although what the tutors saw was an unsophisticated, untutored, rather quiet young person without colour, I'm sure. I felt as if I was under a glorious waterfall the whole of that year. In fact I could not tear myself away and through a combination of a little teaching and stoking the *Studio* fires in the cellars, I managed to stay a second year and take the *Advanced Lecturers' Course*. I am so grateful that I had this unique and special experience of being with and taught by such an exceptional group of talented and beautiful people. This experience set me up for a life devoted to the *Art of Movement* and to the concept of excellence, the value of dancing and expression and the necessity of knowing oneself and being true to that knowledge. It also instilled into me the right of everyone to dance and the beauty of all movement which is from the heart. All I wanted in the years after leaving the *Studio* was to be part of this world of dance and expression and I continued to dance and to share this opportunity with everyone I came into contact with - elite students, children in wheelchairs, those with educational special needs, the elderly and the infirm.

Beginnings of Touch Therapy

Out of this has come a development of Laban's work to encompass movement education and the art of movement for those adults and children with the most severe disabilities as well as those with autism. It follows on from the beautiful work of Veronica Sherborne and takes it further. We call the

program *Touch Therapy*. We arrived at this name for several reasons, some quite historical now, but the name has stuck and we still use it. But it is *MED/Educational Movement /the Art of Movement*, pure Laban in fact, but called by whatever title is accepted (often we have to choose a title which we know will be non-threatening). It is quite wonderful how this programme has caught on and has made such a difference to those children and adults with profound and multiple disabilities. To begin with we help everyone to relax by breath, slow and rounded movements and gentle music. Everyone has a partner who is devoted to them only. Through touch, stroking, massage, eye contact and continual praise, self esteem is raised and motivation enhanced. After this, with emphasis on the rhythm of the breath and its relaxing qualities, the mood is changed and the stimulating heart rhythm is encouraged by a new liveliness and energy, encouraged by the beat of happy music (often with percussion to help.) It is so simple, but a sense of joy of self, partnership and community develops, and even physical skills improve.



Next Chapter -Wales Millennium Centre

The final accolade for our work has been the invitation to be one of the seven residents in the prestigious *Wales Millennium Centre* which opens in November. This is to be the home of the *Welsh National Opera* and *Diversions Dance Company*. To be in this place of excellence is so wonderful for our friends who often have to put up with inferior conditions. And of course it is two-way traffic, the best singers and musicians are coming to us and gaining from their time in our environment, and without a doubt we are gaining from their visits to us!

Postscript

On a final and personal note, as if this joy was not enough, in 2001, I was awarded the OBE and spent the day with others at Buckingham Palace, enjoying the experience of a different world again. I thank you Laban, Lisa and also Marion North, Geraldine Stephenson, Valerie Preston Dunlop for your examples and lives. You probably will never know the extent of the happenings and happiness you have set in motion and been responsible for.

Dilys Price OBE

questions for the experts

The editor questions Walli Meier on her career and impressive contributions to Movement and Dance in both teaching, consultancy and publications.

(Walli Meier's distinguished career in *Movement and Dance* has seen service on the staffs of *Schools, Colleges of Higher Education* and as a Principal Lecturer at the *Laban Centre* for many years. In addition to tutoring undergraduate and post-graduate students, she has acted variously as: consultant and tutor to the *Nordoff Music Therapy Centre*, the *Bereavement Counsellors in Training Hospices*, *Movement & Dance in Special Schools*, Supervisor for professional *Dance Movement Therapists*, *The Quay Theatre* Sudbury, *Movement Observation for Ann of Cleves* by Swisser Swatter Company, and many commitments overseas including: *Laban Analysis for Professional Dancers* - Brazil, *Spastic Society* - Athens and the *School of Physiotherapy* - Norway. Walli's publications include articles in the journal *Dance and the Child International*, the *Laban Guild 50th Anniversary* publication, the *Journal for the Association of Dance Movement Therapy*. Walli gave the *Laban Lecture* at LABAN 2003 on 'Laban's influence on Education'.)

Q1. Your initial training took place at Nonington College of Physical Education - following which you were Head of Physical Education in Grammar Schools in both Essex and South London. What influenced you then into taking a year's course at the Art of Movement Studio and what do you remember most vividly about that experience?

