

Movement & Dance



Lisa Ullmann Centenary
(pull-out supplement)

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Photo by Richard Washbrooke
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editorial

In this issue the memories of Lisa Ullman written by her friends and colleagues pay tribute to her great achievement establishing Rudolf Laban's work not only in this country but internationally. They also paint a wonderfully rounded picture of her personality and remind those of us who knew her less well of her charming yet frightening ebullience. She was the driving force behind the setting up of the Guild whose most important aim is "the promotion .. of the study .. of human movement particularly recognising the contribution of Rudolf Laban". The Phoenix Project, which has just finished, is the Guild's latest move to pursue that aim. The enthusiasm of the practitioners proves it a success, guaranteeing that the valuable knowledge and experience gained will percolate through the world of movement and dance.

As usual we reproduce the text of the Laban Lecture. Given by Carol-Lynne Moore, it was based on her forthcoming book. Also in this edition is a review of one of her previous books. This gives members a splendid opportunity to appreciate and enjoy her knowledge and skill.

This is the last magazine to be produced by this editorial team. The autumn edition will be edited by April Nunes whose pen picture appears below. We are most grateful to all those members who have contributed their writings and help and those who have expressed approval of our efforts.

Bronwen Mills

new editor

April Nunes currently works as an Associate Lecturer on the dance programme at *Roehampton University* London and has also worked as a Visiting Lecturer at *LABAN*. She holds an MA Dance from *LABAN*, a BA Dance from *University of California Irvine* and is completing her PhD on 'Intersubjectivities in Contemporary Dance Choreography' at *Middlesex University*. In 1999 she founded *Newness Dance*, a small independent dance company that has performed choreographic works both in the UK and abroad. April also works as a freelance performer and yoga teacher. Her research interests include movement practices that include site-specific work, improvisation, butoh and the influence of somatics on contemporary dance techniques



letters to the editor

From Patron William Elmhirst

In your Diamond Jubilee 2006 - Special Edition, you had a page of Reminiscences. May I offer a short one on an event that occurred when I was student at the *Art of Movement Studio* in 1954. This event was a solo dance recital composed and performed by Yat Malmgren. We students watched in some awe as Yat had recently arrived from South America where he had been a company member of the *Ballet Jooss*. Even now all these years later something of this recital still comes through the mists of time as it were. Over the years, I kept in touch with him and occasionally attended his classes in Soho where among other acting students I believe Sean Connery and Simon Callow applied themselves (Yat was a hard task master).

Yat must have made a considerable impression on Laban because he passed over to him the manuscript that my fellow student Bill Carpenter worked on diligently with Laban to try and correlate Jung's basic principles with Laban's.

Tragically, Carpenter died of cancer at Addlestone before he could complete his manuscript. Yat agreed to have a go and later on Yat based all his teaching on his understanding of it. It changed his life, he told me. He revered what he called the Laban/Carpenter Method. Later he was one of the founders of the *London Drama Centre* and became director of movement at the *National Theatre* under Lawrence Olivier.

The mystery that has always puzzled me is why the *Studio* and particularly Lisa never acknowledged his contribution. To this day, my enquiries lead nowhere. Yat himself died a few years ago and a hoped for book about the method has to my knowledge never appeared. I have heard that Lisa donated to *Surrey University* the second copy of the manuscript.

Is there anyone among the *Guild* membership who can throw light on the reasons for Yat Malmgren's neglect?

William Elmhirst

From Professor June Layson

I enclose a book review....(page 37)
This gives me an opportunity to say that the magazine is consistently 'a good read'. For a relatively small organisation I find the content varied and interesting while the presentation is outstanding.

June Layson

A Response to Sally Archbutt's Review

(Dick McCaw has a PhD from Cambridge, is co-founder of the Actors Touring Company and the Medieval Players. He was Artistic Director of International Workshop Festival (1993-2001). He is a movement teacher at the University of London, Royal Holloway College and has published DVD documentaries for theatre and dance practitioners.)

Sally Archbutt's review of 'An Eye for Movement' offers a very inaccurate account of this book's contents, length and even authorship and does a huge disservice to the thinking and the pioneering work of Warren Lamb. Towards the end of her review she asks whether it is 'meant to be about McCaw, Lamb, Laban, or MPA'? An odd question, since the first two pages explain precisely what the book is about, how it came to be written and why it took its particular shape. Let me recap the main points. I was introduced to Lamb by my Laban teacher Geraldine Stephenson in 2003 and I found his work, which was totally new to me, fascinating. A year later, we had agreed that Peter Hulton (Director of the *Arts Documentation Unit*, Exeter) and I would make a DVD documentation of his method and film him doing a Movement Pattern Analysis (MPA) of me – we would follow him through the three stages of the process: observation, notation, and evaluation. Above all, two things astonished Peter and me: firstly, that we could only see the characteristic movements he had identified and notated once they were pointed out; secondly that he was spot on in his account of my decision-making preferences. We marvelled at the skill of his trained eye, and the effectiveness of his method. Archbutt criticises me for 'eulogising about Lamb' and 'singing his praises' – but it is precisely my admiration for the man's skills and achievements that impelled me to write the book in first place.

At first there was no thought of us producing a book, simply a commentary on the very subtle detail of each stage in the process of producing a Movement Pattern Analysis. As we began talking it became increasingly clear how dissatisfied he had been with all his previous attempts to articulate his method, and how our situation – an expert explaining it to a layman – offered an opportunity to create a book which would explain his method in an accessible way. After two years we had some 100 pages of transcript which I then edited into a sequential narrative broken into four parts. In my introductions to each part I made connections with his other writings (published and unpublished) and pointed out connections with the work of other practitioners. Archbutt is right: in form this is more a series of documents than a conventionally-argued book. Since 2000 I have documented the work of 7 other practitioners, and consider it my job to help them articulate their methods rather than offer a critique of them. Socrates called his style of dialogue 'obstetric' because he saw his role as a midwife to the interlocutor's ideas. My job was to help Lamb out with his book. Quite correctly she wonders why my name is cited as author: personally I would have been happy to have been cited as

editor, but Lamb generously insisted that since the bulk of the work - interviewing, transcribing and editing, had been mine - so I should have the credit. But make no mistake the manuscript was scrutinised by Lamb at every stage of its production. Having given the background to the book I shall now examine the detail of the review.

In her first paragraph Archbutt states that the book is about trying to 'understand how a person makes decisions by observing their movements and to outline the method of doing this now called *Movement Pattern Analysis*' [my italics]; this was indeed my intention. She goes on 'Laban's analyses and categorisations of movement have been applied in many fields' and have 'been well known for half a century now'. Later she refers to 'the stages of transitions' between Laban's analysis and MPA; the word 'transition' suggests a smooth and logical progression, as if Lamb was simply joining up the dotted line left by Laban. While acknowledging his huge debt to Laban's vision and method, Lamb's own approach was far from an extension of the master's approach. He advanced by rejecting some concepts, combining others, and bracketing others. Laban's very instinctive and personal approach to observation and analysis was gradually, through a process of patient observation and experiment, elaborated into a method that is systematic and independently verifiable. Lamb reckons that Movement Pattern Analysis (or Action Profiling, as it used to be known) reached a 'crystallisation' in 1965, but it has continued developing as a result of its constant use in the forty years since.

Archbutt advises that Lamb's 'ramblings' about such topics as psychology, flow, meaning and intelligence 'could be omitted'. I don't know what reader she envisages picking up this book, but as someone interested in movement I found these reflections on such central questions absolutely fascinating. But my main problem is that her critique lacks any detail. She notes that there are 'historical errors of fact' but offers no examples. It would be a help to know where we'd gone wrong so that such errors could be corrected. More than this she fails to recognise the crucial stages by which Lamb arrived at his mature method, and of what his achievement as a pioneering researcher and practitioner really consists.

1. The bringing together of Shape and Effort initiatives (which he began exploring in the late 1950s just prior to Laban's death).
2. Following his realisation that Flow is a very different element from Weight, Time and Space and his research with child psychologist Judith Kestenberg, he proposed a ratio whereby as children develop space and effort initiatives so they lose flow in their movement.
3. Lamb's distinction between Posture and Gesture (concepts that don't really have correlatives in Laban terminology), and of the moment that a gesture (isolated to one limb) merges into a posture (engaging the trunk and involving a shift of balance) is of immense importance.
4. But obviously Lamb's signature discovery was the correlation between a person's pattern of movement and how they go about making decisions.

More generally, Lamb taught me that movement is a process of variation – something that is difficult to grasp precisely because it is constantly changing.

I began this article noting that I wrote this book as a layman, a relative newcomer to the world of Laban. From my reading of his writings and my six years of study with Geraldine Stephenson, my impression of Laban was of a man who encouraged everybody to actively participate in movement – and that the field should be open to all comers. Lamb and I produced this book with that spirit of discovery and openness. Lamb was engaged by my excitement with this field of work and by my ability to make connections with other fields of research: neurophysiology (my post-doctoral field of research), the work of Moshe Feldenkrais (I qualified as a practitioner in April this year), and the field of physical theatre. So, for me, the question is whether this book offers new information about Lamb's work which wasn't previously in the public domain. One thing is for sure: in this book Lamb explores his debt to Laban in a way that he has not done in any of his earlier published work. My motivation to write the book was to share something I felt and still feel is of great value to students of movement and theatre. Lamb reminds us how Laban emphatically rejected any attempt to confine his thinking within a system and that Laban loved the idea of chaos and flux. I cannot help but think that Laban would welcome any attempt to keep his ideas and principles on movement in a state of constant development, that is, to keep them moving forward. It would be a cruel irony that in an attempt to preserve his thoughts about movement for posterity, they were held in a state of timeless arrest.

Dick McCaw

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

phoenix rising

With generous funding from the *Enid Platt Legacy*, the *Theatre Department of University of London*, *Royal Holloway College* and *Sussex Downs College*, Lewes, the *Phoenix Project* was launched at the *Boilerhouse Theatre*, *Royal Holloway College*, London in January, 2006.

The *Project* was conceived a number of years ago in response to the alarming dearth of young members of the *Laban Guild* and the apparent lack of young practitioners currently working in the U.K. with a depth of understanding of Laban's principles. Its major aims were to regenerate interest and expertise in the application of Laban's work to professional practice and to attempt to ensure that the rich heritage that Laban has left - an exceptional and seminal body of knowledge - has the opportunity to be sustained in the future.

Designed as a 'Professional Development Course in Laban Studies', 12 professional practitioners with excellent track records from the fields of dance, theatre and music accepted invitations to participate in an intensive series of training days throughout the year, culminating in a final weekend at *Sussex College* in February 2007.

