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P2 **Editorial**

P3 **Modern Dance Holiday Courses 1948-1961**
by Sheila McGivering

P4 **Forthcoming articles - Lorna Wilson's Archive**
by Gordon Curl

P5 **Laban International Courses - L.in.C**
by Sam Thornton

P8 **A Consideration of Physical Factors Involved in the Perception of Movement**
by Gerard Bagley

P10 **Voices from the Past - The Vision of Hettie Loman**
by Sally Archbutt

P13 **Threads of Memory - Footprints of Time**
by Wendy Hermelin

P16 **View from America**
by Warren Lamb

P17 **Conditioning for Dance by Eric Franklin**
Book Review by Janet Lunn

P18 **An Eye for Movement: Warren Lamb's Career in Movement Analysis by Dick McCaw**
Book Review by Sally Archbutt

P20 **Obituary: Dr. Vi Bruce**
by Sheila McGivering and Janet Lunn

P21 **Report from the Courses Officer**
by Ann Ward

P22 **Rambert Dance Company**

P23 **Diary Dates**

Front cover:
Evening light on the beach near Beachy Head
Photo by Pam Anderton

Back cover:
Threads of Memory - Footprints of Time
Centre - adult performance
Borders - made up of selected stitched panels
Photos by Wendy Hermelin

2007 is the centenary of the birth of Lisa Ullmann and the next magazine will carry the memories of those members who gather together after the AGM to celebrate her life and work.

In this edition we focus on the summer schools in which she played a major role, both the Modern Dance Holidays and the present-day Laban International Courses, organised by Sam and Susi Thornton. It is obvious from Sheila McGivering's account of the early days that the serious search for knowledge was accompanied by great fun and friendship and the same warmth and enthusiasm is present today. Our cover shows one of the many joys of the Eastbourne experience.

We were delighted to receive Sally Archbutt's 'Reminiscences of Hettie Loman'. This and the obituaries of Vi Bruce show the great work achieved by past members. In the present time Wendy Hermelin produced an exuberance of creativity in stitchwork and dance with children and adults and provided us a wonderful patchwork of colour and movement. We are indeed lucky to have such a variety of activities resulting from Rudolf Laban's vocation as a "Re-Creator in its deepest and widest sense".

Bronwen Mills



"Modern Dance? What's that?" "How can I learn more?" People really wanted to know, and to answer these questions Mr Rudolf Laban and Miss Lisa Ullmann worked incredibly hard to take classes and to lecture.

The first Holiday Course took place in 1940 at Morton Hall, near Oswestry. Those who attended that course were a starry-eyed crowd of pioneers who remained starry-eyed to the end of their days. Other courses took place in various parts of UK and have continued in one way and another ever since.

To have a recognisable organisation, beyond the auspices of the Art of Movement Studio, Modern Dance Holiday Courses were set up under the direction of Joan Goodrich, Diana Jordan and Lisa Ullmann, with Jean Lindsay as Hon. Secretary and Eugénie Fraser as Hon. Treasurer. It was widely advertised and the first course was held at Dartington, Totnes, Devon, from August 19th - 31st 1948. Board residence was at Foxhall School and some classes took place in the Jooss Studio at Dartington Hall. Registration, tuition and board came to a total of £10.10s. So, for that sum, one could embark upon a life-changing experience. It was wonderful to spend nearly two weeks with around 100 people from Europe and America studying the elements of movement and the structure of dance, drama and music. It was enriching and, sometimes, puzzling.

I recall a dance with Sylvia Bodmer on the lawn. I despaired of ever understanding what I was supposed to do. So I walked into Totnes for afternoon tea. Crouched, furtively, at a corner table was a couple who had also 'escaped'. Glad that we were not the only ones to feel at a loss we returned to join in a great group dance.



Lisa Ullmann, Sylvia Bodmer and Joan Russell at the 21st Modern Dance Holiday Course

Lisa took us for dance-drama. All I can remember was having a rough time as a Hebrew slave in Egypt. Lisa never seemed to be satisfied, however hard we slogged. It was a great relief to pause in our work for a flirtatious interlude, wherein Len Fullford pursued Audrey Bambra many times, before Lisa accepted their efforts.

As well as classes, group dances and performances of 'shared work', there were events at Dartington Hall to which we were invited. Imogen Holst gave a talk and recital, Dr Juana de Laban (Mr Laban's daughter) gave a lecture on dance in America, Geraldine Stephenson gave a solo dance recital and Mr Laban himself lectured.

Elaine Watts summed up her first Holiday Course experience in these words: "It was wonderful belonging to such a large and happy family and in such an environment as Dartington Hall ... meeting people of other nations and

all joining in the same thing in such harmony." (Laban Art of Movement Guild News Sheet Sixth Number)

In 1953, Diana Jordan welcomed some eighty people to the Bonar Law Memorial College, Ashridge, Berkhamstead, Hampshire, the setting for the next five years. She explained that Lisa and Laban were enjoying a short rest(?) after their move from Manchester to Addlestone, Surrey. Numbers increased each year with participants from USA, Canada, Egypt, Norway, Germany, Malaya, New Zealand, Argentina, Holland and all parts of the British Isles.

Mr Laban attended part of the next Course at Ashridge and gave a "most memorable lecture-demonstration", referred to by Diana Jordan in LAMG Magazine No 13, 1954. "Mr Laban stressed the importance of the recreational aspect and contribution of the Art of Movement to present-day life and said that he wished to be thought of not as a specialist in Drama, Dance, Industry or Stagecraft, but as a Re-Creator in its deepest and widest sense." Ashridge did not offer the spacious ambience of Dartington,

but this may not excuse our behaviour when Sylvia Bodmer wanted us to create a dance to the "Waltz of the Flowers". It was not going well when there was a mighty crash. Startled, we turned to see Elsie Palmer stepping out of a metal waste-paper bin, saying, rather sheepishly, "Sorry, Sylvia. I was being a Potted Palmer." I think we all gave up after that. But Sylvia taught us a beautiful dance to part of "A Symphony of Psalms", an experience to remember.

In 1957, Mr Laban visited with his son, Roland. This was the last course at Ashridge and the last course Mr. Laban attended; he died in July 1958.

The August 1958 Course was held at Chelsea College of Physical Education, Eastbourne, Sussex. E.T. (Elma Thomson?) wrote: "There was some special quality about this year's Dance Course ... it was as though all



Chelsea 1961

who had known and worked with Mr Laban in the past were determined to give their utmost in memory of him. Throughout the course, we felt his inspiration to be very strongly with us, and many of us left Eastbourne with a firmer resolve than ever to spread the knowledge of his work". (LAMG Magazine No 21 Nov 1958)

In 1959, Albrecht Knust was a guest lecturer, again at Eastbourne. The main work was a choral dance drama, "The Earth", devised by Laban and re-created by Sylvia, Diana and Lisa. Adda Heynssen composed some of the music. The performance lasted an hour and a half.

In August 1960 the Course took place at Worcester College of Education. Sixty people took part. It may be that some people chose to attend a week's course in London, under the auspices of the Laban Art of Movement Centre. Lisa taught space harmony; Sylvia lyrical dance; Joan Russell creative group work; Diana Jordan composed movement sequences from natural rhythms; Geraldine Stephenson

developed a dramatic dance with her usual verve urging participants to achieve the impossible. John Dalby worked on sound improvisation in the kitchen one evening, which was not appreciated by everyone. This inspired John to direct our efforts into creating the Kitchen Concerto. Instruments included the tuned bottles, the musical spanners and the boot-scraper. With John as conductor the whole piece was very impressive.

1961 was the last of the Modern Dance Holiday Courses, held at Chelsea College of Physical Education, Eastbourne. It was good to see so many people from around the world all joining together to learn, to create and to enjoy. Group movement was studied by Sylvia, Lisa and developed by Lorna Wilson and Joan Russell. Diana

Jordan worked with the less experienced group

The 21st birthday cake-cutting ceremony gave everyone an opportunity to thank Lisa and Diana for all that they had done to enrich our lives.