It so happened that while teaching at *Honor Oak Grammar School*, the *P.E. Department* was due for inspection. By the end of a long gruelling week it was suggested that I would benefit by studying at the *Art of Movement Studio* on a *One-Year Course* in the 'Special' group. Having been introduced to this (then new) form of dance by Lorn Primrose I knew what I was about to study but had no idea what it entailed. At first I was shocked, challenged, stimulated and thrilled as I soon recognised the significance of this work for child development. The first term was a honeymoon. The second very hard, both in the demands of the course and in accepting my limitations. The third term I found somewhat frustrating. Time was wasted and I was increasingly dissatisfied with myself. I was obviously not making the progress which I felt was expected. Up to then I thought I had succeeded rather well in physical and creative endeavours. After fighting very hard to get the help I needed I succeeded in obtaining a private session with Mr Laban. It sounds rather dramatic, but that session virtually changed my life. He made me aware of my unbalanced effort range and set me tasks to rectify this. I had a window opened for me through which I could see what was amiss and it was then that I was given the tools with which to help myself. I am still working at it. I left the *Studio* feeling that I had gained the basis of a new knowledge with which to work in my career and on myself. I left knowing that I had to teach others, go on dancing myself, go to more performances, see more art and delve further into the significance of what we have all inherited from Laban's ever ongoing research into the world of human movement.

Q2. You were subsequently appointed as a Lecturer and Senior Lecturer to St. Gabriel's College, Camberwell - tutoring BEd, Supplementary and three-year course students as well as supervising Teaching Practice. These were critical years for gaining University recognition for the Art of Movement; what then were your most persuasive arguments in the existing climate of academic scepticism?

The only way I can answer this question is by drawing attention to the philosophical outlook of the college and its historical heritage for being renowned for its innovative work in Dance Drama. The Principal, Dr. McIntyre, a far-sighted educationalist, way ahead of her time, had on her staff a number of very creative people. Among them Margaret Dunn and Leila Davies, Head of the English Department. Margaret Dunn, in particular, was a great instigator and a strong influence in promoting this artistic component to student life.

In my time St Gabriel's was unique in its child-centred attitude to teacher training. The students experienced it directly by example, in the way they were handled. and the structure of their courses. Many of these were interdisciplinary and movement,

dance and drama played a key role in these projects. A year after my appointment I was invited to teach dance to all first year students. Miss Atkinson, then principal, had recognised the value of dance within the educational experience. The college was recognised as one which valued the art of movement as a fundamental component of child development. Hence it was selected to run a *Supplementary Course in Physical Education* in which dance was given a good proportion of allocated time. Not much later the main course in physical education was converted to that of Dance and Drama. Janet Erridge (now Goodridge), Violet Pickard and myself created a strong *Art of Movement* team.

In order that the students should have an opportunity for in depth study of one child, the college established an evening of club activities. Each student collected a primary school child from their home and brought them to St.Gabriel's. There the children chose an activity - of which going to the dance drama studio was one of the most popular. In time one could see the children growing out of all recognition in confidence, sociability, physical skilfulness and self-control. I may add that the participating students benefited in the same way. It was evident that anyone spending time in this environment that they must have been aware of the impact that the 'Art and Movement' was making in the educational process of the College. This confirmed my conviction that we were taking the right approach. The results demonstrated the value of the *Art of Movement* as central to education.

Q3. You were appointed Principal Lecturer in Dance at the Laban Centre at a time of considerable economic, administrative, academic and recruitment anxiety. F M G Willson in his book In Just Order Move - The Progress of the Laban Centre for Movement and Dance 1946-1996 p.183, refers to: 'the brutal struggle for public money and facilities' and that there 'remained within orthodox academic circles an only slowly retreating reluctance to accept movement and dance to a full place in higher education'. He also commented that in the pursuit of survival 'There were those who were saddened and angered by the apparent dilution of attention to the version of Rudolf Laban's ideas which Lisa Ullmann had protected so closely since his death' and also that there was 'some hostility to the introduction and influence of American ideas and attitudes to modern dance'. What were your own feelings and experience at that time?

It was indeed a very difficult and troublesome time at the *Art of Movement Studio*. I was torn between the necessity and expediency for radical change to occur in order that the *Studio* survived and yet, felt for the residing staff, who were steeped in Laban studies and loyal to Lisa Ullmann's passionate adherence to Laban's principles in the educational setting. I felt that changes were occurring too rapidly for there to be an ease in accepting the new management, and the necessary tightening of the regime. On the other hand it was imperative that the *Studio* changed its image and demonstrated its intention to promote theatre dance performance - a deeply desired wish of Laban himself. Unfortunately, the velocity of change to include an American director of dance, an exclusive and powerful attention given to a performance group of students, and the inclusion of contemporary, and later ballet technique for all, required considerable changes to the timetable. This left the existing colleagues anxious over the loss of time given to Laban based work. They in turn became disheartened and felt unrecognised and diminished as valuable members of the team. I felt that had I been a little more involved in the planning and decision making I could have been more helpful and supportive in that crucial transitional period. There wasn't really a proper transition. The process occurred in such a way that some people *in situ* could not recognise the benefits which were evolving. Here the students were dancing, improving their skill and having their desire to become dancers fulfilled as well as still receiving the basic Laban tools with which to do so. But there was no time for meetings and proper discussions. Dr. North was under

questions for the experts (cont)

enormous pressure in many directions simultaneously. It was all she could do with her incredible vision to steer the ship into new waters whilst negotiating the means to do so - while I tried desperately to keep the ship afloat and its inmates relatively calm.