The *Phoenix* curriculum has been orientated towards training in the principles of eukinetics and choreutics. Core tutors here were Walli Meier, Geraldine Stephenson and Anna Carlisle. Superb additional sessions and lectures were given by Warren Lamb on Movement Pattern Analysis, Jean Jarrell on Labanotation, Michael Platt and Mitch Mitchelson on the application of the principles to theatre work, Julie Sparrow on the correlations between the architecture of space and the architecture of anatomy and Valerie Preston Dunlop on seven rings and their choreographic potential in the style of the choreographer, William Forsythe. The ethos of the course has followed Laban's concept of the value of praxis - the notion that theory and practice should co-exist and inter-relate.

Certain anxieties were voiced at the start of the course on account of the fact that a proportion of *Phoenix* members were international. Positive outcomes, however, can be reported. Michelle McCullough (BA *LABAN*) has been invited to tutor on a *Laban Studies Summer Course* in Ireland this year and Linda Higgins (MA), Principal of the *Dublin School of Ballet* has already begun to apply Laban's principles to her own teaching. Mai Scremin (professional dancer and teacher) has set up a five day residency for *Phoenix* practitioners to work with French dancers at a theatre co-operative outside Paris in October of this year. James MacBride, (MA *LABAN*), an American

living in Copenhagen, is a choreographer, teacher and qualified Movement Pattern Analyst. In addition to working with Warren Lamb and Carol-Lynne Moore, he practices in Berlin, Copenhagen and Oslo. Fumiaki Tanaka is Japanese, now resident in the UK, and is teaching at *Dartington College of Arts* in Devon. Mira Sievert (MA) is currently engaged in postgraduate research and is teaching in Belgium and Irma Kort, professional oboist and teacher has been applying Laban's principles to her teaching, her research and her practice.

On the UK front, Amanda Banks (BA) is currently engaged in work for East Sussex primary schools, is rehearsal director for the county *Youth Dance Company* and has been commissioned to choreograph a local community opera. She has also been invited to teach on the current Community Dance Course in Wales. Cathy Bullen, Dance



Artist and Community Dance teacher for the National Dance Agency, *Dance East*, reports that the course has been an inspirational resource for her ongoing practice. Juliet Chambers (MA) is lecturing at *East Fifteen Acting School* and has created initiatives to devise a Professional Development Course in Laban Studies for theatre practitioners. Uma O'Neill (MA) continues her practice as a freelance dance artist and teacher in North Wales and Cathy Washbrooke (BA), currently taking time out for motherhood, also reports that the Course has been both inspirational and transformative.

Membership of the *Phoenix* group increased unexpectedly as the course progressed. Three *Phoenix* babies have been a delightful addition - a propitious omen of continuity - and congratulations must go to those members of the

course who persisted in attendance whilst coping with the additional demands of parenthood. What has also been delightful is the sense of community the course has generated. This has been due to the fortuitous harmonics of the group chemistry, the democratic ethos and quality of the teaching and the indefinable magic of Laban material.

The *Project*, seen as a pilot, is presently being evaluated. Evaluations from the practitioners indicate general success and accompany this report. A further course would need to be costed more appropriately and funding applied for. But a start has been made. In one sense, the *Phoenix Project* has also given birth. Will there be more offspring and will the seeds we have sown grow to maturity?

Respectful and generous thanks must go to Walli Meier for her invaluable assistance on many levels, her help with devising the syllabus and her excellent teaching; and to Geraldine Stephenson for her consistent support and

inspirational tutoring of primary source Laban material. And to Gill Hibbs, without whose administrative work, catering skills and practical support the Course could not have succeeded.

Special thanks to the prime movers, shakers and supporters at the inception of the project: Julie Sparrow, Jan Nicol, and Ann Ward and to Walli Meier, Geraldine Stephenson, Janet Whettham and Gill Hibbs for support and encouragement at the next stage. Thanks too to the Phoenix practitioners for their commitment and hard work and to Matthew Andrews and Richard Washbrooke for the exciting photographic resource they have provided.

practitioners

Amanda Banks - dance graduate from the *London School of Contemporary Dance*. Professional dancer, choreographer, teacher and dance artist in education.

Catherine Bullen - graduate of the *Royal Academy of Dancing*. Freelance dance artist working for the National Dance Agency, *Dance East*, Suffolk. Community worker with an age range from 7 to 70 years.

Juliet Chambers - MA in Somatic Studies from *University of Surrey*. Currently lecturing at *East 15 Acting School*.

Linda Higgins - graduate of *Royal Academy of Dance* and MA in dance from *University of Limerick*. Principal of the *Dublin Ballet School* and studying Feldenkrais and Tai Chi.

Irma Kort - professional musician; solo oboist with the *Concertgebouw Orchestra*, Amsterdam. Researching the application of Laban's theories to the performance, teaching and composition of music.

Uma Mather - MA in European Dance Theatre Practice from *LABAN*, Creekside. Freelance dance artist and practitioner in North Wales.

Most important, thanks to the Laban Guild for making it happen with funding from the Enid Platt legacy: to Professor Richard Cave of *Royal Holloway College* for generous support in the hire of the *Boilerhouse Theatre* and to Michelle Kennedy for the theatre space at *Sussex Downs College*.

Anna Carlisle

Director of the *Phoenix Project*

James McBride - graduate of *MUDRA* (Bejart), MA in Dance Studies from *LABAN* Creekside. Dancer, choreographer and teacher.

Michelle McCullagh - graduate in dance from *LABAN* Creekside. Dancer, choreographer and freelance teacher.

Mai Scremin - professional dancer, choreographer and teacher. Currently training in Feldenkrais.

Mira Sievert - MA in Somatic Studies from *University of Surrey*. Currently engaged in doctoral research on the application of Laban Movement Analysis to Kathak dance.

Fumiaki Tanaka - MA in Physical Theatre from *University of London, Royal Holloway College*. Movement teacher at *East 15 Acting School*, Associate Lecturer at *Dartington College of Arts*, teacher of Alexander Technique and Tai Chi Chuan.

Cathy Washbrooke - graduate in dance from *LABAN* Creekside. Currently engaged in MA in European Dance Theatre Practice. Freelance teacher of dance, drama and the performing arts.

practitioners' comments

Amanda Banks

It is hard to put into words how valuable taking part on the Phoenix Course has been to me and my work.

My background is as a dancer having trained at one of the main contemporary dance schools in this country and since then touring with companies for about ten years. During that time I have taught many workshops, always of short duration and mostly linked with pieces we were touring. The emphasis in that context is to give people a fun experience of dance and because the ideas are linked to the professional piece, the work does not necessarily require a deep knowledge of choreographic principles. In the last year, I have been making a transition from the

performance world into teaching and, as many people know, the life of a freelance artist/teacher can involve a great deal of output with very little time or opportunity for input. You rely on the skills that you have built up with experience, but can easily begin to feel 'dry' and lacking in fresh approaches.

The Phoenix course has provided that rare opportunity to gain some very inspirational input. It has instilled in me a greater knowledge and understanding of some of the most fundamental building blocks of dance that as a seasoned dancer I may have been intuitively aware of, but not consciously addressing in my teaching practice.

We have had the chance to learn and re-learn, explore and discuss the most crucial elements of dance and to apply what we have learnt to our own work. Before the course, I knew a few aspects of Laban's work, but now I feel I understand just how vital his work and understanding of dance was. Having this deeper knowledge and appreciation inevitably filters through into my own practice.

The course has provided 'nourishment' that I have both enjoyed receiving just for my own benefit and pleasure, and also for the impact on my work. Some of the principles I have actively looked to apply in my work; for example using an understanding of the dimensional cross and the emotional tones inherent in it to teach some creative work about evacuees in World War Two and how they felt about their experiences. But it has also been wonderful to simply explore for myself with no emphasis on achieving any visible results and trusting that over time this will naturally feed into in my work. The teaching on the course brought me back to the grass roots of eukinetics and choreutics. It is easy to think we know what we are talking about when dealing for example with space, but the Phoenix project made us address and re-define for ourselves exactly what it is to rise or to sink. And not only in dance terms but in how this relates to our psyche, our world view and also our spiritual selves. I feel I had a thorough grounding not just in the practical application of Laban's principles but also their philosophical significance.

Some of the work was about re-learning things I had maybe previously learnt and re-discovering them in a way that felt more tangible. But also some of the learning was entirely new and re-enforced my view that we do not in this country get a solid enough choreographic grounding in dance training. No one at college for example challenged me to know why I was rising or sinking and what this conveyed or meant! We place an emphasis in our dance training on technique and it is deemed important that students fully engage in a set technical training, be it Graham or Cunningham or some other, but there is not the same rigorous approach to choreographic training. There seems to be no technique, no founding principles to build a student's understanding of what it is to create dance. This I feel is a great shame and I would love to see Laban's principles used as a solid structure within which to explore and learn about choreography within dance institutions. I think many dancers, choreographers and artists coming out of dance training work with an intuitive understanding of spatial and dynamic structures, some with greater and some with lesser success. Over time it is easy to get carried away with the complexities of simply getting on with the work that there is not often space to reflect on our understanding of what we are creating. How much more effective could our work all be with a more conscious understanding of some of the founding principles.



Amanda Banks

photo by Richard Washbrooke

The course provided a mix of instruction from our tutors and of peer group learning. I certainly feel in awe of and very grateful to our tutors who had such deep knowledge of Laban and fantastic ability to help us learn. They were also very passionate and generous in their approach with us. As students, we were set homework tasks that we then brought to the sessions and taught to each other. Having such a diverse group of students on the course meant that this peer learning gave us all an exceptionally wide experience of the ways in which Laban's ideas can be applied. I think we all felt we were constantly learning from each other. It is rare to be able to learn from dancers of diverse styles, actors, directors and musicians in a shared setting.

The course has been a wonderful mix of learning rudimentary specifics and aiming for accuracy with them (which I know we have not mastered yet!), and then also having the freedom to explore away from these places to see where they can lead. The discussions have also fed our knowledge further as have taster sessions in other areas of work linked to Laban. There is so much in Laban's work to learn, understand and master and I think we all feel that we have really just scratched the surface. This is why the group hopes to keep meeting and working together in the future, which clearly shows how much value we all place on the work and our experience of the Phoenix Course.

Cathy Bullen

When I was offered a place on the *Phoenix Course* 2006 -2007 I was aware of being given a unique opportunity to develop my dance studies and understanding of theories. However, I was not at the time aware of the profound influence this course would have on all aspects of my professional and personal life.

To be working under and guided by tutors such as Anna Carlisle, Walli Meier and Geraldine Stephenson meant that we were drawing a pool of knowledge with a direct thread to Laban himself. Their integral understanding of movement theories inspired us in our attempt to embody his work in our own professional movement styles.