In later years other courses took place, run by the Laban Guild, the Laban Centre and other groups throughout the country. However the longer period which enables people to live, work and laugh together has a very special value.

Mr Laban said, "The idea of the course is to make people happy who try to penetrate this wonderful life."

Sheila McGivering

forthcoming article - lorna wilson's archive

An article detailing the materials in this archive will be published later this year.

The photo (left) is of Stuart Hopps, Brian Morgan and Sam Thornton at Dartington Hall in 1966.

Gordon Curl



laban international courses - l.in.c

L.in.C came into being in 1978. It was created to fill a potential vacuum, to counteract the disappearance of Laban Summer Schools described in the article about Modern Dance Holiday Courses.

The Laban Summer Schools continued after Lisa's retirement as Principal of the Art of Movement Studio and the changing of her 'Studio' into the Laban Centre. All was well until Summer School 1978. The Course had over 100 participants, seemed to be filling a need and must have been financially viable but, during this Course, we discovered the booking with Dartford College for 1979 had not been made. The Course was not to be supported any more by the Laban Centre. It seemed as if this would be the end of an opportunity to focus totally on Laban fundamentals and their application. Loyal staff were upset for we knew this Course, and these concepts, must be kept alive. I volunteered to assume financial responsibility for the Course of '79 and any subsequent courses, on the understanding that Lisa would continue as the Artistic Director and my colleagues supported this move. Lisa agreed, the staff were behind me, wife, Susi, was enthusiastic, having been trained by Lisa at 'the Studio', a loan was negotiated from her family to cover the initial start-up costs and thus Laban International Holiday Courses was born, continuing a long and valuable tradition begun by Laban originating in the 1920s.



My colleagues on that inaugural course were:

Anna Haynes (now known to you as Anna Carlisle) Henry Metcalfe, Hen van der Water and artistic director, Lisa Ullmann. Geraldine Stephenson supported us by coming in to direct a one day Dance Festival.

Perhaps it was that first Dance Festival which defined LinC. In my experience there is a wonderful festive atmosphere about each course. It is a time to enjoy being who you are and to find and establish new dimensions of yourself. Every L.in.C course is a unique interaction between the staff and students (now renamed delegates) and is a celebration of the joy arising from the practise of the Art of Movement. It follows Laban's edict that "to study harmony of movement is perhaps one of the best ways to deal with the nature of harmony itself." (i)

Backgrounds of participants are very varied; here are some of the occupations we know about:

Actors, analysts, architects, artists, businessmen/

women, choreographers, dancers, doctors, gardeners, 'it' experts, musicians, nurses, researchers, social workers, teachers, therapists, parents, physiotherapists, students.

Delegates come together to meet old friends, make new friends and dance, talk and dance, walk on Beachy Head and dance, swim in the sea and dance. Dance is their unifying activity and movement their common language. (I remember the Belgian delegate, beautiful mover, who followed everything but had not a word of English.) They come from *UK, Europe, Scandinavia, Iceland, North and South America, Japan, Thailand, Australasia.*

2007 is L.in.C's twenty-ninth course and during these years it has had the teaching support of **51** wonderful teachers – go down memory lane, Labanite, when you see all their names at the end of this article – and this indicates a fundamental aspect of the course. It is **inclusive**. It is a course for everyone and everyone is of importance. Each person is accepted as unique and all contributions are of value.

The Course has been based at eight venues; Dartford College 1979-1984; one year at the University of Surrey, the first course without Lisa, who died in January 1985; Avery Hill 1986-7, followed by a 2 year move to Brighton Polytechnic at Falmer. However we outgrew the facilities and were offered the campus at Eastbourne – a very welcome move to a quaint, Victorian seaside town, loved by the

delegates. Initially we had to use many different hostels – who remembers Granville Crest, Queenswood, Cornfield Lane? Su Johnston and Susi had to do a breakfast run each morning to the hostels to make sure everyone was up and well catered for. The Poly became a University but we continued working happily in Eastbourne from 1993–2001 when they tore down the halls of residence, but gave us an introduction to Eastbourne College, a boys' public school. We decided the boys never showered as we fought daily with scaldingly hot water. We only discovered the basement bathrooms after year 2! We had to share the

College with a language school, very interested in our doings, peeping in through doors, windows and keyholes but they wanted more space. They took priority and we were homeless again. It is not easy nowadays to find a campus with three to four good dancing spaces. We were lucky that Brunel University could take us in and, with the aid of a daily minibus driven by a delegate's husband, we ran the 2005 course at Brunel University and Magna Carta School in Surrey. In 2006 they welcomed us back to Eastbourne in brand new accommodation, but





we ruefully remembered the old spaces which gave us meeting places and a greater sense of being together.

When I look back through the publicity material, memories come flooding back: **Avery Hill** – the delightful walk across the park between halls of residence and dancing spaces (provided it was not raining!); a naked Dane pursuing a burglar in the moonlight between two halls of residence; **University of Surrey** – lending a colleague my room key and having to spend the night in a guest room, courtesy of Security; the arrival of the furry book, a gift from the Icelanders, for annual reflections and comments; **Brighton Polytechnic** - walking through Brighton's 'Lanes' on a pub crawl for our foreign guests led by tutor Jan Fear who had been a student at Chelsea; **Eastbourne** – Beachy Head under a full moon, drumming and dancing until the mist came in; the wonderful garden at Bernesmede where the barbecues were held, beach happenings including skinny dipping and early morning swims and candle-lit rites in the garden of Queenswood, the Movement Choirs, the amazingly rich sharings of Choice Topics and the wonderful, creative people that come along year by year. These are only some of the things that I could write about but there will be many, many more that some of you could tell us about. If you would like to share them, put them in with your application form or e-mail them to L.in.C. As this is Lisa's Centenary Year any anecdotes, memories and reflections of working with her would be really welcomed. Lisa would run regular staff classes which were an absolute joy to us to work together in deep exploration of movement material. After her death we were indebted to Valerie Preston-Dunlop who continued our studies with great generosity.

Things change, inflation drives up the costs and colleges need to find new ways of making money. The first course in 1979 had a registration fee of £12, tuition fee of £48 and full Board/Residence was £63 (this would not pay for two nights today). Gym hire did not exist for colleges were pleased to keep their staff occupied during the long vacation. Not so in 2007 where every extra room used has a price.

Susi and I, and our loyal staff, particularly Anna, Wendy, Rosie and Mitch, have had a stimulating, exciting time with L.in.C. We could not have run L.in.C so successfully without the wonderful teachers and with the help of those toiling away in administration, publicity, t-shirts. Here we remember:

Philip Bennett; Su Johnston, Jeanie Shiers, Andy Weston and special thanks to Anne Ward and John Rockett. A

guitar piece of John's was a favourite of Lisa's and he played it at her memorial service.

L.in.C has been a vocation for virtually the last thirty years. We have met with talented, lovely people, made some life long friends. We have been astonished by what can be achieved on a week long course. We fantasise about a longer time together. The quality of the work and the mutual respect of the participants shines like a beacon in a turgid world and, in my opinion, there is no other course like it. I know Lisa was delighted with what she was involved in and totally convinced that such an opportunity must continue to be provided. Unfortunately Susi and I do not grow any younger. We do not age in spirit but we do in body and levels of energy. We have to now look towards the younger generations to come forward, to be inspired as we were, to make L.in.C, or its successor, a vocation of theirs. All we ask is that Laban's fundamentals of movement play the same important part as they have done over the years. It is a task worth taking on.

Staff who taught/lectured on a L.in.C Course. Those in bold have worked with us for at least 3 years.