Life has proved many times that inner conflict and turmoil has often to be endured in order to clarify and achieve the goal. The result proves it was worth it. A magnificent *International Dance Centre* has arisen in Deptford, offering the many dance needs, both practical and academic, anyone could wish for.

Q4. You have become an international authority and consultant on the application of Laban's theories and movement observation in Dance Movement Therapy. What drew you to this aspect of movement and dance and what future developments in this sphere would you like to see?

Arriving in this country in 1934, as a somewhat emotionally disturbed child with great difficulty in settling down to any serious work, I benefited greatly from a brilliant primary school head teacher, and later, a marvellous teacher of physical education in my boarding school. Both learnt to harness my exuberant wildness and aggressive tendencies to my love and natural ability in any physical activity. I learnt early on in life, the value of movement and dance as a healing force and a fundamental aid in child development. So I already knew what I was going to college for. Lorn Primrose reinforced my belief in dance. I experienced a whole new dimension of moving. I felt the liberation, exuberance as well as the stimulation of the inner creative fantasy life within. I wanted all my future students to have this experience. Working in *Special Schools* I had proof of the value of this work in seeing the physical and emotional development of children with all types of disability. After a movement class the children settled down to work immediately; they could concentrate, were more articulate and could work and play together. The confidence gained through their success in the hall gave them the confidence to struggle with the more difficult aspects of learning. I am one of those who believe movement stimulates the mind. Two of the schools I worked in regularly, changed the timetable so that the day started with movement. I would advocate that more credence be given to movement and dance in *Special Schools, Hospital Schools, Day Centres* and all establishments where there are needy people in care, including the elderly. This requires more opportunity for training and guidance for those in charge. Where possible this should be given by those grounded in Laban studies and aware of the importance of movement observation.

Anyone handling children with special needs should be made aware of the work of Veronica Sherborne outlined in her book *Developmental Movement for Children* (OUP 1990). There are also several valuable video films demonstrating the teaching application of her principles. I believe that *Dance Movement Therapists* should have a much deeper understanding of the psychological significance of what is inherent in the study of Laban analysis. Here is a tool which, when fully comprehended, can help in recognising and understanding the inner states of their clients and help with suitable movement intervention. Again good movement observational skills are essential. I would also recommend all therapists to be aware of their own movement profile and know how to moderate their movements strategically.

Q5. At the Laban Centre you tutored BA Hons and Diploma Course students in Choreological Studies and it was reported in the Guild Magazine ('Going for a Walk with a Line' November 1982 pp9-34 by Valerie Preston-Dunlop) that you took a part as a solo dancer in a piece of research under her direction on the topic of 'The Nature of the Embodiment of Choreutic Units'. The requirement in this section of the research was to show the ways in which 'five selected choreutic units might appear in the dancer's body'. You were described as 'short with a neat head, sharp decisive movement and a compelling dynamic' and that by your 'timing (you) had the effect of altering the virtual lines';

also, that your 'strength lay in the expressions of (your) arms, body, and head which were allowed to dominate the choreography'.

What were your impressions at the time of the aims of this research and the significance of 'choreutic units' and the Ch/U.M/m method of analysis of your dance entitled This Way and That?

Apart from the many contributions Valerie Preston Dunlop has made to the understanding and furtherance of Laban's work, I feel her greatest is in her passionate determination and strength in keeping it alive and evolving. Through her academic work and continued practical application she has furthered the study of choreology as a valuable and creative tool in the art of making dances. Through her notion of *Choreutic Units and Ch/UM/m*, I quote "A method of finding out how shapes and patterns, both actual and virtual in a dance work (*Choreutic Units*) are made available to the audience through the dancers' performance of them". (VPD 1981)

It is through the application of these principles that my solo dance, "This Way and That" - part of Valerie's choreography, "Going for a Walk with a Line," came about. It was a marvellous learning experience for me. As usual Valerie's clear instructions and guidance allowed me literally to go this way and that in order to discover how I could embody clearly her intentions in the dance. For me the dynamics arose naturally out of the demanded clarity of action and stillness, clarity of line and body design. This, projected to an audience made it happen. It was also Valerie's intention to harness my natural movement tendencies, to enhance the performance. It worked. I thoroughly enjoyed it. My love of performing was given full vent and I had an ego trip. I experienced that wonderful feeling that arises when all the aspects come together appropriately at the right time. I feel that Valerie's research fulfilled her aim of finding a way in which choreographers could be helped to embody their intentions clearly by their dancers in performance. I have found the notion of *Ch/U.M/m* very useful in helping actors and dancers working for performance. I had a particularly dramatic experience of this recently in Athens when working with a movement and drama group composed of disabled and able bodied dancers (half of them in wheelchairs). After a morning of coaching and refining the dance and the acting, the performance virtually sprang out of the stage. The wheelchairs became invisible.



questions for the experts (cont)

Q6. You have been a life-time member of the Guild and are very conversant with its Constitutional Aims. Where do you feel the Guild's priorities should be in the years to come: Community Dance? Professional Dance? Movement Choirs? Movement and Dance Education? Therapy? Movement Pattern Analysis? Research? Magazine and the Study of Human Movement and Dance?