The results of this study have been manifold in my working life. Firstly, it must be said that I have gained a new found pleasure in my teaching, sprung from a confident understanding of my work and the nature of my aims during class preparation and delivery. Laban's theoretical approach to movement study has given me a structure with which to refer; thus giving me a conscious understanding of my movement vocabulary and observational skills.

Throughout the duration of the course I was able to continue delivering my own classes and workshops. This was tremendously helpful, as I was able to immediately put in practice information gained during my studies. I have been able to watch a growing confidence and understanding among my pupils who are delivering an informed clarity in their creative work. Putting my course work into practice has been vital for it is only through teaching and sharing



Cathy Bullen and Fumiaki Tanaka

photo by Matthew Andrews

this new informed knowledge that my work and teaching can continue to develop.

On a personal level perhaps I find myself far more grounded and secure as an individual. I am more aware of life and others around me and hope that more informed observational skills mean that I can communicate with a greater sensitivity to others.

From the basis of my experience on the *Phoenix Course* I have no doubt that through continued use of the material I will continue to gain a greater depth and understanding of my work. I am eternally grateful for the opportunity I have been given and will cherish my involvement in this work.

Thank you.

Linda Higgins

Stagnation is a dangerous thing and I believe that every teacher needs to avoid it. The renewal that is the core of the phoenix legend is also the challenge that I face each year as a teacher. How do I continue to help develop individuality, quality, clarity in performance whilst using a codified system such as ballet?

Over the last year the *Phoenix Project* has provided a creative and intellectual space for me. The application of Laban's principles to my chosen field of classical ballet has been extraordinarily enriching and revealing to me. This year I have seen my students start to move more clearly in space and make varied choices about the way in which they choose to perform a movement. The more I teach the more I realise how important choice is to the individual dancer. Shall the 'port de bras' be performed with a languid, flexible quality or a more direct 'bravura' quality. What are the places within this spectrum for the dancer and how can each dancer find more range on the side of the spectrum that is least familiar to them? This last year has helped to open up these an many more questions for me. I feel like I am looking at how I teach anew again and



Fumiaki Tanaka

photo by Matthew Andrews

after thirteen years of teaching, that is such a gift.

I am very grateful to the *Guild* for supporting this project and for having the foresight to recognise that the best way to preserve any heritage is to cherish it and then develop it. To have worked this year with such accomplished people who have studied and worked with Laban is an extraordinary privilege. The experience continues for me daily in class and for this I thank the *Guild*, Anna, Walli, Gill, Geraldine, all other guest teachers and especially my fellow practitioners.

Irma Kort

The *Phoenix Course* gave me a chance to deepen my Laban knowledge and to start my research project well. Being taught by so many wonderful Laban specialists was an amazing experience. I'm now able to apply Laban studies in my work and research. My work as a musician and a music teacher and my research in the parallels between music and movement/ dance.

I'm currently using the knowledge I gained: to teach; to help musicians with injuries; to make musical expression plans; to help conductors - giving them advice of how to express what they want to hear through effort; to make dance scores from musical scores - explaining the musical analysis and expressive qualities in pieces.

I've started teaching a Monday evening class of Laban studies for musicians. I'm working on *Webern's Opus 21*, a musical piece based on a twelve tone scale. And I'm looking for dance partners to work on choreographic



Michelle McCullagh, Amanda Banks and James McBride

photo by Richard Washbrooke

studies with music. My research has surprised me in many ways. I've come to conclusions that I would never have expected without this work, my chosen paths have changed. I've come through the woods and ended up on a roads with far better views.

The work within the *Phoenix* group is going to go further, there was such a nice connection between the dancers and actors in the course and the energy and inspiration from the others will stay with me and develop, I'm sure!

Uma O'Neill (Mather)

The *Phoenix Project* has imparted a mass of in-depth information over the past year concentrating on Laban's eukinetic and choreutic theory and practice. Theory has been taught and discussed and been put into practice through led practical sessions and personal exploration. All points of contact between students and leaders (the weekends) have allowed for further sharing and discussion on exploration and ideas.

The course has informed my practice greatly and I have focused on using and finding ways of manipulating eukinetic principles in my own dance practice and my



Amanda Banks, Uma Mather and Michelle McCullagh

photo by Matthew Andrews

teaching. I feel I am more successful now at layering and building expressive quality into choreographic work and

leading students through a process of exploration that allows for a varied and colourful effort use in their own movement creation.

My observation and practical leadership skills have been enhanced to the benefit of my whole practice. Further ways of giving feedback and communicating movement ideas has been improved.

The course has fed my initial interest in spatial clarity of performance and I feel my own clarity of performance within and interaction with space has been distilled and is now much stronger.

However, I do feel that with work pressures over the past year I have not given myself enough time to explore

James McBride

The Phoenix Project has given me new perspectives and more refined skills for teaching principles of Laban's work. It has also given me the opportunity for research and development of new applications and methodological approaches.

Most recently, for example, I have applied some of Laban's (and Warren Lamb's) principles to teaching musicians (at the *Royal Danish Music Conservatory*) how to play instruments with a higher level of full-body integration, thereby allowing for the compensation of isolated stress and also opening for a greater potential in effort variation. The results were remarkable, both in terms of stress-reduction and stamina, as well as an enrichment of effort qualities in their musical interpretation.



Fumiaki Tanaka

photo by Matthew Andrews

personally all that I would have wished. I now feel that I want to revisit my notes from each of the weekends and explore the ideas further following sparks of interest in more depth from the whole course.

The other participants on the course are valued colleagues and friends and I feel that this is a great benefit. Collaborations have been valuable and will continue and I feel that I have a network of informed and interested people whom I can contact for discussion and support.



James McBride

photo by Matthew Andrews

A heightened awareness of choreutic and eukinetic content has also proved greatly beneficial in recent choreographic work, both aiding my abilities to coach other choreographers and in my own work as choreographer. By being able to express more precisely what choreutic and eukinetic elements are perceived in for example bodily expression, it becomes much easier to articulate and match this perception with the choreographer's desired expression (or at times make clear that there is a mis-match). The same principles have proved equally useful for other media in time-based art (eg., sound, light, video, scenography).

Lastly, the Phoenix Project has also helped to sharpen my skills for teaching Movement Pattern Analysis, since MPA integrates Laban's and Lamb's principles in a range of professional and developmental applications. The above-mentioned choreographic work actually provided a link between MPA and choreography, since one of the works (a solo) was based on the dancer's own MPA Profile. The diversity of application (including Lamb's developments) made, as it were, full circle back to Laban's basic principles.

Fumiaki Tanaka

I am very grateful that I was invited to join the Phoenix project. I feel very fortunate and privileged to learn Laban's core teaching directly from highly respected teachers.

The course provided an opportunity to deepen my

understanding of Laban's work, both reviewing the material I already knew and exploring new material. It helped me to go deeper in embodying the work rather than just have an intellectual understanding of it. It was also useful to have the opportunity to repeat the material over and over to really experience it in my body.

The assignments given during the course were helpful to generate teaching materials and feedback was useful to improve the exercises for my own teaching. Experiencing how the teachers delivered classes and listening to how they articulated the significance of specific exercises helped my understanding, which I have been able to incorporate in my own teaching

Needless to say, the experience was enriched by working with practitioners from different backgrounds. It gave me the opportunity to share ideas and observe other people's work to see how versatile Laban's teaching can be. I found it an essential aspect of the project.

I am inspired and also feel a responsibility to continue to learn and spread Laban's legacy. I wish to continue to learn with this group and keep the Phoenix project going.

I would like to thank Anna Carlisle, Walli Meier and Geraldine Stephenson for their time, commitment and generosity in sharing their passion for Laban's work with

Cathy Washbrooke

The *Phoenix Project* was inspirational and delivered all I was expecting of the Laban methodology in a holistic and intellectual way. There was such scope for exploring Laban's practice through the body in a variety of improvisation and choreographic tasks, many of which were developed into duo and group choreographic tasks. Our powers of observation and appreciation were developed throughout the course, and we were encouraged to make contributions to the group based on what we had seen.

The course was delivered by inspirational, highly experienced staff who nurtured us as people as well as dancers. The group of dancers who comprised the *Phoenix Project* were open, honest and a delight to work with. The whole experience was highly rewarding on so many levels and I feel privileged to

us. Gill Hibbs was instrumental in the running of this project. I would also like to thank all the visiting teachers for sharing their expertise. They were very insightful and led me to further questions and investigation. Finally, I would like to thank *Laban Guild* for the continual support throughout the project.

have been part of it. It is an experience I will never forget.



Amanda Banks, James McBride, and Michelle McCullagh

photo by Matthew Andrews



Amanda Banks, Michelle McCullagh and James McBride

photo by Richard Washbrooke

guild agm and day of dance - 2007

This year the *Laban Guild* celebrated the end of its diamond jubilee year with a packed programme of events at *LABAN Creekside*. Maggie Killingbeck, Chair, welcomed us and thanked Alysoun Tomkins and *LABAN Creekside* for holding the AGM, and introduced the President's address from Anna Carlisle.

Anna began by reminding us of the historic legacy for which the Guild is responsible and its importance as a resource for us all in education, performance and choreography. She continued to give her viewpoint of the last year in which the Guild sought to implement new initiatives to re-energise and reposition this organisation for the future. This includes the Phoenix Project, which began in 2006. This intensive professional development course functions as a means to deepen knowledge of Laban studies in the context of our modern environment with a new generation of practitioners, who can bring this knowledge into the future and place these principles at the centre of high quality arts practice.

Community Dance Leader courses are continuing in places throughout the UK and Ireland including the redefined Stage II course for which the feedback has been very positive. The development of these courses has been in response to the needs of practitioners in the community and the Training Committee has also developed a syllabus for dance that will fit into the national standards for education. Links are being made with other relevant organisations including the *Foundation for Community Dance*, who are currently producing a framework for community dance in consultation with the dance community called "Making a Move". New members of the council were proposed and accepted including Jo Knapek who will be looking at fundraising for the organisation over the coming year.

For those of us who came into contact with the *Guild* through our participation in the Community Dance Leaders Course, it is encouraging and reassuring to feel that the *Guild* will be placed to continue offering further training and the sharing of the expertise of members. This will ensure that practitioners can be supported in giving a quality dance experience in all our varying endeavours. It is also worthwhile to feel that our work has continuity and connection with others working in the same field.

Laban Lecture – Carol-Lynne Moore

At the beginning of this lecture, Carol-Lynne Moore noted that Laban, when he became involved in dance, claimed it was viewed as the "most despised profession". Visual art and music have a long history of theory, unlike dance. Laban would have been aware of this through his early training as a visual artist. Laban brought this knowledge to bear in investigating and connecting a history and theory of dance.