Franki Anderson, Sally Archbutt, Colin Archer, Patricia Batho-Davies, Sandie Bentzen, Sylvia Bodmer, Katya Bloom, Terry Brathwaite, Carl Campbell, Anna Carlisle, Scott Clarke, Wendy Cook, Jan Fear, Chloe Gardner, Judy Gantz, Jenny Goodman, Janet Goodrich, Viv Hailwood, Simon Harmer, David Henshaw, Wendy Hermelin, Charlotte Honda, Richard Hougham, Jo James, Su Johnston, Kurt Kremser, Marian Lindquist, Vera Maletic, Rosie Manton, Hilary Matthews, David McKittrick, Evelyn McKittrick, Melinda Meigs, Henry Metcalfe, Mitch Mitchelson, Jane Mooney, Valerie Preston-Dunlop, Pamela Ramsden, Megan Reisel, Charles Renoult, John Rockett, Tim Rubidge, Paulette Sears, Maggie Semple, Veronica Sherborne, Mira Sievert, Julie Sparrow, Olu Taiwo, Chris Tero, Beate Tischler, Sam Thornton, Susi Thornton, Lisa Ullmann, Hen van der Water, Em Westcott, Audrey Wethered.

Reference:

(i) Laban R, (1983 - compiled by Ullmann L) *A Vision of Dynamic Space*, published by The Falmer Press.

Photos taken at the 2006 LinC course by Lineke Becking.

Sam Thornton



**GIVE YOURSELF A TREAT
COME AWAY FROM IT ALL
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"I am not interested in a whole spreading of my personal methods of mastering movement. I am interested in the possibility of having a very great number of individuals sharing their own love of life, which is a dynamic outlook towards harmony between men" wrote Rudolf Laban.

This is carried out at the L.in.C. Summer School. Through dancing together, creating together, we find the ease and connecting one with another. We can then take risks, have fun, feel accepted, grow as individuals. We are in a safe, non-competitive environment and the focus becomes one of support and working together. Many have been before and newcomers are we warmly quickly feeling part of the Labanite community. Beautiful nature and the sea complete the idyllic experience.

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a consideration of physical factors involved in the perception of movement

Discussions about qualities and measure soon bring in dualistic separation considerations of Mind/Matter or Body & Soul etc. thus, according to a dualistic view, qualities are immeasurable experiences which in language might be described as 'nesses' as the crispness of snow or in the taste of a wine described as 'crisp'. These qualitative words describing sensory information initially supplied by tactile/taste receptors to the brain are generally described as subjective and open to different shades of individual interpretation. The perception of movement should be no exception; a bulky male dancer observed with an overall quality of float/glide could carry a surprising force which one might experience if physically impacting with those gracefully floating arms. I had this experience once whilst teaching a predominantly male class. I found myself trapped by waves of huge, gliding athletic bodies! But the little virtual dancer in my brain experienced only the beautiful grace of flowing lightness; I had forgotten Isaac Newton's physical laws where the quality of flow can dissolve into considerable physical momentum once initiated.

The brain sees, feels, tastes, smells etc., through vast networks of physical receptors, both external and internal which inform the brain's localised physical centres but it does this in a highly holistic manner which initiates, amongst other things, virtual inner referral images of the self, living in a virtual image/map of outer reality. In Man, I called this form of 'self' the **DH Function** (or 'dancing homunculus' - see previous article), since its main role seems to be in interpreting the outer reality of moving being, which one should remember, was the *prime cause of the evolution of brains* in living creatures from the amoeba onwards but finely tuned to its *own species motility in particular*. In **Man 'Motility' has evolved through countless species into an increasingly purposeful complexity called 'Movement'**. The DHF is finely tuned to the interpretation of *movements within one's own species and the realities of surrounding space including perspective*. Memories of such events are stored not only in the appropriate sensory areas but shared in a holistic multiplex manner by numerous other associated centres, some of which may have only a virtual existence; psychologists often use such associative paths to trace memory blocks.

In Movement Pattern Analysis (MPA) Warren Lamb is to be congratulated upon his ingenious adaptation of Laban's vision of the industrial application of his work. MPA acts within the interface of body-mind in that practitioners are able to observe and record the **emergence of movement qualities over real time** (circa 90 mins?), then express them as **a measure in percentages** thus enabling the scoring of the results to reveal an individual's decision-making style. The role played by the practitioner's *kinaesthetic empathy* with the observed movement was pointed out by Dr. Carol-Lynne Moore in recent publications. She also quotes neuro-scientist Antonio Damasio: "Our very world; our very organism, rather than some absolute external reality, is used as a ground reference for the constructions we make of the world around us. Our most refined thoughts and the

best actions use the body as a yardstick". In a more recent work "The Feeling of What Happens" Damasio conceived the idea of a 'protoself' as a holistic inner referral/image of outer reality; it seems to me however, its functions are coincident with my DHF proposition; both entities are informed by physical proprioceptors and updated by 'core consciousness' at all levels from all evolutionary strata in the brain; he also reiterates that there is no one physical seat of consciousness in the brain. The protoself (and the DHF ?) are in contact with one of the most important brain centres (cingulate cortex) concerned with physical manifestations, emotions and movement.

Attempts have been made to estimate the brain's processing power, resulting in impossibly large numbers of 'technospeak' and these may have to be doubled if quantum scientists discover parallel processing at a molecular level. The genes may be the only way of communicating within the species apart from written or spoken word. I feel that Mind and Matter are one and that perceptions and other psycho-physical events are indeed represented by physical changes within the brain; the alternatives are dodgy, if not cleverly formulated mysticism, and there is no future in this except more mysticism.

Working with such a great mind as Rudolph Laban's could be both a privilege and fun as well, especially in the men's group, where he taught with the one-way-authority of a Prussian drill sergeant (e.g. whilst teaching the masculine B-Scale): "Mr. Laban, why do we have to clench our fists in wheel Rt. backwards low and then make it into a bunch of grapes in table diag. Rt; then a sort of flick in door high sideways Lt?" Mr. L walks up to questioner; nose to nose, eyes to eyes: "**Because I like it!**" He was great fun to work with but not all of us followed him into his Icosahedral Temple ... or only so far. For me problems arose with his Ico theory based upon Greek philosophy and the Golden Section and his one size fits all. Even in his books Laban always taught from a right-handed orientation thus the spatial affinity for a thrusting movement was declared to be:- cube diag. backwards left low. He first introduced this idea in one of his classes with the male group, which included a former RAF middle weight boxing champion from Carnegie College, it left us all entirely unconvinced. Laban never brought the matter up again. Since then I use the 'effort cube' *only* as an aid to teaching effort transition.

A Personal View:

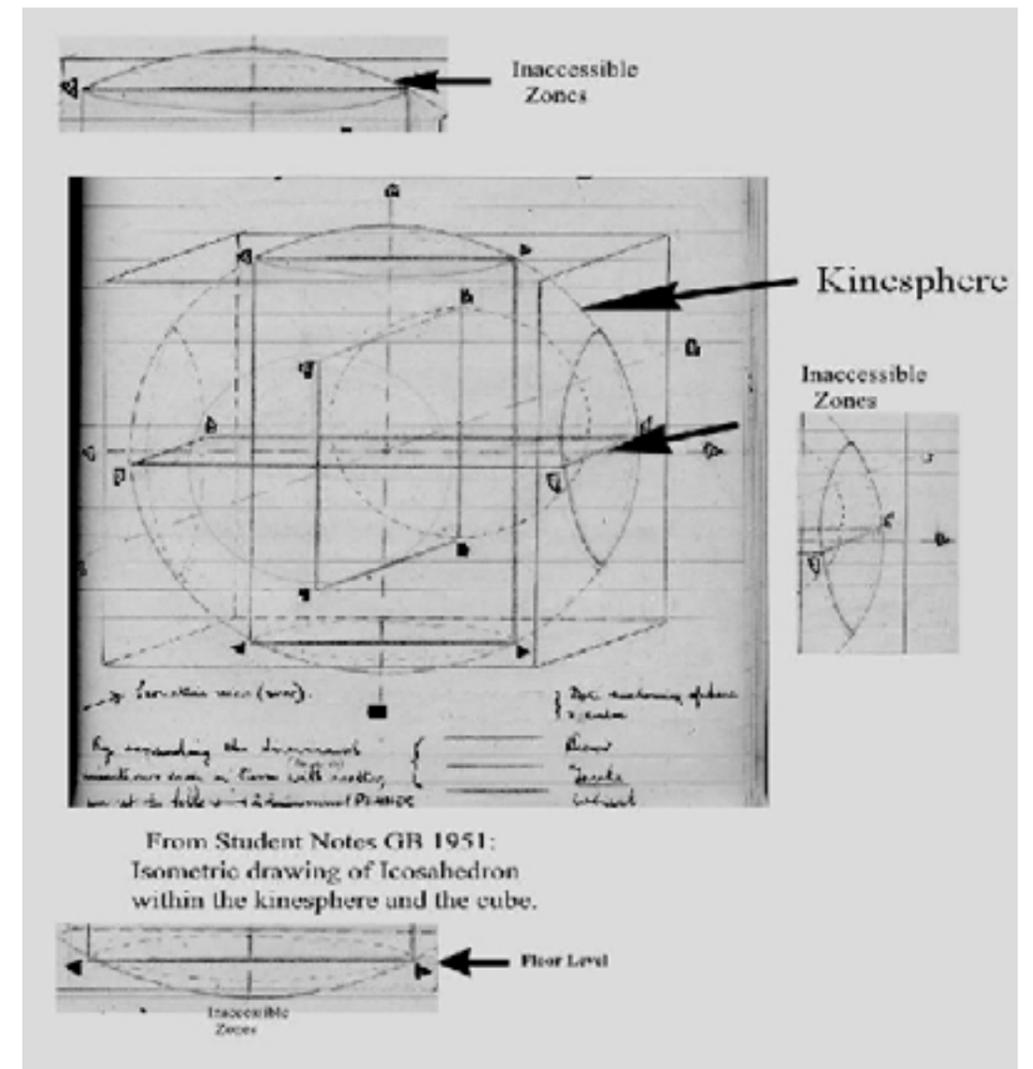
I enjoyed working with dimensions and diagonals; the 3 circles (not necessarily planes); Ico scales were a challenge to do but lacked the physical technique training for good performance. How many people are still teaching those Icosahedral perambulations, I wonder, and are they not really teaching Platonic Geometry by the back door? I have watched Ico classes; even good teachers seem to lose the vital sense of the *necessary front* thus, as Laban would have said, 'twisted their referral space'.