It seems to me, over the years, that what the Guild does best, lies in the field of *Community Dance*. It may not feature very highly in the hierarchical order of dance practice, but is of overriding value and importance to the lives of many in the community. I do not have to spell out the benefits of this work to the Guild, but it is also one of the basic sources from which dance interests are ignited, fostered and flourish. It educates intelligent dance audiences, produces dance teachers and leaders, never mind dance students, dancers and researchers. It is in this field that the desire to learn about Laban analysis and its application thrives and is in constant demand. Here Laban's work definitely lives on. However I feel we can improve what we do by demanding a higher standard of performance in our workshops and give more critical appraisal and training in our movement happenings. The *Laban Guild* members are wonderful at spontaneous movement invention but we should not just happily accept what is happening (still surprised that it does?) but improve, clarify, and extend these improvisations. There is a place for refresher courses for the tutors training our leaders. We of the older generation still have some knowledge, wisdom and expertise to offer, which should not be wasted. I agree we should use our younger colleagues; but we can do both. I suggest we set up a panel of the older ones and arrange short intensive courses and organise peer group supervision as is done by the *Dance Movement Therapy Association*. This way we would be able to share our expertise and get to grips with any movement questions or problems arising.

I am sure many of our members have explored *Movement Pattern Analysis* and gained much from the experience. I do not suggest the Guild goes down this path directly, but I do believe we should pay more attention to the importance of movement observation generally to heighten our overall awareness. I feel that some experiential movement observation sessions should be run by the Guild.

Many of our members are interested in the therapeutic aspects of dance. Why not offer a course on the lines that Audrey Wethered, Chloe Gardener and Janet Whettam, used to run in North London, teaching Laban based work for the purpose of therapeutic application. I do not suggest running a course on Dance Movement Therapy. Going into greater depth of movement analysis might encourage some members to do some research or specialise in one of the other aspects of dance, but I have no doubt that we should concentrate on what we do best and find ways of doing it better.

LinC

Laban International Courses Summer School

COMING, RETURNING AND ALWAYS BEING THERE!

COMING

Filipa Marcellino writes: I'm studying dance at the *Faculty of Human Movement*, Lisbon. A teacher told me about *LinC*. From the beginning I felt an atmosphere very pleasant and familiar, I perceived people liked to return and it's always a big gaiety in the new meeting. I'm 20 years old and I was the youngest but made very welcome and part of the group from the first instant. There was no competition, a lot of support so that people with different ages could participate. During the week I've learned a lot in the different classes and I started to associate all of them with the keyword: Laban. At the end we all had the same objective and this was the visible pooling of all to the final work: the Movement Choir. It was a magic moment, full of energy which made me think in the next days about the quality that we exhibited, working together on it. I'm back in Portugal being sure that I would like to return and wishing I could

LinC (cont)

know more about Laban.

Kate Price writes: I arrived at Eastbourne full of hope, though feeling a little anxious. Fear quickly disappeared when I felt the richness and openness of the group and the support and encouragement of the tutors. So refreshing to be part of a group where every individual had equal value and something beautiful to contribute regardless of how much experience or expertise they had. I think that this acceptance had its highest celebration in the *Movement Choir* - something which I had not experienced before - but which I found very uplifting and enjoyable, incredible! Coming to the Summer school was like coming home to myself again. I had forgotten the pleasure and the power of the dance within - how deep you can go within oneself and how high your soul can soar. Dance is so uplifting and can generate such an energy inside oneself. So wonderful to work on a creative level with other people again - sharing ideas, responding to each other, dancing together, experiencing the evolution of movement ideas and the creation of a dance experience that can be shared. If this openness, acceptance and joy could filter in to all our lives wouldn't the world be such a better place?

RETURNING

Barrie Hudson writes: Returning to something you have warm memories of is easy. The last time I had attended the *LinC Summer School* had been in the early 1990's. The Staff Team were as rich in professionalism as ever. The participants were as enthusiastic and friendly with a great deal of warmth for each other, as always. The classes were as interesting and challenging as they always had been. The *Eastbourne College* facilities were good as was the whole of Eastbourne and the weather remained sunny as on previous Summer Schools. In the intervening years I had changed internally and therefore was more able to appreciate what *LinC Summer School* was offering me I was enriched, empowered, challenged and danced my socks off with the *Movement Choir*.