She introduced us to music and dance as an analogue metaphor, which is a controlled comparison in which the analogue model (dance) shares with original (music

harmony) the same structure and pattern of relationships. This was used as a way to examine Laban's theory of space/harmony noting that we could split up space as notes split an octave and outlining the areas where these two disciplines have relationships.

What Laban was observing and defining was a natural way to move into these spaces, a harmonic relationship of the body and space. Movement through space involves compensatory actions. We use compensatory actions to prevent a fall. Laban was investigating nearly falling and counterbalance, leading to a rhythmic cycling through space.

We looked at the Law of Proximity, which, like a kinship of tones in music involves an orderly progression between moods, effort actions. There is an affinity between certain effort moods and movements in space. This links mood and place, there is a link between space, shape and dynamics. Effort correlations in the effort cube involve three degrees of relationship according to the qualities they share. It was these relationships or correlations that we were to investigate in the afternoon workshop.

Space/Harmony Workshop - Carol-Lynne Moore

'Modulated phrasing between contrasting effort moods' This workshop was designed to explore the relationship with space and effort, a chance to put the theory of the morning into practice through physical movement and observation. The workshop allowed us to test the



Carol-Lynne Moore

photo by Kate Barclay

modulations, the impossibility of getting from one opposite to another without an effort accommodation in between

We warmed up with a review of the effort cube. Working in pairs within groups of six we chose modulations and observed each other's pairs, watching to make sure the integrity of each effort action was maintained paying particular attention to the transitions. We also had a chance to observe what might happen if we tried to move from opposites and found that it was impossible without some modulation. This workshop served to bring clarity to what seemed at first a complex and abstract theory, and to remind us of the potential this theory has as a choreographic tool. It was also fun and inspiring to see the variety of different movements and interpretations that can happen within this structure.

Choreutic Meditation Workshop - Valerie Preston Dunlop and Anna Carlisle

Before we began, both Anna and Valerie described how their mutual interest in meditation and their investigations into the spiritual background to Laban's work had informed the development of this moving meditation. Working in pairs, we began by describing a circle, moving back each time to our beginning point and moving in to encircle the centre of our circle. Leaving this structure we opened our bodies out together from their downwards reference to the earth, rising into the diagonals and then gathering into our centre moving from right to left and changing direction from the front to the back of the room, this led into an opening and closing movement in a square around our original circle, sometimes turning to other people, sometimes turning away. We continued to move around the square using gestures referring to the head, the heart and the earth. Finding ourselves in our original position we extended our arms out to each side with our palms facing upwards, turning three times and arriving at our starting position ready to pad our feet down to the earth again. There was a sensation as we repeated each sequence of a deepening of the feeling of the movement and a sense of satisfaction and completeness as we finished each cycle of the movement.

Valerie and Anna explained that the movements were inspired by the architecture of sacred spaces, such as churches and mosques, the rituals of the Eastern Orthodox church and the spiralling movements of Sufi mystics. These were movements and rituals that Laban would have encountered in his young life. Such movements and the nature of ritual itself allows us to connect with a deeper, mysterious impulse that hints at a common spirituality.

We were privileged with these workshops to share in the depth of experience and expertise that the workshop leaders, Carol Lynne Moore, Valerie Preston Dunlop and Anna Carlisle brought with them. It was wonderful to approach choreutics from such different directions in such a challenging and thought-provoking way.

Michael Platt – Soil Dances

Released from our movement efforts we could relax with

the showing of Michael Platt's film "Soil Dances" which was a collaboration between Michael Platt (Director/Choreographer), Peter Anderson (filmmaker), schools in Suffolk and the *Suffolk Youth Theatre*. The film uses dance and visual images in the landscape to celebrate the cycle of the farming year. The fact that this dance project was filmed allowed many interesting spaces and places to be used that bind the story of the seed and its growth to a particular place.

What was most impressive was how this project managed to combine dance education, celebration of heritage and



photo by Kate Barclay

cross-curricular activities in such an organic way and working with so many different partners including the farms and factories featured. These different elements and the sense of place and identity which the young performers had with their locations make this a unique endeavour crossing the boundaries of art forms and people's expectations. Many thanks to Michael for answering our questions and sharing his experience of this work with us.

Gala Buffet – Tributes to Lisa Ullmann

The Gala Buffet provided a suitable and celebratory end to the day. We were honoured to hear first-hand reminiscences of Lisa Ullmann from Dr Geraldine Stephenson, Sam Thornton and others. It was a reminder

of her brave and pioneering spirit without which Laban's legacy might have been lost.

It remains only to thank all of those involved in preparing and delivering this successful day, for the exhibitions of photographs, the lecture and workshops, the general organisation, and to the staff of LABAN Creekside who looked after us so well.

Louise Costelloe



photo by Kate Barclay

President's address

Two years ago, in my first address to the *Guild*, I highlighted an issue in relation to membership which I saw as an area of serious concern. There appeared to be very few members of the Guild under the age of 45. Where one hoped to see a group of young practitioners who might be regarded as the new generation of Laban experts - a set of inspirational teachers in a position to forward and develop the rich legacy of Laban's work, there was a vacuum.

We have gone some way to addressing this. We have made a start.

With generous funding from the *Guild*, the *Phoenix Project* began in January 2006. This was designed as an intensive Professional Development Course in Laban Studies. The student body was a group of young professional dance and theatre practitioners - all head-hunted or recommended on account of their interest in Laban's work and their own strong professional profiles. We finished the course last weekend with an intensive study day on spatial harmony, the notoriously difficult seven-rings, and a day of photography designed to capture the fruits of the practitioners work on the course. It was a great pleasure to witness the concepts of eukinetics and choreutics translated into the 21st century. There will be a report and portfolio of photographs in the next *Laban Guild* magazine.

The Training Committee has also been working overtime to ensure that the Community Dance Leaders Courses are ongoing and progressive. The Introductory Course can now be followed with a more intensive course in Laban Studies. In addition, I know that our Chair, Senior Lecturer on the postgraduate teacher training course at *Bedford University*, is eager to create a regeneration of interest in the application of Laban's work to the educational field. Laban was, of course, the founding father of dance in the English state system - and here I pay my own tribute to Lisa Ullmann - it must be recognised that it was Lisa who was the inspirational translator and fire behind the success of

what came to be known as Modern Educational Dance.

I believe, as I think many of you here today would agree, that the body of Laban's work can offer a rich reservoir of knowledge to the fields of movement and dance: not only the rigour of his systematic and schematic analysis of movement but also the panoramic sweep of his philosophical, psychological and sociological vision of movement as an agent of transformation - both in individual human endeavour and in the wider world of the collective, the community and culture. It is also open to further research.

I shall end on a personal note but hope that this will have resonance for *Guild* members.

My own Laban training has given me invaluable resources on which to draw in the trajectory of my career as a dance teacher and choreographer.

That resource is profound and seemingly inexhaustible. I am still on a journey of discovery in relation to the meaning of movement, both at an aesthetic and personal level.

Laban's life's work was not easy. It was personally expensive, it cost him a lot. Many of us have inherited the riches of his endeavours. We are indebted to him. Let us work together to give something back to try to ensure that the *Laban Guild*, the organisation to which he gave his name, is active and effective in the promotion of the legacy he has left behind.

I want to finish with a reminder that the *Guild* is a voluntary organisation whose members work extremely hard to maintain the directives of the *Guild* Constitution.

Anna Carlisle

Chair's report

As I review this my first year as Chair of the *Laban Guild* I would have liked to have been able to recount a list of targets achieved. I have to report, that I am unable to do this. All that I am able to say at this point, is that I have an improved understanding of the *Guild* as an organisation, of its strengths and areas for development and that I am better placed now, to begin to identify appropriate longer term targets. What is clear is that Council's energy and resources need to be managed. For a relatively small number of volunteers to oversee a large portfolio of projects is clearly unrealistic. Effective action will only result from an honest review of the *Guild's* potential in the context of movement and dance in the 21st century followed by strategic planning based upon rationalised priorities. Having said that, as will be seen from what follows, there have been some small developments which it is hoped will provide sound foundations upon which to build.

It seems to me that the strength of Laban's work, i.e. its applicability to a range of contexts: performance, choreography, appreciation, therapy, recreative/community dance, the theatre, notation, education etc is also its Achilles heel. An initial impression of the *Guild* following my first Council meeting was of a fragmented organisation in which extremely committed individuals were working very hard to sustain their separate activities rather than an organisation united by a common purpose realised in a range of operations. It appeared that the different fragments did not necessarily communicate with each other or with related external organisations. At the outset therefore improved communication within the *Guild* and with appropriate external agencies seemed to be a priority. To this end Alysoun Tomkins from *LABAN* was invited to a Council meeting; a link with *LABAN* was established and talks to explore potential synergies were initiated. In addition there has been liaison with Valerie Preston Dunlop regarding the *Guild's* possible involvement in the 2008 celebrations of which you will have read in the most recent magazine. I met with Carolyn Woolridge, the vice chair of the *National Dance Teachers' Association*. We discussed the national accreditation of courses and Carolyn offered to advise the *Guild* about accreditation possibilities for some of its courses. Ann Ward attended an event organised by the *Foundation for Community Dance*, many of you may have read her report; procedures for accrediting courses were at the top of their agenda also. Ann will be maintaining this link and keeping abreast of accreditation developments. As a co-opted member of the board of the *Lisa Ullmann Travelling Scholarship Fund [LUTSF]* and a regular visitor at the *National Resource Centre for Dance [NRCD]* I am aware that the *Guild* has existing links with these organisations and it is my view that these could be enhanced through increased/more formal communication. Indeed in order to mark Lisa's centenary, Council has just agreed to sponsor an appropriate *LUTSF* applicant. This could be an interesting development and one of which the membership will be kept informed. Additionally I am delighted to report that Helen Roberts from *NRCD* will be attending the *Laban Guild's* AGM. Internally stronger links are being established with Susi Thornton, Sam Thornton and Wendy Hermelin in relation to the possibility of training movement choir leaders, with

Anna Carlisle in relation to how the work of *Phoenix* might feature in the context of the *Guild's* future and between Council and the membership through the appointment of a Council correspondent, Jenny Haycocks. I would like to think that improved communication within and without the *Guild* will result in increased transparency such that everyone associated with the *Guild* feels informed and involved. Members of the Executive felt that Lydia Everitt's eflash if not the magazine might prove the means by which this is achieved. To this end we intend to request that the various sub committees/groups provide regular updates of their activities which will be published via eflash.