One assumes that the kinesphere is conspheric enclosing all the 12 points of the icosahedron which reveals that there are 'inaccessible' zones on the short sides of the 3 planes including below door plane (below stance). The icosahedron, Laban implied, provided a referral lattice-like structure to contain human movement and if so, each individual should have his/her own uniquely structured Ico; for instance my door plane, should measure (in 2nd position stance and arms spread wide above): 90 x 146cms; if I have not made my point, please study the photo on page 7 of the last M & D magazine. I have also seen German dance magazines of the 1930's with pictures of dancers posturing in (even incorrectly orientated) Ico's far too large for their body size! The dimensional cross relates more to the cube and the tetrahedron but one could concede the importance of the 12

Ico directions to dance notation, for instance, which is a specialised field of study - a question for the experts. I believe that Labanotation would remain unaffected by these observations, all that is needed is a better definition of the dynamosphere and the kinesphere (see diagrams). But, ordinary folk, like your 'Tom, Dick and Henrietta' non-dancers all, would in their daily life, experience very little physical awareness of the rear half of the Ico.

Let us remember that Laban was the man who famously said: "**Look! I am not the Pope; I could be wrong**". As was noted earlier he would often say '**these words are approximations**' or '**these things are notional you know - Bagley**'. I hope that my series of essays will reveal that the study of the phenomena of human movement embraces far greater fields of many disciplines other than dance. First it is necessary to tidy up definitions. Laban has yet far to go.

Gerard Bagley



Additional Bibliography:

The Feeling of What Happens - Antonio Damasio (Professor Neurology Iowa Univ.) Publisher William Heinemann 1999

Movement and Making Decisions - Dr. Carol-Lynne Moore (Movement Pattern Analyst) Publisher Rosen Book Works Inc. 2005

Gerard Bagley's recent series of Movement & Dance articles are condensations of a Power Point Presentation he is currently preparing on CD.

voices from the past: the vision of hettie loman

Hettie Loman, Dip.AMS 1948, contemporary dance pioneer, choreographer and teacher, was born in Manchester in 1920 and died in Croydon on August 21st 1993. Her career in the theatre started after leaving the Manchester School of Art in 1942, when she joined Theatre Workshop under Joan Littlewood and Ewan McColl and also studied with James Bernard, the Shakespearean actor. After a year in Scotland at the Byre Theatre under the direction of Charles Marford and acting professionally in London and Amersham, in September 1945 she left the theatre to study movement with Rudolf Laban and Lisa Ullmann, who recognised and fostered her gift for choreography.



"From the moment of leaving the Art of Movement Studio in 1950 my aim has been to create and produce dance works, whether simple in form or complicated in motifs and pattern of construction, whether for one dancer, two dancers, or a small or large company. My ideal has always been to try to give the spectator an experience which will lift him above the hum-drum existence that surrounds him, that will draw him into the stream of events that radiate out towards him, that the thoughts and feelings of many may be enriched through the Dance. To be able to understand and formulate my ideas I have had to struggle with my inner thoughts and to realise that by trial and error one's own truth must come, from a searching knowledge of life, of people, of nature. To work for a great purpose in life is to be humble at all times and to learn from every individual and every experience in life and art."

"I had seen and felt the power of the dance, understood its role in man's world, the world of happening, construction and mental increase. Dance has been with us since the first gesturing of man, has had purpose and meaning with every step, has grown and changed with each culture, has been adapted, transformed, elevated, abused and degraded."

"There was a need to engage the mind. An ambition lived with me day and night. It walked and talked with numerous voices. To be able to create movements with spatial clarity ... to produce something with the beauty and force and perception of a Leonardo or a Rubens, a Van Gogh or a Titian ... to compose with power like Beethoven ... to write like Shakespeare ... to create verse like Shelley or Milton. In this age such a task seemed beyond the scope of imagination and the greatest achievement of any artist."

"A ballet or dance composition must have something to say, must be truthful in the saying of it, must be exciting, artistic and produced with taste. Any detail, whether in gesture, costume or mood, that breaks the flow or long line of development should be eliminated from the start. The best performances of any work depend on successfully building the right images in the minds of the dancers, and

of course the dancers must have the appropriate integrity and technical accomplishment."

"My ideal has been to train dancers in this field of artistic and intellectual movement so that they will be able to understand and express, in movement language, ideas of our own times. The richest training for such dancers I have found to be based on the movement principles of Rudolf Laban and the dramatic ideas of Stanislavsky. My aim has always been to guard against apathy and superficiality and to combat the lack of belief that dancers should study deeply. My belief is that 'knowledge' and 'artistry' should be the keywords of a dancer's thinking and be such a part of them that they walk with them through life, in whatever field of endeavour they pursue."

"Fulfilment can never be grasped and held. For one brief moment in time it invests the totality of human endeavour with a majestic divine that transcends all meaning, and then it is gone. You suspend and then sink, and in the sinking you have traversed the birth pains of new choreographic ideas, passed through the dimensions of living a thousand years of constructive and structured thought. This becoming state of being is a continuum of all creativity."