ALWAYS BEING THERE

Ann Ward writes: I first attended *LinC* in 1976 so next year will be my 30th consecutive course. Why? My very first session was taken by Lisa Ullmann and we did nothing but walk for 75 minutes - it changed my life! Sounds melodramatic but true. I was living in a remote area with no dance contacts and *LinC* was my lifeline to something that became of the utmost importance to me. I had the privilege of being taught by many leading tutors, with Sam and Susi Thornton being constants, and would never have thought that I might end up by being *Courses Officer* and teaching for the *Guild*. Besides this, it has kept me sane, given me many challenges and a lot of fun and a lot of wonderful friends.

Janet Lunn writes: 25 years ago I came across an advert for a *Laban International Courses Summer School* course to be held in Dartford. I had been to a couple of *Worcester Summer Schools* in my youth and recalled them with great fondness and as I was raised in Dartford and had a godmother living there, it all sounded like an ideal choice. Little did I know what a life changing experience that choice would be! For the first time in years I was learning about aspects of Laban's work and ideas of which I had no previous knowledge. I was inspired and delighted by the tutors, especially Susi, Sam and most especially, Lisa and I found a group of men and women who were to become some of my closest friends and lifelines in the difficult years to come. But, best of all, I found myself and the world I truly wanted to live in. So I've returned every year since and each year is different and yet each year magically gives me exactly what I need at that moment and for the forthcoming year! How does it do that? My children love me going: they say I am the world's nicest mother when I return in my Happy Hippie *persona* that lasts for months to come. In fact they wish there could be an Autumn, Winter and Spring School! What draws me back? The Laban studies sessions are the only place that I really feel that I get my COD, advanced training in Laban principles and philosophies with the opportunity to really learn *Choreutic Studies*. The annual Dance Drama option, led by Susi and Mitch, similarly offers me an opportunity for Laban based physical theatre that I can find nowhere else. Each year the other options open up new areas of interest for me, from *Action Profiling*, *Tango*, *Acrobatics*, *Voice and Music* through movement to amazing links with Laban like this year's chance to learn German and Italian through movement. It's my annual holiday by the sea, my training, my therapy, my annual injection of joy and renewal. I am truly one of the many hooked Labanites who will remain devoted to Sam and Susi and Laban and Lisa and the whole Summer School ethos until I am too crippled to join or my memory becomes too fragile for me to remember the way to Eastbourne.

obituary Jane Pollard

(3 March 1918- 13 July 2004)

(This tribute - delivered by The Revd B Talbot (R) at the Kent & Sussex Crematorium 22nd July 2004 - was written by Jane Pollard's niece, Jane Arnott).

Jane was born in Ealing in 1918, the youngest of five children. She spent her childhood in London and at the age of ten followed her three sisters to *St Paul's Girls' School*, Hammersmith. Here she won several academic prizes, learnt to play the violin and excelled at games, becoming either captain or a notable member of the swimming, lacrosse, gymnastics, hockey and cricket teams. Many of you will be familiar with her famous performance in 1936 in a cricket match against a rival school in which she took five wickets with five consecutive balls and as a result was hailed in the press as a 'demon' bowler and a female Larwood! Her special qualities were recognised at an early age and she became head girl in 1936.

On leaving school she was awarded a scholarship to *Dartford College of Physical Education* and qualified in 1939. She was then appointed to the *Royal School* in Bath which was evacuated during the war to *Longleat House*. Here she taught not only games and gym but also dancing, remedial work, anatomy and first aid, all in very palatial, but totally inappropriate (and often freezing cold) buildings. When she left the Head Mistress wrote:

'Miss Pollard has the power to stimulate interest in every subject she teaches and her quiet voice and manner have had a beneficial impact on many of our rather boisterous students'.

In 1943 Jane was appointed to *I M Marsh College of Physical Education* in Liverpool where she taught for four years. In 1947 she returned to Dartford and in 1957 became Principal Lecturer. During this period she did evening classes to obtain the *Academic Diploma of Education* from *London University* as well as taking charge of a number of external teacher training courses. She taught camping and canoeing in her spare time. Her reference from Edith Alexander who was Principal of the College at that time is interesting:

'Miss Pollard's zeal and strong sense of vocation together with a piquant sense of humour and high principles have made her professional and social contribution quite unparalleled. She sets herself very high standards in all she does, and expects the same standard from all those with whom she comes into contact'.