As someone for whom dance in education is a central concern. I would like to see the *Guild* offer more to colleagues teaching dance in schools and colleges. In education, typically dance is concerned with performance, composition and appreciation. Laban's analysis of movement has much to offer teachers in their efforts to inspire in their pupils/students: dynamically rich and spatially accurate performances, appropriate and imaginative choreography and articulately reasoned evaluative comments in appreciation. It seems to me that the *Guild* has to re establish its value in education and that Council need to consider carefully how this might be achieved. There are a number of exciting possibilities such as: master classes for trainee teachers developed by Anna Carlisle's *Phoenix Group*, workshops in school settings and/or perhaps a choreography competition/celebration. Council will be meeting in April to establish priorities for the next few years; we intend to invite *Guild* members to contribute their views. Certainly with the Government's plans for 'extended schools' and the 'Every Child Matters' agenda, education offers numerous opportunities for the *Guild*; it is my intention that we should begin to seize some of these as soon as possible.

I would like to thank Anna Carlisle, President of the *Laban Guild*, and Council for their support through this first year of my chairmanship. Thanks go to Pam Anderton, Jill Goff and Bronwen Mills also without whom there would not have been a magazine this year. Not only have they produced the magazine without a replacement editor, they have maintained the excellent quality established by Gordon Curl. Thanks go also to Gill Hibbs for being prepared to continue as secretary for another year. Her commitment to the Guild and knowledge of procedure are indispensable. I would like to thank Carol Wallman and Elaine Mills for their contribution over the last three years and *LABAN* for hosting the AGM once again. I look forward to productive links between the *Guild* and *LABAN*. I would like to thank Lydia Everitt and Jill Goff for organising the AGM; as ever their administration has been efficient and effective. And finally I would like to thank the membership who have supported the AGM in their numbers this year. I am hopeful that this is an indication of what is to come. With our combined commitment and enthusiasm I feel optimistic about the future.

Maggie Killingbeck

Treasurer's report

I became treasurer after last year's AGM and I would like to thank everybody for the help and support that you have given me during my first year in the post.

The table below shows the un-audited, accounts for 2006.

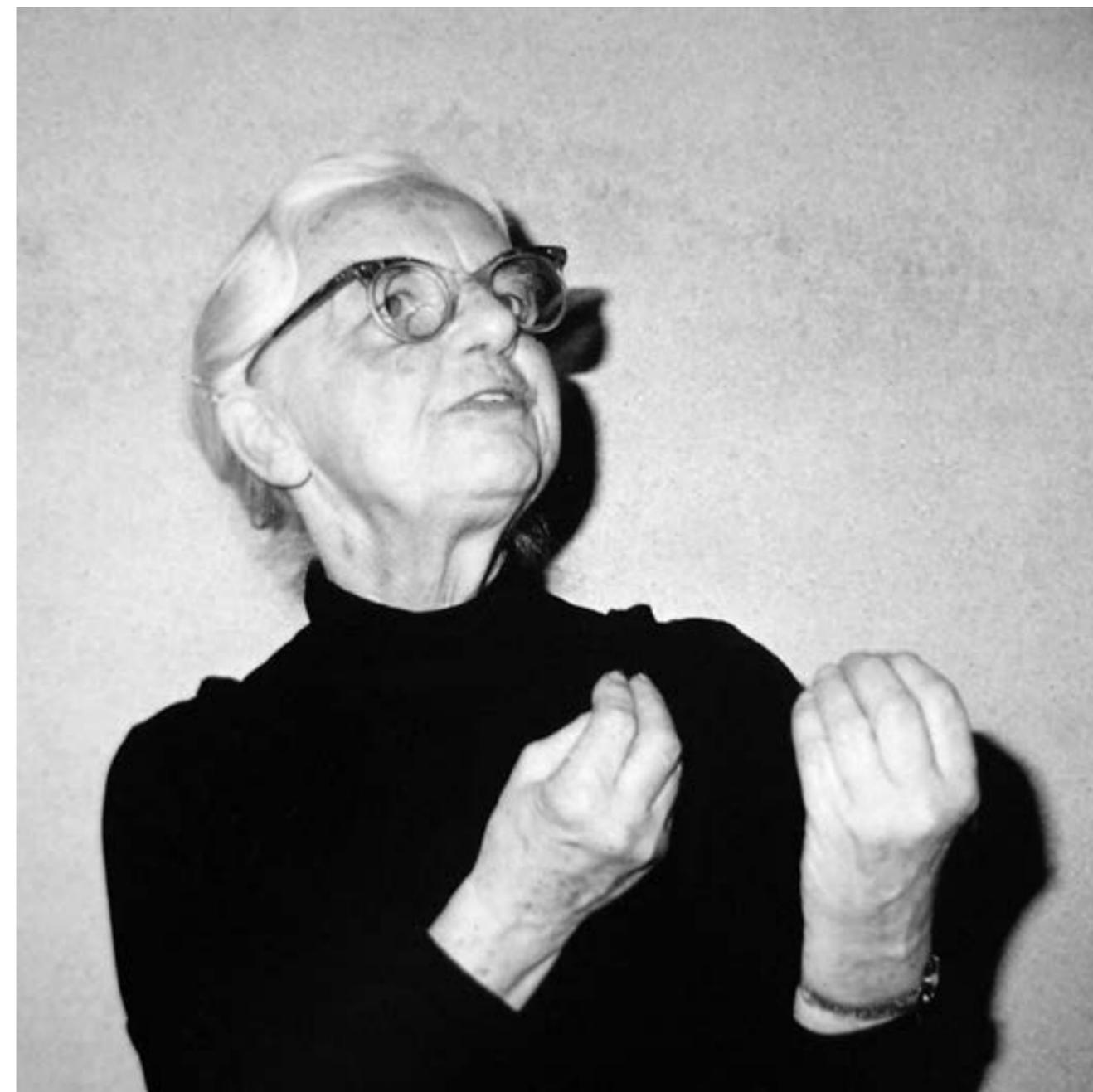
- The Guild's income for 2006 is significantly less than for 2005 (£25,954 vs. £40,600). The major reason for this is that the Guild received a generous legacy of £15,649 in 2005.
- The Guild's expenditure for 2006 was very similar to that for 2005 (£36,198 vs. £31,640).
- The Guild spent £10,244 in 2006 more than it received in income. However this included a special payment of £16,000 to support the Phoenix Project. Without this payment the Guild would be in surplus by nearly £6,000.
- The Guild has a healthy bank balance at the end of the year of more than £50,000 which is almost 1.5 times the Guild's annual expenditure.

In conclusion I believe that the Guild's finances are in a healthy condition and there are no significant financial concerns.

Andy Moir

Income	2006	2005	Expenditure	2006	2005
Membership	£7,559.95	£4,307.55	Membership	£177.40	£350.37
AGM	£365.50	£787.00	AGM	£1,391.11	£1,039.84
Laban in Places	£2,036.00	£378.00	Laban in Places	£289.30	£278.36
CDTC	£13,566.39	£15,561.55	CDTC	£9,586.92	£17,326.24
Magazine	£408.00	£123.00	Magazine	£6,581.91	£6,047.12
Donations	£400.00	£139.00	Guild Council	£357.15	£1,095.44
Legacies	£0.00	£15,649.32	Stationery	£533.73	£324.82
Bank Interest	£1,617.76	£2,959.87	Bank Charges	£19.00	£25.07
Events	£0.00	£695.00	Events	£0.00	£2,750.00
			Birmingham	£0.00	£232.82
			Phoenix	£16,000.00	£58.90
			New Equipment	£691.84	£0.00
			Publicity & Subs	£239.58	£281.14
			Insurance	£330.00	£330.00
			Grants	£0.00	£1,500.00
Totals	£25,953.60	£40,600.29		£36,197.94	£31,640.12
Bank balances at 1/1/2006		£60,600.84	Income		£25,953.60
Bank balances at 31/12/2006		£50,356.50	Expenditure		£36,197.94
Movement		-£10,244.34	Surplus for 2006		-£10,244.34

lisa ullmann - supplement



L G Charrett 1963

Tributes to and memories of Lisa Ullmann from her colleagues and pupils in the year of the 100th anniversary of her birth

Sally Archbutt

My first sight of Lisa was when she and Rudolf Laban visited *Bedford P.E. College* in 1945 and watched an Open Day dance performance. We were taught by Joan Goodrich.

I first experienced Lisa's wonderful teaching at the *Sheffield Modern Dance Holiday Course* in 1946. She introduced several (to me) new thoughts about dance and movement. The most important of these was that movements have a shape, a form, they are more than a series of steps and positions. I remember the class clearly to this day. Having been demonstrated and experimenting with different movement shapes, curved, angular, etc. we were asked to invent a sequence using the shape of our own initials. I chose the letter S, and my sequence was based on a flowing 'copybook' S. I developed it so that the initial rising part travelled and culminated in a jump. This was followed by a retreating curved circular floor pattern at deep level with the right arm also shaping a curve. A final rising gathered into an attitude-like spin on the right leg with the left one bent in front, the right arm spread-wide and the lifting above the head. I did not intellectualise it at the time but it gave me a feeling of satisfaction and excitement. It was one unbroken line.

Apart from all the next holiday courses, Chichester, Dartington, London etc., (one was on Laban's sixteen themes in the newly published "Modern Educational Dance"), my next experience of Lisa was as a student at the *Art of Movement Studio* in Manchester. Lisa took us for morning body training and space study based on Laban's scales and rings. All of these were experienced in movement sequences which I loved. I met here another side of Lisa, a professional, critical and cold disciplinarian. I was late too often for morning training and was told I would be debarred for the rest of the day if this continued. No sympathy that I had to travel in from Altrincham where I stayed with my cousin. She had no sympathy when I decided I wanted to change from the One Year Special Course and become a private, three year student, as I knew I could not get to the bottom of the 'Art of Movement' in one year, and my original desire to become a professional dancer had been revived by being allowed to join the Studio Dance Group. The arrangements to do with the repayment of my Ministry grant would have been a worry and nuisance to Lisa, although my parents helped me, and the final blow for her must have been when I decided to remain with the Dance Group (now British Dance Theatre) when we all left the Studio for London in September 1950, (Val, Warren, Ronnie, Meggie, Joan, Sally) with Hettie as our choreographer,

I thought naively that the Group could still be attached to the *Studio*, but Lisa made it clear that having left there could be no return. We must sink or swim. Gradually, for various reasons most of the original group drifted away and new dancers had to be trained and engaged. I remained with Hettie. I held on to my dream of being part of the *Studio* for about four years, finally having a pleading interview with Laban. He followed up this by a letter of sympathy, regretting that he could not help and saying that, at the



moment Lisa had no plans in the theatre art direction and they must concentrate on the educational side.