Some tributes to Hettie Loman at the time of her death in 1993:

"Loman's style was romantic, lyrical, often strongly dramatic in the context of what it meant to be a human being in the twentieth century. She believed passionately that dance could and should illuminate the human condition, and that dance therefore deserves a much higher status and recognition than it has been accorded thus far in Britain's cultural life. In this, of course, she anticipated the arguments put forward today by Dance UK, the Council for Dance Education and Training and most of the British dance world. There are many more things I would like to say, especially about Hettie's importance in British dance history, her courage and commitment to dance theatre." Peter Brinson ¹

"During recent times when modern dance has taken some queer twists and introduced an avalanche of quirks, she continued in her traditional vein, observing theatrical convention as she had learnt it. She kept a steady course and was always working to establish a coherent vocabulary of dance movement." John Gregory ²

"I have always thought of Hettie as a good friend and an exceptional co-worker. Her encouragement and assistance to all dance students, her depth of knowledge and understanding of dance never failed to set examples of sincerity, honesty and integrity to all. Ivor Maggido

"I am very sorry to hear Hettie has gone. I had much respect for her." Shulamith Messerer

"Hettie was greatly admired for her outstanding creative abilities and constantly enquiring and penetrating mind. I myself enjoyed immensely our many exchanges. She was one of the great innovators in dance of her time and will, I believe, continue to inspire through the vivid memories of her personality and work." Gordon Curl

"Hettie was a great lady of dance! She contributed throughout her whole life to the profession we all love so much, and her achievements were prodigious." Marion North

"We will always remember Hettie's many enthusiasms, her love of dance and her interesting and beautiful choreography." Ann Hutchinson Guest

"Hettie was one of those astonishing enthusiasts who can never be forgotten. Knowing her brought so much joy and stimulus to my life." Gordon Rowley

"Hettie opened my mind to the choreographic world of modern dance. My thoughts today are for her and for the precious memories I keep of the good and rich time I spent in her 'dancing world'." Jacqui Martinet-Portier

"I have looked back on the time spent dancing with Croydon Dance Theatre with great happiness. Not only was Hettie a wonderful and vivacious person, but one who took a personal interest in others and therefore gave a lot of herself. Her ballets were full of understanding of people." Natalie Mai

"I will never forget my time working with Hettie, what a lovely person she was, and will never forget her choreographies and the opportunities to dance in them." Jackie Lanham Brown

"Jonathan (Rant) and I both enjoyed working with Hettie. It was a good time for us." Prue Sheridan

The years in Croydon from 1979 were ones of striving to become re-established in the professional dance world. There were many achievements and exciting times, but also many difficulties. Hettie had her own studio again, a joy to her, and there were many students. American techniques were now the norm in the contemporary dance world. There were the post-modern experiments. Hettie however always remained true to her own beliefs and her Laban/Staniavsky background. Her teaching method was to develop technique and expressiveness alongside each other within a context, which she did through creating special classwork 'dance studies', like 'études' in music. Motifs from these were the basis of technical practices, with concentration on precision and extension of forms, the transition between movements, their dynamic quality, and the final expressive flow of the whole. Many of these classwork studies exist in notated form and some were filmed.

For seven years we also ran large International summer courses at Croydon College, in collaboration with Croydon Education Department. These offered a variety of dance styles taught by well known professional dancers and also performances by different soloists and small companies. For three years we also ran a choreographic competition.

In 1982 Hettie Loman formed her last professional dance company, Croydon Dance Theatre. As it would have taken many years to train her own dancers, she had to engage dancers brought up in other styles. Hettie enjoyed proving to herself that she could work with them. They were interested and gained something technically and as artists from working with her. She choreographed new works

and produced some revivals. Croydon Dance Theatre performed in London for three seasons. The climax was in 1985 when, as part of a gala programme arranged in aid of 'Save the Children' at Sadler's Wells, the company danced the newly choreographed version of one of her Nonington productions, 'The Blue Bird'. The lighting was by Richard Caswell and the décor and costumes were designed by Croydon College Theatre Design Department.

After the 1985 season the company had to be disbanded. Hettie and I had financed it from our savings and these were now exhausted. There were also problems with the Musician's Union, as Hettie had always choreographed to recorded orchestral music and we certainly could not afford to employ an orchestra. For a year we spent time unsuccessfully trying to gain sponsorship, and then decided that this was a waste of our energy and remaining resources. So we decided to concentrate on publishing some of Hettie's choreographies, with text, photographs and dance score. We managed to publish seven before she died in 1993, and also a book of some of her poems written over the years, 'As Free as the Winds that Blow'.

1. Dance Theatre Journal, Vol 11 No 1
2. The Independent Sept 11th 1993
3. Loman, H. 'Born of Desire' CDT 1990
4. 'As Free as the Winds that Blow' CDT 1992

Memories from Sally:

On first seeing a choreography by Hettie Loman ('Born of Desire' 1948):

The beauty of ballet had entranced me since a child. As a teenager in the 1940s I had seen all the programmes of the Sadler's Wells and Jooss ballet companies. But this was something different. There were no complicated steps or movements. It was like a poem in a real movement language. It was like looking through a microscope which zoomed in on otherwise hidden facets of human nature. Every part of the body, every movement, every position, every contact, every look, every stillness, every travel and arrival, stood out distinctively with a special quality. There was an unbroken line of movement and relationship between the two figures from beginning to end, which drew one in and communicated something deep, moving and mature, not personal, but universal, objective, timeless. It was a short piece, concise and to the point but fully satisfying. It was danced without mannerisms or flaunting of the self before the audience in a personal way. It struck a chord in my soul and for the first time I realised what the 'art of movement', dance, and artistic communication were all about.

My next experience was being allowed to join the Studio Dance Group and being chosen to dance in some of Hettie's ballets. Through this I learned the reason for dance technique and realised that I didn't have any despite having studied ballet for so many years. My body was without any sensitivity and I could not control it or produce phrases with the special dynamics required. There was somehow a division between my body and my mind. Laban said to me once that I was too concerned with 'the body beautiful', which I took to heart but did not understand at the time

what he meant. Lisa Ullmann said that I did not have any 'radiation'. The other dancers thought I was a nuisance, as I interrupted rehearsals with my questions and tears of frustration. But Hettie was patient. I felt that she understood that development as an artist and technician takes time, and that frustration and struggle were part of the process, although one should not bring one's emotions into the studio.

I became a friend of Hettie and a wonderful young dancer, Ronnie Curran, and we were introduced to her large, lively, amusing family. What energy and realism they generated, bringing me down to earth with their jokes about 'the art of movement'! I can truly say that contact with Hettie educated me and initiated me into the world of art, theatre, literature, music, people, politics and learning, and led me to understand all the essentials of what it means to strive to become a good professional dancer. In gratitude for this, the gift I have always valued more than any other, and recognising her as a person who had been given a very special choreographic talent, I remained with, danced for, and supported Hettie throughout her life. She created many wonderful roles on me and I was never attracted to dance for any other choreographer.

I like to remember Hettie through two of her early short poems:

"I'll stride across my life
To lift my image high,
I see my shadow, long and lean,
Waiting to catch me when I die.

I'll cross the bridges one by one
And rest where rivers roll.
I'll whistle with the birds on high
And plant a seed within my soul.

One day I'll walk upon the moon
And pierce a shooting star.
Merry will be the little tune
I'll play on my guitar!"

—————
"A rose
In all its beauty grows
But no one knows
Its heart.

I sigh
To see its beauty die
Its petals fall
Apart."

—————

Sally Archbutt

threads of memory - footprints of time

This was an arts project involving primary school children and adults from the community in creative dance and stitched textile work. It took place through 2006 and was run by Wendy Hermelin. The history and landscape of a local iron-age hill-fort inspired the dance, which in turn inspired design for making panels and costumes for a final performance. The Arts Council, SSDC, Take Art and SPAEDA supported the project.

Weekend 1 - Landscape

We began with the landscape, setting the scene by immersing ourselves in the place where so many thousand years ago the iron-age people of the Durotriges tribe settled. We walked around Pilsdon Pen hill-fort to soak up the visual, aural and sensual feelings of the place.

The weekend was a tremendous success. The group gelled very quickly and were wonderfully supportive of each other. They created some lovely dance pieces and the beginnings of some very individual and exciting textile panels based on images from the landscape that they had danced.

The group included some dancers, some stitchers and a few people who were comfortable with both activities. There was a creative buzz and a sense of dynamism. People learned to look with new eyes at a familiar landscape and translate observations into a series of movements and thence into a design for stitch.

Weekend 2 - Rhythms and Rituals

We then had to create our own community with its rituals and rhythms.

This weekend presented some difficulties about how on earth to translate rhythms and rituals into design and stitch. We found that pattern was the connection; repeating shapes, making them larger and smaller, leaving spaces or closing the shapes up, in other words taking elements of choreography and applying them to the stitches or the



shapes seemed to be the answer. Adding these patterns and shapes to the backgrounds that were growing from the landscape weekend gave each panel a greater depth and texture, thereby creating far more interesting pieces of stitched work. The rhythmical and ritualistic dances that developed were very absorbing. The frustration of trying to make unison work, created stronger bonds within the group.