In 1960 she won the *Westbury-Preston Memorial Travel Scholarship* of the *English Speaking Union*, and spent several weeks in Canada and the USA studying the teaching of physical education. However it may be that the real highlight of this trip was the return journey travelling first class on the *Queen Mary!*

In 1963 Jane joined *Her Majesty's Inspectorate* and spent eight happy years in the North-West division with an office in Manchester and a lovely home in Knutsford, Cheshire. She made many special friends here and thoroughly enjoyed working with children again in Primary, Secondary and Special Schools. In 1971 she was promoted to *Staff Inspector for PE and Dance* and moved south to an office in London and a home in Tunbridge Wells. In her words this was "a period of much change and upset in the teacher training world and the work was both exacting and frustrating". Nevertheless it involved working with organisations like *UNESCO* and the *Council of Europe* which resulted in several enjoyable trips to Paris and other parts of Europe.

Jane has undoubtedly made an outstanding contribution to the development of physical education for women. She retired in 1978 and promptly declined her *OBE* because she felt she



was only 'doing her job'. Having then declared she would never sit on another committee she found herself on five! These included being a Governor of *Millfield School* and sitting on the Management Committees of the *Laban Centre* and the *Disabled Living Foundation*.

The year after she retired was particularly busy as she was invited by the *British Council* to visit India to advise on the teaching and development of physical education visiting Delhi, Bombay, Chandigar and Darjeeling. This was a great success and later in the year she was asked to give advice to the Government of Malaysia and visited Singapore, Sarawak and Kuala Lumpur.

During the 1980s and 90s back home in Tunbridge Wells Jane concentrated on voluntary work for a large number of Charities including the *Citizens Advice Bureau*, *Meals on Wheels*, *Books for the Housebound*, the *WRVS* and the *Seven Springs Cheshire Home*. She had a wide range of interests, was an avid reader and pursued many hobbies becoming an accomplished gardener and painter.

But this is only half the story! In spite of having a very distinguished and busy career she also managed to care for her father, mother, and brother until their deaths and was also an enormous support to her sisters to whom she was very close. Her nieces and nephews found her somewhat formidable as an aunt, for example, at Christmas, prizes were given for 'diligence and endeavour'. However she soon became a source of huge inspiration and a good friend.

Jane had a very soft centre, a wonderful sense of humour and a special talent to entertain and amuse. She was elegant and gracious. Her generosity, humility and charm made her a very popular companion and it was always a pleasure to go and visit. You could be sure to learn something new, do something interesting and come away feeling much better than when you arrived.

She had a particular fondness for small animals whether it be an opossum or galago brought home from west Africa by her somewhat eccentric brother, Giles, or her own beloved cat, Dougal, who died just weeks before her. Having worked for forty years and had only four days off sick in that time, her illness came as something of a shock. However, she put up with it with characteristic humour, great courage and tremendous composure. She will be greatly missed by all her friends and family who are much the poorer for her loss, but at the same time were privileged to have known such a very dear and special person.

Jane Arnott



Election fervour in America is so extreme at the time of writing that there must be something about it appropriate to this column. Movement is a common denominator according to Laban and watching the politicians' body movements on TV, preferably with the sound turned off, reveals that there is plenty of it, sometimes entertaining, mostly assumed, and always exaggerated.

There are TV pictures of Bush performing all sorts of postures and gestures but they have very restricted choreographic value. It is consistently reported of Bush, both in U.S. and Europe, that he has found new resolution since 9/11 thereby establishing him as a strong leader. John Kerry, his opponent, has said he would be more sensitive about the management of international affairs. According to the Republican (Bush's) party this argument makes him a wimp, unfit for war command.

The change in the way Bush moves since 9/11 looks to me like the adoption of an adolescent macho swagger. No doubt plenty of advice has been available on his self presentation. It seems to be successful. For a nation which is still predominantly adolescent (little more than two hundred years old) it is understandable that macho swagger would appeal to many of the voters who are not irrevocably committed to the Democrat (Kerry's) party, notwithstanding all the nation's mature and highly intelligent people, who seem to relapse to their adolescent roots at election time.

The War Leader archetype is still as strong now as at every age of history. Churchill is a prime example. The promotion and the euphoria associated with it enhanced Margaret Thatcher's leadership by way of the Falklands War. Bush's father would have won if he had been able to call an election immediately after the first Gulf War. Even that man of peace, Jimmy Carter, had he succeeded in rescuing the Iran hostages in 1980 (it failed because of a sandstorm) would have probably beaten Ronald Reagan in the forthcoming election.

As the adolescents themselves keep telling us we live in old Europe, especially France because they were against the Iraq War. If Tony Blair adopted Bush's swagger (God forbid) would that improve his prospects of re-election? His movement shows a high focus element and wily adjustability, characteristic of the more adult society we have in the U.K. He might have acquired the image of war leader temporarily, but now, unlike Bush, he seems to be trying to escape from it as much as he can.