Lisa and Laban always took an interest in Hettie's work though. Lisa helped Hettie financially when we were penniless. They sent us students who were theatre oriented. They sent us visitors who were interested in the theatre side of Laban's work, e.g. Juana, Berthe Krull, Zak Matalon. They came to an Open Day at Toynbee Hall and Lisa was disappointed that we did not ask them to join in the final "Circassian Circle". We arranged a 75th Birthday Performance for Laban in Toynbee Theatre. Guest artists were Martin Broune, Gerry Stephenson and others, Hettie created a new ballet dedicated to Laban called "Catch Me a Hayride". It had live orchestral music composed by Adda Heynssen and part of it was notated by Valerie Preston. It was a time of change for Lisa - the move of the Studio from Manchester to Weybridge. I danced Hettie's "Black Swan" at the farewell gathering arranged by the *Manchester Dance Circle*. We attended Open Days at Addlestone, visited Laban and Lisa occasionally, and took them a present - Ico the ginger cat.

After this came Laban's death, with bitter tears and feeling of loss followed by my appointment to *Nonington College* and learning about the University world. I saw Lisa at University Committee Meetings, where she was respected and consulted as a co-opted member but did not take part in discussions, except perhaps behind the scenes. It was a time of some friction between "Art & Science of Movement" (3yr training for Secondary Teachers) and "Physical Education" and "Art of Movement" (2yr training for Primary Teachers), "Art of Movement" people always fighting for it to be recognised separately as a subject.

Lisa was the founder of *ICKL* (the *International Council of Kinetography Laban*) the year after Laban's death. I visited her many times with Albrecht Knust. She introduced me to him and through him to a whole new world and level of movement study, research, and contact with the very high powered people of the notation world, like Ann Hutchinson, Maria Szentpal, Irmgaard Bartenieff, Sigurd Leeder,

Lucy Venable, Gisella Reber, Roderyk Lange, etc. The 1973 *ICKL* Conference was held at Nonington. Lisa was Chairman of *ICKL* from 1975 - 79 and asked me to be the Secretary. She was a stickler for things being done in the proper way e.g. better minutes and a more detailed and professional publication of the proceedings of the Biennial Conferences. There were also many discussions about the *ICKL* Constitution (and arguments!). Here I encountered another side of Lisa which could be annoying. After a long discussion and finally making a decision, she could come back to the next meeting with a different idea about some point. This indecisiveness could cause unnecessary friction and waste of time. *ICKL* of course has grown from the initial 12 people invited by Lisa to the large international organisation it is today.

During this period Lisa also gave me help towards my M.A. and M.Phil. theses in private sessions. Firstly in considering various approaches to dance technique (Classical, Jooss—Leeder, Graham, Laban etc.), and then for my thesis on notation showing me many examples of notations for different purposes from Laban's Archive. I think Lisa was always unsure of people's knowledge and motivation and how far she could trust them - (in the academic sense of rivalry, back biting, stealing of ideas, etc.). This made her seem to be possessive of Laban and give the impression that she felt she was the only one who really deeply understood movement and his work. For more advanced students she sometimes had the annoying tendency always to want to go back to the 'basics'. Perhaps she was right. In the 'basics' are the secrets.

At the 1973 *ICKL* Conference at Nonington Lisa got to know the Principal, Ellinor Hinks, more closely. After they had both retired as administrators they developed a close friendship through working together every week on sorting and cataloguing Laban's papers. (Hettie's and my suggestion originally) In Ellinor it was obvious that Lisa knew that she had found someone whom she could really trust, and it was like a new lease of life for them both. They both had a great

sense of humour. Ellinor had great organisational skills and patience with Lisa's insecurities. They both shared knowledge of movement, learnt a lot from each other, and shared interests like regular theatre visits together. They both enjoyed festive and social occasions. They were both lively, exciting people with great charisma. During this final period Hettie and I had much more contact with Lisa. She always came to Dance Company performances and Studio showings of work.

I always remember three sayings of Lisa: "Dancing is daring." "Never refuse an engagement or offer of help," "He wants a job." (This in relation to why a celebrated dancer wanted to work with the Company.)

Lisa was a realist. Also Laban. They had had to be in order to survive financially. They could not afford to be romantics. I remember her with affection, respect and admiration, a precious personal memory is when I overheard her say to Knust, "I think we can call Sally a principal dancer." Praise indeed from two of my best loved people. It meant a lot to me. They did not know I overheard them.



NRCD LU-F-3-54

Tonya Bagley

Having been born in Holland; I grew up in Java (now Indonesia) - experienced 3 yrs of Japanese prison camps during WWII; repatriated to Holland - 4 yrs at P.E. College in Amsterdam - I gained a British Council Scholarship to study at the *Laban Art of Movement Studio* in Manchester in the early fifties. Thus I arrived well prepared for the smoke, grime and dirt of Moss Side! The Studio seemed a paradise, especially because of Lisa Ullmann who was to become my teacher/mentor and life long friend.

The *A.M.S.* in Oxford Road: in a dilapidated old Victorian

building on the first floor above a car showroom 'Rex Body Builders' - splintery floor - only heating small gas fire - one w.c. plus a shower for 6 to 20 people.

Lisa somehow managed all the office work with one part-time secretary, teaching schedules, etc and did much teaching herself also. She was then in her early forties and totally dedicated to Laban's work. We saw little of Mr.Laban himself since he was getting old and was often ill but when he did come it was a real treat.

Other Staff:
 Sylvia Bodmer (scattering artist) for Movement Choirs.
 Geraldine Stephenson (talented, well organised) Training, Choreography, Music.
 Claire Sumner (charming, excellent dancer) Training, Period and National Dance.
 Mary Elding (former dancer, sculptress) Art as applied to Movement.
 Renata Ilnicka (*Vienna Conservatoire*) Part-time pianist.

The Studio obviously functioned on a very tight budget; curtains Lisa had sewn for the 4 'sash' windows of the main studio were stolen overnight - it never had curtains again! Lisa, although very generous by nature was 'strict on pennies' (German Hausfrau!) - even haggled about a mop and broom required by the students who helped with cleaning and decorating.

All staff worked very hard; however, they were really artists, not trained teachers, apart from Geraldine and Claire. This was sometimes resented by the four 'Specials' (In-service Course for young training college lecturers) - the group in which I was placed. One had to 'pick up and digest' what one could and I personally found all the sessions inspiring, challenging - especially Lisa's - and learned most of what I know about movement from her and Geraldine.

Lisa, always positive, cheerful and thorough, in spite of huge pressures - not least of living under the shadow of Laban - 'the Great Master' had both feet on the ground whereas Laban had a more diagonal stance. Gerard Bagley relates that Kurt Jooss once told him that when Lisa was his Ballet Mistress the company used to call her "The Bottle of Champagne". We felt she still was. With a sparkle in her eyes she used to perform her famous 'party piece' - sitting on a piano stool with her back to the

Gordon Curl

My memories of Lisa are still quite vivid, including:

1) Concentrated courses in 'Space Harmony' led by Lisa at *Ashridge* and *Ilkley College* in the early 50s; her poised profile, the clean lines of her limbs, her beautiful flowing gestures and clarity of demonstration and delivery - all are indelibly printed on my mind, fifty odd years on.

2) Lisa's awesome command of Laban's inspirational ideas - she was never at a loss in workshops, seminars and lectures, to answer the most penetrating questions as to the whys and wherefores of his often complex thoughts.

3) The sheer dedication of Lisa's guardianship of Laban's theoretical writings and illustrations was remarkable - how she meticulously collected and endeavoured to safeguard his legacy from piracy and misrepresentation. This must have been a most difficult task - for Laban was prolific with his pen, charcoal and paint brushes - not only with his original work but also in keeping abreast and making notes of current philosophical literature in the arts. I recall reading one of his articles in the *Guild Magazine* (published posthumously by Lisa). At that time I was engaged in research into aesthetics myself and I seemed to recognise

keyboard she played a funny little tune with her hands behind her!

Movement-wise Lisa herself was more 'impulse and swing' than 'impact' though she taught all three superbly as also many other movement principles e.g. partner and group work, space, ico and cube scales etc. Once, when teaching 'floating' (difficult for me since I am direct and strong), she made the six of us travel across the diagonal about 50 times on right toe right arm leading before eventually saying "Now you've got it - even Tonya". At 82 years I still feel the thrill of that moment. However, Lisa could also be very sharp in leading discussion: "Tonya SHUT UP!" whenever I (typically Dutch) spoke up too frequently.

Students Performing:

Once when showing our own compositions to Mr. Laban, Lisa and Sylvia, Gerard and I performed our first duo entitled 'Man and Woman' in which I portrayed holding a baby in a 'sort of gathering arms pose'.....It was well received, but then Lisa and Sylvia were jabbering away in German (which I could understand). Sylvia: "Ach Lisa! You don't know anything about babies! You can't hold a baby like that, it would fall through the hole between the arms!" Lisa: "But Sylvia, this is a symbolic dance - there's no real baby!".....So I made the HOLE a bit smaller but not much. Meanwhile - Laban - pursed lips - sat as if looking at a distant fly - finally grunted "Let's go on....."

In fact, Lisa loved children. Years later in 1964, when the Studio was in Addlestone, Lisa came to our house in Wimbledon to see our baby twin girls. We will cherish this memory for ever.

Tonya and Gerard Bagley married in 1953 at the end of 3 years together at the *AMS*.



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in this article the words and phrases which were identical to those of a well-known and eminent aesthetician. The similarity was too great to be a co-incidence, so I called on Lisa at the *Studio* and showed her the comparisons - she was devastated! This must have been one of the rare occasions when Laban's note-taking of his philosophical readings had slipped through the net and been mistaken for his own. It was a mark of Lisa's humility that she issued an apology in a subsequent Magazine; it was also a mark of Laban's fascination with contemporary aesthetics.

4) Lisa's skill in acting as Laban's interpreter and translator were miraculous - for without her painstaking efforts, much of Laban's work would never have reached the public eye. Even after Laban's death Lisa worked assiduously with Ellinor Hinks and Sally Archbutt at the *NRCD* to ensure that his legacy became available to posterity. So intent was

Janet Goodridge

When I think of Lisa Ullmann, my predominant sense is one of gratitude, and of the privilege it was to have known her; to have experienced her teaching: teaching which stemmed from her own dance-movement-life experience, and from her special, deep understanding of Laban's work.