Weekend 3 - Threads of Memory

Now we needed to look back into the past and see what ghosts and memories might emerge.

This weekend was hard work, fewer people and more intense focus. But it was high summer and the weather was wonderful and muslin panels were stitched with stones, twigs, moss, leaves and other found objects. They made semi-transparent hangings, from behind which the ghosts of the past could emerge in the performance. Dance sequences were developed which we planned to teach to the rest of the group when we met again in September.

Weekend 4 - Rehearsals

The weekend was spent gathering together all the elements of dance that we had created through the year to make the final piece. The panels were brought in and final stitching was done.

First Performance

The first performance with the children from South Petherton Junior School performing their own piece



and then working with the adults in their piece, took place in October. The panels were hung, lights were borrowed from Take Art, and the scene set at the Meeting House Arts Centre on the Friday. The children and adults met for the first time on the Saturday, worked together on several scenes and then performed on the Sunday afternoon. It was a very moving afternoon, very much appreciated by the audience.

This was followed by performances at the Octagon Theatre in Yeovil with a different group of children. Later in November all the large panels and a selection of the costumes were exhibited in the art gallery at the theatre.

The Schools Project

Groups from four schools visited Ham Hill iron-age hill-fort in April. We had an excellent ranger, Katy Menday, who



gave a talk about the history of the hill then took us on a walk showing where the iron-age round houses had been built. She gave the children the opportunity to be the Romans invading the hill fort in the tortoise formation, which of course had to be included in their dances. The tunics they made had simple designs on them, which were taken from floor patterns and body shapes that they made in their dances when we returned to school. These were based on actions that the iron-age people might have made in their everyday activities.

This part of the project was over half a term, at the end of which all four schools came together. The children were very excited and thrilled to be performing and seeing what the others groups had created. The boys were as engrossed and keen as the girls on both the dance and the stitching. All were very focussed. It was a great success.

Reflections from Some Participants

Jennifer Grierson

It has been a privilege to be part of such an imaginative, broad-ranging, boundary-breaking project. I am sure that, looking back at the very end, it will clearly be valued as a rich and exciting project to have been part of, bringing with it a sense of pride, achievement and bonding of the participants. In fact,

as a group of older women, I think to take up that challenge was fantastic! I really appreciated the way that I was given a dancing part, which kept me as part of the group but at the same time took care of my physical limitations. And now it is nice to feel that we did become a community.

Pam Jeffery

I have loved all of it. It has been so creative. We have been inspired by the natural world; its amazing power and beauty, which inspired the creative spark within all of us. The inspiration of the hill-fort and the wildness of the countryside was such a fabulous starting point. I was very sceptical about the stitching, having never done anything like this before, but the whole process has been amazing. Being part of this project, working with this lovely group of women has been a highlight of my year. Thank you to Wendy for her vision for the entire project.

Jill Goff

This project has been the main focus of my life throughout this year. I looked forward to each weekend with enthusiasm and anticipation. I worked with Pam on the sewing of our panel. It was a great comfort to work with a partner on such a huge piece. Wendy was encouraging – stitching that went haywire added interesting texture! To see all the panels placed together for the first time was quite moving.

My ability to remember sequences is not as it used to be in my younger days! However the challenge of working towards performances was a great incentive to focus my mind and really try to know what was coming next. The butterflies before the performances were something I haven't experienced for some years.

Margaret Grundy

I loved working with the younger dance and drama students. They were so committed to their performances and so much fun to work with. I took a lot of ideas back to the classroom. It has given me confidence to try some of the themes. I rarely have the chance to dance for pleasure and performance, and this project provided both



opportunities.

Helen Parrott

By the end of the first weekend I felt elated, bursting with enthusiasm and developing self-confidence, which had been severely dented by a bad work experience in the previous year. I think I worked really hard at the dance weekends and realised I had good ideas for creating shapes and steps.

The third weekend was hard work but brilliant because we were such a small group and I felt completely in control of what was to be performed. The rehearsal weekend was more problematic because new elements were introduced and some of my favourite bits were removed. I learned a lot about myself that weekend.

The strength of the project has been that it has enabled self-development in a non-threatening and subtle way.

Lydia Everitt

The key strength of this project has been the drawing together of those involved bringing a spirit of real working together. I believe that those of us who shared a stitching piece built strong personal camaraderie. The dance work was truly in the spirit of Laban dance and was ideal for



the mix of adult capabilities. This is also true of bringing the adults and youngsters together, which was seamless.

Most important has been the remarkable bringing together of two diverse art forms – textile art and creative dance. They blend together beautifully because both art forms enable the complete novice to produce something worth seeing at a simple level whilst the expert can work in a more complex way.

Caroline Mayall

I first encountered Laban dance at teacher training college in the 1960's as part of our PE curriculum and it became the foundation of my work in my nursery infant classes. Into the 1980's, moving counties and careers, I met Wendy who reconnected me with Laban at adult evening classes.

Moving centuries and becoming a senior, I have had the scary privilege of being part of this fantastic, innovative project, which has trodden new ground and stretched all our holistic possibilities. It is with thanks to Wendy that I climbed, not only Pilsdon Pen, but also a much higher personal mountain, that eventually led through large sewing works to scary footlights for the first time in my life.

This year has been the culmination of several years of experimental work I have been doing combining stitch and dance. The elements of design are inherent in both art forms and seemed to lend themselves to a close association. Laban's principles can be applied to stitched textile work in much the same way as to dance. The effort elements appear in the strength or lightness of colour and texture; spatial arrangements of shapes; and the translation of time into long lazy sustained lines or short, sharp, sudden explosions of stitches. Choreographic principles also apply when trying to put together a cohesive design that will work on a large scale and from a distance.

It has been a great learning experience for me and it has been wonderful to see so many people overcome big challenges and develop greater self-confidence through the many facets of this project and succeed in the final performances.

Wendy Hermelin

Photos by Wendy Hermelin

A view from America came to the Royal Academy, Burlington Gardens in October in the form of the Saatchi Exhibition "USA Today". The reviews included "This is a generation of paint-happy know-nothings brought up on hamburgers and porn, a talentless bloom of post-pop trailer trash" (Sunday Times) and "It may not be great art, but it doesn't need to be. That's the problem. I want an art more powerful – not just loud, not just blunt" (The Guardian).

When I drop by the National Gallery between appointments, for an hour perhaps, I usually get stuck by one painting, impatient until the crowd around it allows me to get a better view, and I derive more from the painting the longer I look. "USA Today" was crowded but no-one paused either at the wall paintings, or the large displays, for more than a few seconds.

I had a similar experience in the U.S. when I visited an Andy Warhol exhibition. My interest was stimulated because I had met Warhol when he did some illustrations for an article I had written. But his works of art did not stimulate. They made a sort of flashy impact but, for me, not a powerful one.

Nearly all the "USA Today" exhibits were making a political statement and I assumed that the artists would wish to make it with some power. It was notably absent, except for one simple display of a black plastic rubbish bag with dead hands and forearm emerging one end and a crocodile-like tail at the other.

The same day I saw a choreography by William Forsythe, an American who has been based in Germany for more than twenty years. It was "Three Atmospheric Studies" also billed as making a powerful political statement. The programme claimed this was new to Dance. I could not help but question whether there might be some parallel between the art exhibition and the dance performance.

I have been a great admirer of Forsythe for many years and am fascinated by the modern developments of other choreographers based in Germany. It is the claim of power which I challenge. Maybe if I saw "Three Atmospheric Studies" many times and noted the changes which Forsythe keeps making, a powerful statement redolent of the Iraq war would emerge. A character who impersonated a Bush politician and walked around waving her arms and shouting political platitudes in a high-pitched voice was trivial and irritating whatever else the dancers were doing.

Theatre Workshops, helped by Jean Newlove, were much more successful in making powerful political statements by combining text, speech, dance and movement. Maybe there is a strong feeling on the part of artists and dancers in this day and age to make political statements. However they might learn from a powerful political statement in Dance which was made in 1933 by "The Green Table". Although dated, it is still performed in America and the power of its impact is overwhelming. Kurt Jooss choreographed basically simple dance movement with no speech and, of course, nothing resembling modern technology.