I am not campaigning for anyone but trying only to relate my movement observations to differences between U.S. and U.K. Movement is truly a common denominator and watching politicians' movements with the sound turned off makes me question how responsible they are. With regard to political campaigning, however, we have to ask whether what we observe is for real or assumed. As we have reached a stage in world history where weaponry has infinitely more destructive power than ever before we have to ask whether promotion of the War Leader is desirable anywhere in the world.

Warren Lamb
September 2004

Congratulations to Cathy Washbrooke

on her successful nomination by the Guild for a place on the MA Course in European Dance Studies. Cathy studied at the Laban Centre some 16 years ago and is delighted to be back - this time in the wonderful new building. We wish Cathy every success in her studies and her continuing involvement in Laban's work.

news from the courses officer and membership secretary

STAGE 1 ESSEX HAS STARTED, in conjunction with Essexdance and *New Hall School*, Chelmsford. 20 people of varying ages and levels of ability, with a wide range of backgrounds truly representing the "community", gathered together in the beautiful surroundings of *New Hall School* for their first weekend of the course. We had a wonderful weekend! The group immediately gelled and revelled in the work, with everyone contributing from their own experience. We welcome them all to the Guild and look forward to a wonderful course.

STAGE 1 IN WESTMEATH is going from strength to strength and it was a privilege to have the opportunity to teach on W/E4. Our courses in Ireland always go well, and we are delighted to have found a source of reasonably priced insurance for our members on Southern Ireland. Please contact me for details.

STAGE 2 IN KILDARE has been rescheduled to start with an introductory W/E in November, with the course proper starting in January. There is a great interest in this course and we hope to be able to accommodate everyone who is eligible to apply. In the event of over-subscription, we shall endeavour to start another course in the immediate future.

FUTURE COURSES? There is a lot of interest in the Manchester/Liverpool area. If you are interested or think you could help, please contact me. We would love to have a course established in the NW.

OUR FOUNDATION COURSE is going from strength to strength! Among others, Dee Stott has convinced her school that this is a viable alternative to *GCSE Dance*; Rachael Layson has won the approval of the *YMCA* to include it as part of their course in Creative Dance and Rhyan Parry is using the Guild's schemes of work throughout her school.

OUR CERTIFICATES OF ACHIEVEMENT for children from pre-school to Foundation at 15+ have got off to a wonderful start. Our first certificates have been awarded to students of Brenda McKee, Rhyan Parry and Jacqui Knight. These schemes of work are available to all members.

A NEW SOURCE OF INSURANCE for UK members is now available to members of the Laban Guild - £48.00pa for full professional indemnity. Please contact me for further details.

LET US HELP YOU! If you are interested in any of the above, please do not hesitate to contact me, as below. And remember that you can order back copies of the magazine from me, at £2.50 for members and £4.50 for non-members.

AND FINALLY, if you are not receiving our monthly e-flash bulletin, just get on the mailing list by emailing Lydia on lydia.everitt@btinternet.com.

Ann Ward, 7 Coates Close, Heybridge, Maldon, Essex CM9 4PB.

SUBSCRIPTIONS FOR 2005 ARE DUE ON 1st JANUARY
We are pleased to be able to hold subscription rates at the current level for one more year, though we have to ask for an increase in 2006 - see below. Remember, if you pay tax, you can claim relief on your subscription to your professional association, the *Laban Guild*. Receipts will be sent, but please forgive me if there is a delay in acknowledgement in the first part of the year.

RATES: UK £20.00 Concessions for student, retired, unwaged £10.00, Overseas £25.00 (concessions: £15.00) Eurozone £35.00 (concessions £17.50).
For details of direct bank payments and standing orders, please contact the Membership Secretary. Cheques should be made payable to The Laban Guild and sent to the Membership Secretary, Ann Ward, 7 Coates Close, Heybridge, Maldon, Essex CM9 4PB email: awardlaban@onetel.com

news from the courses officer and membership secretary (cont)

PROPOSAL BY COUNCIL TO BE PUT TO MEMBERS AT THE AGM 2005
That in 2006, subscriptions should rise to the following rates:
Standard membership £25.00;
Concession for student, retired, unwaged £15.00
All Colleges £30.00 Overseas at equivalent rate.
(Airmail extra if so requested)

This will allow us to continue with our new, extended magazine, our expansion of workshops and the development of more courses. Members can also claim discount on Guild courses and certain books, access to archival material and to preferential insurance.