A few memories:

Summer 1955 : My first meeting with Lisa., in Addlestone. I had travelled there from Bristol (where I had just completed 4 years as university student). My visit to the *Art of Movement Studio* was for an interview/audition with both Lisa and Laban, together. They sat side-by-side to watch and talk with me, in the one and only studio-room at that time - dark brown parquet wood floor. It was somewhat daunting - no other interviewees present. I was a late applicant for the Autumn term. But they were both very kind, welcoming and seemed pleased to have another student to add to the list.

September 1955 - Summer 1956: I attended the Supplementary Course (for those with little or no experience of teaching): a very enjoyable group, and a marvellous, fine year of movement and dance experience ... it was a summer of good weather - a number of sessions were led by Lisa on the 'Lower Lawn'.

Miss Ullmann, as I knew her then, was held in great respect: 'She's coming!' I remember her energy - surging down the corridor from the private living quarters to class - in favoured outfit of ¾ length black or rust-coloured flowing skirt and top, tambour in hand.... characteristic bright smile to greet us.....more than ready to urge us : 'Go! and go! and go!' across the studio floor.

I particularly appreciated the movement training in which she excelled . I recall one class which especially captivated and impressed us: it developed - from what she had originally set out to do - into 'simply' how to lift an arm in dancing, and all that it entails... Then there were her classes in Space Harmony. We began with a group Dimensional scale study in circle formation, (performed to a Beethoven piano sonata - played in class by our friendly

Lisa in making Laban's writings available to all, that she pursued every avenue of enquiry in her efforts to provide acceptable translations and interpretations of his work. In the 60s I had found it necessary myself to have Laban's major German books translated for research purposes and, needless to say, Lisa seized upon this opportunity to read these translations as inspiration for her own eloquent published interpretations.

5) Lisa was an incredibly focused person - and yet there were times when she could relax, laugh and enjoy the pleasures of the moment. I recall looking across at her face during the *Studio* performance of the Aristophane's comedy 'Lysistrata' (a most explicit piece of play-acting); yet she was in convulsions of delight - a testimony to her liberalism and great humanity!

Studio accompanist . (Fine proof of Lisa's teaching if any is needed : I still recall the movement intention and some of the phrases over 50 years later).

Early in 1956 : Laban with Lisa developed a Movement Choir for performance in Wembley Arena - to music from a Bizet's L'Arlesienne Suite. All the students took part: three groups into which we had been divided, in our black, dark red or light grey skirts - characteristically 'deep' (more powerful effort range), 'medium' (more flowing) or 'high' (lighter range). I recall how Lisa had to persevere with us - inexperienced as we were as movement choir participants; and surely few of us had by then been adequately trained in Laban work for public appearance.

1956 onwards: memorable Saturday courses at the YMCA in Great Russell Street, led by Lisa with her customary energy and enthusiasm, and colleagues (at least one was attended by Laban). Also Summer courses through the years.

1967: Lisa invited me to join the Studio staff, where I remained until summer 1971. Lisa had gathered a most interesting, varied, lively, staff group, with a wide range of expertise. Certainly an excellent teaching and learning time for me.

One memory from that period: a series of weekly staff sessions on the sixteen movement themes, in which Lisa participated wholeheartedly. We each led sessions and then discussed the material ... although I recall we shared some apprehension at the start, we also agreed we benefited enormously from this : a truly invaluable experience.

From later years, a memory of visiting Lisa at her home in Addlestone, where she allowed me to study Laban's papers, then in her keeping. That distinctive upright carriage, fluid flexibility, the unmistakable gleam in the eye - still recognisably there.

Lisa was always unfailingly supportive of me and my work. I was extremely grateful for that at the time, and will ever remain so.

June Layson

I first met Lisa Ullmann as a student during my two year Teacher Training course at *Furzedown College*, London (1950-52). One afternoon the small group of PE students, of which I was a member, was introduced to Lisa. We were told she would be visiting the college once a week throughout our course to teach Modern Educational Dance, a new dance form. It was stressed that Lisa's classes were for our own interest and enjoyment and we would not necessarily be expected to teach this work (though some of us did try). Lisa's classes were a revelation. They were certainly interesting and enjoyable but she was so enthusiastic and encouraging that we soon found ourselves in new dimensions, experiencing the wonders of creativity and gaining insights into the fascinating world of movement.



Niklaus Straus Zurich 1982

Thereafter I tried to find a local NED classes but they were few and far between. However, it was when I spent a year at *IM Marsh College of PE* (1956-7) that I realised I wanted to study further and this would entail going to the *Art of Movement Studio*, Addlestone, eventually to immerse myself in dance and movement. At this time Lisa, together with Laban, was teaching dance near Waterloo Station on some Saturdays and evenings. The hall was in a run-down area and itself dark and dirty, but again Lisa's teaching was revelatory and inspiring. Laban would often start the session and Lisa would then take over and change what had started as seemingly unrelated movement explorations into lovely dance phrases and forms. It was enlightening both to experience and to recognise the various movement concepts that were being explored.

By the time I was able to go to the *Art of Movement Studio* on the full time, one year advanced course (1959-

60), Laban had died (July 1958). However, to a student, Lisa did not seem to lose her momentum. During the period she was working on the second edition of Laban's 'Mastery of Movement'. She used many of her classes with our group to try out different wordings to accompany the movement exercises given in the book. We seemed to spend hours 'coming down the diagonal' in the studio, trying out the various movement nuances that stemmed from using slightly different phrases. It was hard, exhausting work but also at times hilarious. Lisa's English, although good verbally, occasionally resulted in quite different responses to her written instructions from that which she had expected.

It was during teaching practice, while I was at the *Studio*, that Lisa made a remark which, at the time, was puzzling but subsequently as my career developed became clear. We were sitting discussing the dance lesson she had just seen and she was most complimentary and supportive. Then just as she got up to go she put her hand very lightly on my head and said "June, don't try too hard". Not until much later did I realise what a highly perceptive comment it was.

I started lecturing immediately after my *Studio* year and the 60s decade seemed to be full of dance opportunities. Dance and movement study became the focus of my professional life and the anticipation and excitement of attending the numerous dance courses, dance conferences and keeping up to date with all the new developments and ideas in the burgeoning area was a powerful experience. And Lisa was always there – teaching of course, but also taking opportunities to talk with her former students, then a rapidly growing number.

I moved to the *University of Surrey* in 1981. Lisa was living not far away in semi-retirement. Part of my brief from the *Gulbenkian Foundation*, which initially funded the setting up of the *Dance Studios* at Surrey, was to establish the *National Resource Centre for Dance (NRCD)*. Judith Chapman was appointed the Director of the *NRCD* and through her contact with Ellinor Hinks (former principal of *Nonington College of PE*) invited Lisa to visit the University. Lisa and Ellinor spent several years working on Laban's papers (which included a mass of writings, drawings, diagrams, notes, jottings etc) with the aim of getting them into some kind of order so they could be catalogued and ultimately made available for study. Lisa remarked that she and Ellinor had a very worthwhile time sorting Laban's papers. They seemed to tackle this somewhat daunting task with much sensitivity and insight. Lisa eventually donated the Laban Archive to the *NRCD* where it constitutes an invaluable resource.

My lasting memory of Lisa is as a gifted, humane teacher. Her devotion to Laban and his work meant that she was often regarded as a lesser light. Yet if she had not been able to impart, explain and above all give so many people such meaningful experiences perhaps Laban's genius and reputation would be less recognised than it now is. The centenary of Lisa Ullmann's birth is an ideal opportunity to celebrate the life of a remarkable and gifted woman.

Sheila McGivering

At the *Studio* in Manchester Miss Ullmann's extraordinary vitality and boundless energy inspired us to strive our utmost to gain an understanding of Movement. One did not have moments of rest in Miss Ullmann's classes. But she was not without compassion towards the end of our course: she came into the studio, took one look at us and sent us out into the park to sit in the sunshine. Perhaps I should explain that this was the day on which we handed in our essays.

The *Guild* was dear to her heart as a means of promoting Laban's work keeping together the growing numbers of dedicated people. The system of Graduate and Master Members encouraged further study. Lisa headed an

examination committee to oversee the promotions. Lisa said I could become a Graduate because she thought that I would continue to be a loyal member and pay the higher subscription rate! (I would like to think that there were other reasons, but I cannot remember her saying so.

Lisa was very interested in the *Guild's* Leaders' Training Scheme and in presenting the Certificates she told the Leaders that she had begun her studies in the same way: by receiving a certificate. It was heart-warming to be greeted by Lisa's cry of "Allo!" as she approached right up to one to read the name label on one's chest. She would then say the name, triumphantly, and add an embrace.

Vera Maletic

I arrived at the *Art of Movement Studio* in September 1966 to start my eleven year tenure on the staff. Having flown in directly from my sojourn in USA I shared with Lisa my experiences with encounter groups in California led by students of Anna Halprin. Lisa listened with great interest and responded with exclamations, such as "we did all that in the twenties". I remember wondering about how 'wild' those early movement choirs may have been?

My interactions with Lisa, however, started even before my tenure at the *Studio*: I studied with her while a part-time student from September 1958 until March 1959, and subsequently attended the first Conferences of the *International Council of Kinetography Laban [ICKL]* initiated and chaired by Lisa.

Our interactions extended after my transfer to the Ohio State University, particularly in the beginning of the 1980s before the publication of my book 'Body—Space—Expression: The Development of Rudolf Laban's Movement and Dance Concepts'.

The initial investigations for this publication started when, in addition to my teaching, Lisa entrusted me with classifying Laban's multilingual papers (probably due both to my knowledge of German and French and my keen interest in the origins of Laban's theories). During the preparations of my book Lisa gave me permission to publish and/or draw from several of Laban's unpublished manuscripts. In the context of my chapter on "Composition: A Synthesis of Applied Theory", I translated from German the article "Film about the Harmonious Movement of the Human Body", and Lisa kindly revised my translation. Also, I extensively discussed another German article "Raumspiel puzzle" (space-game-puzzle) that demonstrated Laban's concerns in escaping traditional movement habits and exploring a kind of chance procedures. In other sections of my

book I drew from an English text titled by Lisa "Comments by R.Laban 1957."

But most of all, Lisa's coaching of space harmony forms created lasting impressions in two ways: the experience of deep somatic embodiments, on the one hand, and of spiritual, worship-like moods, on the other. Especially I remember her way of coaching the Primary scales: while we sat on the floor and embodied the peripheral curves with the outer and inner surfaces of our torsos. Never before or after did I feel such a mobility as well as three-dimensional sculpting capacity in the body.

In addition, the experience of Lisa coaching her study based on peripheral seven-rings, with Adda Heynssen's music, brought about an almost religious response; it was as though the spiritual side of choreutics was clearly enhanced. After so many decades these experiences are still alive.

Thank you Lisa!