An American dancer and choreographer whom I met recently in California offered the view that "Dance is becoming more like the Cirque du Soleil". He probably meant in its vigour and athleticism. Some parts of any Cirque du Soleil performance express a powerful beauty but the organisation steers clear of anything resembling a political statement. If that is what is wanted in Dance then I suggest that the sort of influence which Laban had on Jooss in the early 1930s might be worth bringing up to date for contemporary choreographers.

Warren Lamb

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Conditioning for Dance by Eric Franklin

Conditioning for Dance claims it, "... improves your technique and performance in all dance forms by strengthening the body's core while improving your co-ordination, balance, alignment and flexibility." This is, clearly, a book primarily written for professional performers and, ideally, those dancers who have access to training with Eric Franklin's specially designed Thera-Bands (strips of elastic with different amounts of resistance to build strength and flexibility in specific muscles). However, the Foreword, Preface and first couple of chapters is music to a Laban teacher's ears, echoing, as it does, the training philosophies of our eminent teachers about exercising the body through *dance*; with expression, flow, integration and using the mind as well as the whole body in every movement, however small.

Franklin claims that, "By working the muscles through movements and ranges of motion that approximate the demands of your chosen dance form, you directly enrich your performance capabilities. And as you strengthen the body's core, stretch to gain just the right amount of flexibility and incorporate the power of the mind, you unleash your full artistic and physical potential."

Reading his chapters on "Mind-Body Conditioning" and "Embodied Imagery" I often found myself nodding. This book affirms and inspires; it encourages you to develop your intuitive as well as your learnt skills to create more effective and expressive dance technique exercises for your own warm-ups and those you prepare for teaching others. It demands that dancers, leaders and choreographers use their intellect and their feelings as well as their physical bodies in preparing the body for dance. This requires that the dancer develop a consistent self-consciousness of how their body is feeling from moment to moment and the ability to adapt his/her movement to accommodate these changes. Franklin points out that, "One of the aims of training is to *automate* movement. But if (*the dancer*) does the step as an automaton, he certainly is not dancing. If your only resource is control, then you will dance through tension and habit. The more tension you develop, the less you feel the flow and rhythm and the dance ends there."

There is much in his writing concerning the power of intuitive imagery, something we look to develop on our training courses in the Guild. He values the use of imagery (particularly when the images come from the dancers themselves rather than from the teacher or leader) to increase awareness, to improve performance and to enhance expression. He acknowledges that this is not a new idea,

quoting Mabel Todd's aptly named book "The Thinking Body", published in 1937, but recognises that this attitude to training the body *through* dance rather than simply with exercises *for* dance has been lost during the latter part of the 20th century.

So, although Guild members in general may find much of this book without relevance to their irregular dance training, I would encourage them to buy, read and promote the philosophy and ideas contained within this beautifully written book. All young dancers should be trained with this sensitivity and wisdom, to keep their bodies safe, their minds creating and their spirits in tune.

Janet Lunn

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obituary

Dr. Violet Rose Bruce

Vi, who died on 20th November 2006, was an early member of the Laban Guild: indeed, she was the 36th person to join in 1946. She became a Master Member in 1960.

Vi trained at Dartford College of Physical Education and, early in her career, she was appointed by Sir Alec Clegg (as he became) to the Advisory Service in the West Riding of Yorkshire, working with Diana Jordan. In 1954, Vi was appointed Lecturer in Dance at the City of Leicester College of Education and was among the first students to train at the Art of Movement Studio in Addlestone. Here she was fortunate to be trained by Marion North and profited by conversation with Mr Laban. Her understanding of movement was profound and she was tireless in her efforts to convey this understanding to others through taking classes, lecturing, publishing books and articles.

Vi was one of the first tutors on the Leaders' Training Scheme, which



was set up by Joan Russell and Janet Whettam, and she contributed valuable notes for the participants.

Although Vi was a great believer in planning her own time she was always available to her students, provided that they "did not phone after midnight." Vi also told me, "I have decided that if I get up half an hour earlier I can learn to play the violin." Retirement from College gave her more time to pursue her interest in music, especially singing, and to increase her involvement in the life of the village where she lived.

On November 29th Vi's funeral took place in the Church of St Thomas Becket, Skeffington. Our Chairman, Maggie Killingbeck, represented the Guild. The congregation, which filled the church, paid tribute to a life of service and love. The first hymn was "Lord of the Dance."

Sheila McGivering

By the time I met Dr. Bruce in 1974, where she was Head of the Dance Department I was joining at Leicester College of Education, I had already met eminent Labanites like Lisa Ullmann, Sam Thornton, Joan Russell and David Henshaw but she had a presence that was awe-inspiring to such an extent that, although I came to be on first name terms with all of Laban's other colleagues and students, she has always been Doctor Bruce to me. I was sad to hear of her death although we did no more than exchange Christmas cards each year and I always marvelled she had outlived all her younger college colleagues, all three of whom died young.

She had appointed them well and created an excellent, balanced team of lecturers with a range of interests, skills and teaching styles. I remember her saying that Harry Smith would inspire us with Effort studies, Rita Hobson would teach us all we needed to know about Space, Geoff Bishop would train our bodies and teach us to choreograph and she would "... draw it all together with Flow". It was typical of her to give the impression that she took only a minor role in our training when it became gradually apparent to us that she led her department with determination and persistent focus (definitely a pressing effort action!)

Indeed, it was a feature of her leadership that she would disguise her power with a show of finetouch, flexibility! She appeared a bit 'dippy', as we'd say today; a little fey and

flighty, as if she wasn't really taking everything in but in truth she was one of the most perceptive, indomitable women I've ever come across. At the two degree assessments I underwent at college, I recall performing in front of her and a professor of Mathematics (!) from Leicester University, designated to judge us as an external examiner. She would introduce him to us students with lavish compliments, giving the impression that the assessment decisions were all his but then you'd see her quietly leaning over and whispering in his ear, directing his attention to what she needed him to notice, advising him what to recognise and when we received our feedback we could hear her words and expressions!

She would 'pretend?' to forget our names when you knew she actually knew each of us through and through. Once, when I was in the 2nd year, she met me in a corridor one morning and said, "Ah, Jean, could you tell the class that I'll be a bit late for this morning's lecture?" I didn't bother to remind her that my name was actually Janet but passed on her message. When she finally arrived, she touched my arm gently and said, "I'm so sorry, Joan, I called you Jean this morning, didn't I?" Six years later, she visited the first ever CDLT course in Little Paxton where I was training and, after watching me dance for half an hour, came up and said, "I'm sorry dear, I can't remember your name but you trained at Leicester with me didn't you?" She proceeded to remind me of all the major dance pieces

I'd performed in over my three years at college, in great detail, and we stayed in contact ever since.

Dr. Bruce had a reputation at college, when I started my degree course, for choreographing beautiful and powerful liturgical dances in churches and Coventry Cathedral. I didn't get to perform in any of these but she did give me a lead role in a performance at De Montfort Hall to Fauré's Requiem; her choreography was sensitive, used each dancer's strengths and own creativity, had meaning and expression, and every movement had to come from inside, from our 'core'.

She was an inspiration to both her staff and her students, encouraging us all to take Laban's ideas and develop them in our own ways in our work and in our lives. She will always be remembered for her energy, her musicality and her commitment to any group with which she worked.

Janet Lunn

report from the courses officer

2006 has been another successful year for the Training Committee.

In April we started our second CDTC for Kildare County Council. The sixteen course members completed their mid course teaching assignments for W/E 6 in November 2006 and are looking forward to the second half of their course. Lucina, the Arts Officer, is planning her third Laban based summer school in Maynooth next summer, 9 – 14 July.

In September we started another course, this time for Rachael Robertson of Rhondda, Cynon Taff Community Arts in S Wales. We have eighteen course members and they have currently completed their first module, learning about Laban Analysis through the medium of community dance. As usual we have an eclectic mix of course members including several with dance degrees who wish to be trained to teach, several youngsters just starting out on their careers, and the usual mix in between. This gives a very rich background to the course with everyone having something to contribute – always a feature of our courses. We welcome them into the Guild and send them all our good wishes for the course.