SUPPORT THE LABAN GUILD AND THE GUILD CAN SUPPORT YOU!

new books

New book by Guild-Member Dr Carol-Lynne Moore

The Rosen Publishing Group announces the launch of its newest imprint, Dance & Movement Press. *Movement and Making Decisions: The Body-Mind Connection in the Workplace* by Carol-Lynne Moore is the first book published by the new imprint. The 144-page library-bound, hard cover volume is priced at \$21.95. The book is the first in a new series called Contemporary Discourse on Movement & Dance. In the first title of the series noted movement specialist Carol-Lynne Moore examines the subtle relationship between movement and making decisions. She explores this relationship in the context of recounting the role of movement analysis in the field of work-study. Moore traces the evolving ideas and methods upon which this field is based from its infancy at the turn of the 20th century when it was concerned with efficient patterns of physical labor to its maturation in the context of corporate management today. As she follows the fascinating history of work-study she shows us how the human body and mind are ever one and inseparable and how a theory and practice of movement analysis can capture the elusive nature of movement to reveal human character. "We're delighted and honored that Dr. Moore's book is our first publication," said editorial director, Nancy Allison. "*Movement and Decision Making* is my ideal for a Dance & Movement Press book. It is well grounded in both movement theory and practice, but it is also a wonderful read." Further details about this publication and its author will appear in our next issue.

Nonington College Monograph

Chapman, J.A. and Whittles, J.M.
Nonington College 1938-1986. A short history in photographs.

Published in November 2004 by the authors, the 68-page monograph outlines the life and work of one of the women's specialist colleges of physical education in the UK. Around 110 photographs are used to give a vivid account of the curriculum of the college and its beautiful setting. Introductory sections trace the founding and development of the college, indicating changes in education which influenced physical education. Includes details of the four principals: Gladys Wright, Winifred Whiting, Ellinor Hinks, and Stanley Beaumont. The monograph concludes with a chronology and information about the *Nonington College Archive*.

Available from: Judith Chapman, Tylosand, Jumps Road, Churt, Farnham, Surrey GU10 2LB.
Email: jachapman@tylosand.freeserve.co.uk

Price: £10.00 + £1.50 p&p

diary

november

Wednesday 17 November, 7:30pm, £8 / £6 (concessions)

LABAN Theatre Creekside 0208 469 9500

Laban Lecture 2: Setting the scene

Led by Dr Valerie Rimmer, this illustrated lecture places Rudolf Laban, the father of European modern dance, at the centre of the artistic and social changes taking place in the early 20th century.

Tuesday 23 Wednesday 24 November, 7:30pm, £12 / £8 (concessions) 020 8469 9500

The Cholmondeleys and The Featherstonehaughs

with Victims of Death,

20th Anniversary Tour: Double Take. A double bill of Flesh & Blood and Double Take

Two of contemporary dance's most innovative and groundbreaking companies reunite to perform a special programme of award-winning pieces by choreographer, artistic director and founder member, Lea Anderson.

december

Wednesday 1 - Thursday 2 December, 7:30pm, £3

LABAN Theatre 020 8469 9500

Laban students in performance: Part 2

Laban final year undergraduate dance theatre students perform new choreography from guest artists: Kirstie S
Thursday 16 December, 2:30pm and 6:30pm, Free
*limited availability

Christmas Youth Dance Week performances

Book tickets through Jessica Hemming on +44 (0) 20 8691 8600 or j.hemming@laban.org Supported by Excellence in Cities (Greenwich and Lewisham)

january

Monday 24 - Wednesday 26 January 2005, 7:30pm, £12.50 / £9 (concessions)*

Mathurin Bolze: Fenêtres The gymnast and acrobat artist, Mathurin Bolze lives vertically and walks on walls creating his own laws of gravity as he bounces and dances in his trampoline house. *Fenêtres* will be a spectacular performance event presented by the *London International Mime Festival* in association with Laban.

* Booking via the LIMF box office: +44 (0) 20 7637 5661

march

The Laban Guild AGM and Day of Dance Saturday 12th March 2005

Venue: Liverpool John Moores University

Cost: £30 members, £35 non-members

More details, including the names of the Laban Lecturer and Tutors for the day will be provided in the Spring edition of *Movement and Dance Magazine*. This is always a pleasurable and informative event so put the date in your diary NOW! Contact Sue Grover, Tel: 01582 768001 or e-mail sue.grover@bodytalk.fsnet.co.uk.

laban based dance classes

Belfast, Crescent Arts Centre

Monday: 4.45pm - 5.45pm CRESCENT YOUTH DANCE;

5.45pm - 6.45pm ADULT MOVEMENT AND DANCE

Contact: Brenda McKee 25 Malone Hill Park Belfast BT9

6RE email: brendagm@aol.com

Bromley, Avril Hitman

Wednesday afternoons 020 8467 3331

Thursday mornings Community Dance classes for people with learning difficulties

Cambridge, Maddy Tongue

Wednesday mornings 01223 302030 over 55s - open class

Swindon, Kathy Geddes

Saturday mornings, three separate classes 02793 463210 for 4-5 years, 6-8 years, 9-13 years





Dilys Price OBE

'Life after Laban'