We are planning to start another course in Belfast in the Spring of 2007 and, hopefully, one on the South coast of England in the Autumn of 2007.

Meanwhile, we have completely rethought what was originally "Stage 2" of our community dance teachers course. We have restructured this into a series of modules for Professional Development, the first being a 60 hour course on Further Understanding of Laban Analysis and its Application to Choreography. Modules dealing specifically with Choreography, Education, Dance for people with Special Needs and an extension of skills for Community Dance will follow.

Our first new module is being piloted with ten members

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

Wednesday afternoons and Thursday mornings
Community Dance classes for people with learning difficulties
Contact: **Avril Hitman** 020 8467 3331

Cambridge

Wednesday mornings Over 55s - open class
Contact: **Maddy Tongue** 01223 302030

Swindon

Saturday mornings. Three separate classes for 4-5 years, 6-8 years, 9-13 years
Contact: **Kathy Geddes** 02793 463210

of the Essex group who graduated in 2005. They are a very enthusiastic and committed group who are being inspired by the work. The course is directed by Anna Carlisle, supported by Walli Meier and co-ordinated by Liz Norman.

The Foundation Course and Certificated Courses of Achievement continue to be highly valued by those employing them. We would like more graduates of our CDTCs to use them and, if you are teaching young people up to 18 years of age, urge you to find out more about them by contacting Ann Ward.

As usual, thanks must go to the hard working team of Janet Lunn, Chair, Gill Hibbs, Sue Grover and especially to Sheila McGivering who contributes so much with her wise advice based on her vast experience. Anyone with an interest in training and the development of courses is welcome to join us.

Ann Ward

Weybourne, Norfolk

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E-mail puadmuss@tiscali.co.uk

rambert dance company

Now 80 years old, Rambert Dance Company is the oldest dance company in the UK. It is also Britain's flagship for modern dance, touring throughout the UK and internationally with a wide spectrum of large-scale repertoire, including both new commissions and works from the Company's heritage. Formerly known as Ballet Rambert, the Company was transformed into a modern dance company in 1966, and has been instrumental in bringing modern dance, the country's most exciting and fastest growing art form, to a continually expanding audience all over the UK.

Spring 2007 Evening Classes

Rambert Dance Company's popular evening class programme resumes on Monday 8 January. The spring term runs until Wednesday 4 April, with a half term break in the week commencing 12 February.

Adult Evening Classes

The classes are taught by experienced dancers and teachers. Each class starts with a thorough warm-up, with structured exercises which focus on correct alignment of the body, stretching and flexibility, building stamina and raising the general fitness level. Dance sequences are incorporated into each class and developed throughout the term. New for the spring term is an opportunity to learn sections of current Rambert repertoire with JADE Fellow

Simon Cooper in the Level 4 class.

All classes take place from 6.30-8pm and cost £85 for 12 weeks. Schedule as follows:

Monday Level 1 Absolute Beginners Contemporary Dance
Level 3 Intermediate Contemporary Dance
Tuesday Level 2 Beginners Contemporary Dance
Level 3 Intermediate Ballet
Wednesday Level 2 Beginners Contemporary Dance
Level 4 Advanced Contemporary Dance and Repertoire
Youth Evening Classes

Rambert's youth evening classes are divided into two groups – Young Movers (10-13 years) and Generation 2 (14-17 years). Both classes are taught by Rambert Amateur Laura Harvey and are high energy, fun and an excellent introduction to contemporary dance for young people.

Both classes are £70 for the term. Schedule as follows:

Wednesday Young Movers (11-13 yrs)
Thursday Generation 2 (14-17 yrs)

To enrol, contact Louise Jardine, Education Administrator on +44 (0) 208 630 0615 or email education@rambert.org.uk

rambert touring dates

Wed 14 and Thu 15 Feb - Hall for Cornwall, Truro
Performances at 8pm; Matinée on Thu 15 February at 2.30pm
Box Office: 01872 262466 or see online www.hallforcornwall.co.uk
Pond Way, Swamp, Lady into Fox

Fri 23 and Sat 24 Feb - Theatre Royal, Brighton
Performances at 7.45pm; Matinée on Sat 24 February at 2pm
Sign Language-interpreted performance on Sat 24 February at 2pm
Box Office: 08700 606650 or online www.theambassadors.com/theatroyal
Transit, Verge, Anatomica #3 (World première), Stand and Stare

Thu 8 – Sat 10 March - Grand Theatre, Swansea
Performances at 7.30pm
Box Office: 01792 475715 or see online www.swansea-grand.co.uk
Swamp, Stand and Stare, Constant Speed

Tue 13 – Fri 16 March - Clwyd Theatr Cymru, Mold
Performances at 7.30pm
Sign Language-interpreted performance on Wed 14 March at 7.30pm
Box Office 0845 330 3565 or online www.clwyd-theatr-cymru.co.uk
Lady into Fox, Pond Way, Stand and Stare

Thu 22 and Fri 23 March - Gaiety Theatre, Douglas, Isle of Man
Performances at 8pm
Box Office: 01624 694555 or online www.villagaiety.com
Judgment of Paris, Divine Influence, Stand and Stare, Constant Speed

Tue 27 – Sat 31 March - Theatre Royal, Newcastle
Performances at 7.30pm. Matinée on Thu 29 March at 2pm
Sign Language-interpreted performance on Fri 30 March at 7.30pm
Box Office: 0870 9055060 or online www.theatroyal.co.uk
Pond Way, Stand and Stare, Constant Speed

Tue 22 – Sat 26 May - Sadler's Wells, London
Performances at 7.30pm. Family matinee on Sat 26 May at 2.30pm*
Sign Language-interpreted performance and pre-performance talk on Fri 25 May at 7.30pm
Box Office: 0870 737 7737 or online www.sadlerswells.com
New Armitage (World première), bloom, Anatomica #3 (London première)
*Family matinee includes *New Armitage and Anatomica #3* only

For further information on any aspect of Rambert Dance Company please contact Francesca Eyles in the Press Office on 020 8630 0612 or email fe@rambert.org.uk

diary dates

February

Weekend 24th-25th *Laban Dance Days* - Weybourne, Norfolk
Contact: Julie Weston 01263 824374
E-mail: pudmuss@tiscali.co.uk

March

Sat 3rd *Laban Guild AGM - LABAN*, Creekside, London
Contact: Lydia Everitt 01747 826007
E-mail: lydia.everitt@btinternet.com

Tues 6th Protein Dance: *Big Sale*
LABAN, Creekside, Box Office 020 8469 9500
1930hrs £12 / £8 (concessions)
Big Sale is a funny and fast-moving show from one of the UK's most inventive dance-makers, Luca Silvestrini. It is an often witty but occasionally horrifying satire on celebrity and consumer culture

Mon 19th + Wed 21st *Laban Students in Performance*
LABAN, Creekside, Box Office 020 8469 9500
1930hrs £5 / £3 (concessions)
Come and see these bright performers now before they burst onto the international dance scene.

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Sat 31st Raimund Hoghe: *Swan Lake*, 4 Acts
LABAN, Creekside, Box Office 020 8469 9500
1930hrs £15 / £9 (concessions)
Swan Lake as you have never seen it before. This radical reworking of an old classic defies all expectations, not only of the famous ballet but also of dance.

April

Fri 20th *anoukvandijk dc: STAU*
LABAN, Creekside, Box Office 020 8469 9500
1800hrs + 2030hrs £15 / £9 (concessions)
Sat 21st *anoukvandijk dc: STAU*
1930hrs £15 / £9 (concessions)

A hit across Russia, China, Australia and the United States, Dutch choreographer Anouk van Dijk's performance of *STAU* dissolves traditional theatrical boundaries to examine the relationship between audience and performer.

May

Wed 2nd – Fri 4th Transitions Dance Company: Mixed Bill
LABAN, Creekside, Box Office 020 8469 9500
1930hrs Fri 4th 1400hrs
£12 / £8 (concessions)

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