NRCD LU-F-4-2

Rosie Manton

I owe an enormous debt to Lisa Ullmann, whose early presence in my life paved the way for my entire life's work as a movement educator.

I went to study at the *Art of Movement Studio* in Addlestone in 1963. We were the second intake of the 2+1 training programme and there were fourteen of us. I think it would

be fair to say that we were universally terrified of Lisa, the all powerful, knowledgeable contortionist who taught us Space harmony, and whose dark set eyes went back so far you couldn't guess what was behind them. 'What is a flowing movement?' she demanded of one of us, who trembled and promptly burst into tears, whilst the rest of us, petrified, were rooted to the spot.

As a staff member, I soon realised the ability of this amazing woman to captivate and hold attention completely. She could teach the tiniest detail in supreme depth and pull the very best out of students and staff alike. Observing her powerful charisma taught me something about the need for magnetism in teaching - that full, all-encompassing engagement with the matter in hand.

I remember extremely long hours of staff classes, so long that certain members began to turn blue with cold - and long staff meetings too.

Discussing the meaning of names on one occasion she said "Well, once there was a great God Ull". Hilary Matthews and I rolled in the gravel outside afterwards, doubled up with laughter.

Marion North

Tribute to Lisa Ullmann - I have been asked to keep this address very short as so many people wish to give a tribute to Lisa Ullmann and I understand this as she was many things to many people. I therefore have limited my comments to one major aspect of Lisa's contribution to our work: that of Lisa as a master teacher.

I first met Lisa Ullmann at a Saturday Movement Choir in central London at the YMCA building, which many of my contemporaries will remember as a venue where Laban and Lisa, with their other assistants, used to offer regular day and weekend courses in the early days of the 1950s & 60s.

My first Impression of Lisa was of a dynamic, excitable and dedicated teacher and I have never had reasons to doubt that this first impression was a true one. I remember so many classes with Lisa directing, where a revelation about Laban's work was given to us. I remember being inspired by the actual movement and dance elements in her class, to experience the breadth and depth of the material we were studying. I remember being awed by her capacity as a teacher; how she could draw out of us any innate gift or possibility we might have and shape it to an acceptable and valid expression of our own personality. I remember, and this perhaps above all, that she was conscious of her abilities as a teacher and able to analyse how young



G Riebicke

It was some years before I was really able to ask for help over a teaching problem and then when I did, she was generous to a fault with time and information.

She was frugal, saving bits of string, carefully folded brown paper and old bits of cake, perhaps a reflection of her background hidden from all of us.

She could sparkle, challenge and destroy. Some of her classes were absolute magic when she was 'on form'. I have been transported to transpersonal realms whilst moving my little finger. At other times she was a demon. "The man's an idiot", she said of someone in examination who didn't answer with the word she wanted to hear. I as staff, would quake. not knowing the word either.

Ultimately I became very fond of her and am deeply grateful that I came within her radiance.

She saw me, cherished my gifts and was kind to my family. A great woman, not an easy one, who gave much to me personally, but more importantly, to dance in education in Britain.

people and children learned about movement and dance. Above all she not only stimulated a movement or dance response in her class, but she knew how to follow up the initial response of the participants, always enlarging and illuminating the original possibilities. Although we recognise this as a sign of any good teacher she had the capacity par excellence. I remember with great affection how much I learned in my early days at the *Laban Centre* which was then in Manchester and Addlestone.

Lisa's history since then is very well known. She supported Laban in every possible way and I dare to say that, without her, his work would not be as well known as it is, particularly in the field of education. I would go even further and say that the *LABAN* centre as it now stands, with this great building and all of the courses which are offered, would not be here without Lisa Ullmann's input into the cherishing and developing of Laban's original ideas.

How fortunate we were to have such a teacher. How fortunate we were to have someone with such dedication and commitment. Her life was devoted to the development of the work and on this her centenary of birth, I join all of my colleagues here to salute her.

We remember you with great affection.

Valerie Preston-Dunlop

After my time dancing with *British Dance Theatre* and working with Jooss at the *Folkwangschule* in Essen, I visited Laban and he invited me to stay so I moved in with him and Lisa at Neston Avenue. Laban was severely ill and I could help Lisa look after him and contribute to the teaching. This was early 1953.

Here I came to know the family side of Lisa, her Germanic

Betty Redfern

Lisa Ullmann was a truly remarkable person without whom Laban's work in Britain would not have flourished and developed as it did.

It must have taken enormous courage and commitment to set up the *Art of Movement Studio* in 1946, albeit with the support of Laban; and also to remain director for a number of years after his death, especially during the many changes that took place in the fields of both dance and education.

I first met Lisa in 1947 at a Modern Dance Holiday course in *Bishop Otter College*, Chichester, when I was in a group she took for Training. Like everyone else, I imagine, who had this privilege, I was enormously impressed by her as a most inspiring, demanding teacher, with extraordinary powers of observation and the ability to convey, largely by her own performance, the more-than-physical aspects of a movement phrase or sequence. By the end of a training session, what typically resulted, however short, always had artistic, dance-like qualities.

So it was too, I was later to discover, with the many studies Lisa composed, whether based mainly on Laban's 'effort' or 'space harmony' ideas. The music she chose, or elicited from an accompanist, also contributed significantly to their being dance studies. I was, however, very envious at the 1947 course of the group with whom Lisa did a dance-drama which, if I remember correctly, was concerned with the strife between good and evil.

At Chichester, as also the subsequent holiday courses at Dartington and Ashridge, Lisa was to be seen strolling in the grounds deep in conversation with Laban, accompanied sometimes by FC Lawrence or the Champernownes of the *Withymead Centre* - an indication of her involvement with the application of Laban's work in the spheres of industry and therapy.

She loved being out of doors, and I was always delighted when she took classes outside, with the grass under one's feet and the sense of freedom that air and space provide. At the *Studio* at Addlestone, it was not unusual for the

cooking, her make-do and mending, her love for her mother and grief for her brother, her attention to domestic minutiae, her difficulties of accommodating to an English culture, her fear that Laban's radicalism and work in Germany would somehow put them both in jeopardy.

I know now just how precarious life was for them both so have come to appreciate much more her sheer tenacity.

classes to be suspended or cancelled when Lisa decided on the spur of the moment that we should all go off to Virginia Water to see the rhododendrons and azaleas etc. in bloom. She and Laban enjoyed at least one walking holiday in the Lake District, Langdale being one of their favourite areas, she once mentioned to me.

Lisa's capacity for long periods of hard work on various manuscripts and books of Laban was impressive. Assisting her with some of the revisions and publications which she undertook was not, however, without its lighter side. Often she would break off, not only to demonstrate some point that was under discussion, which always proved illuminating, but also to relate some anecdote, often of a humorous nature, of which she had just been reminded. On one occasion, during a struggle we were having with a knotty problem that arose, she suddenly burst out laughing and then pointed to her foot. There, on her ankle, was a lump which proved to be a rubber that she had tucked into her sock, and that we had just spent several minutes searching for (it had to be that particular rubber)!

A few memories of Lisa:

* Her enjoyment of a visit to a London Theatre in the early 1960s, to see what must have been one of the first productions of Pinter's "The Caretaker". She admired it greatly - not least, one may suppose, for

its pauses and stillnesses.

* After attending a Buckingham Palace Garden Party in the 1960s, her amused response to the proceedings and the institution itself.

* Her fondness for cats, particularly her ginger tom, Ico, who shared what seemed to be a very special relationship with her over many years.

* At the *Studio* Open Days of 1959, following Laban's death the previous year, her realisation, as in a dance-drama, of one of the three plays he had suggested in his "Mastery of Movement on Stage"; 'Tamino's Quest' - a version of 'The Magic Flute' story. In particular, Pamina's 'bower' and the lyrical dance of her maidens who formed it, based on a 5-ring.

* Her sense of fun and love of parties, especially on birthdays, and doing 'turns' such as playing the national anthem on the piano with her back to it.

* Her lying in my garden in Cheshire during the revision of "Modern Educational Dance", face downwards, sometimes frowning and plucking the grass, or kicking up her legs behind. "This is the Principal of the *Art of Movement Studio*", I kept thinking to myself.

In an article in a Physical Education Journal of 1954 on the *Art of Movement Studio*, Laban wrote of Lisa: "An unerring humanitarian drive which decided the founder

Geraldine Stephenson

I was studying at *Bedford Physical Training College* under Joan Goodrich when the opportunity arose for Joan English and myself to attend a Laban winter course. Lisa was magical; she had an unique way of moving and dancing and demanded absolute accuracy from her students. This short "taster" made me determined to learn more, and after I successfully concluded my P.E. course, I went to the *Laban Studio* at Manchester to study with Sylvia Bodmer,

of the *Studio* to undertake this by no means easy task will only be duly recognised in the future."

I am not altogether convinced that even now, in this her centenary year, Lisa's work has been adequately recognised or acknowledged. But I hope that the *Guild* celebration will do something to remedy this and perhaps lead to other celebrations.

Laban, and Lisa. Lisa's English was a little curious, but she was the most fluent and the driving force behind the project. Her kindness and understanding helped me considerably. She agreed to let me continue my studies free. In payment, I improvised on the piano for the classes and also taught anatomy and physiology to the students, neither of which I had done before.

Because of Laban's ill-health I was sent to teach his classes of drama students at Bradford. His messages of instruction reached me through Lisa. This was my introduction to movement and dance with actors – I had never done anything like his before, yet it became the major part of my career.

I was on the staff of the *Studio* for several years, but after it moved to Addlestone – so much nearer to London – Lisa let me reduce my teaching time so that I could undertake choreography commissions for the *BBC* and others.

Lisa had a great impact on my life: it would have been completely different without her influence. She gave me the opportunity and impetus to try out so many different activities I had never previously considered.



Sam Thornton

I was a colleague of Lisa's, at the *Studio*, from 1970 until her retirement in 1973. We continued working together on the *Studio* Summer Courses until 1978 and then the *L.in.C* Course until her death in 1985.

Staff class, at the *Studio*, was in the Green Room. These were not held on a regular basis but when clarification of some aspect of movement was necessary. Lisa would set a task on which we worked and then we would share our responses. On one occasion Lisa took a 'solution' of mine. She developed it in a way which left me astonished because this expansion of my idea happened so quickly and without any apparent effort on her part. Every possibility was firmly located in the body. The lines of development were easy to follow and the movement logic obvious and clear. She once said "the spine is the backbone of it all". She could just as easily have commented that the body is both the medium and the message. Another thing that impressed me was her one word definition of 'effort' as "survival". For me this has to be one of the best and most

succinct definitions ever.

At another time Lisa and I were sitting in the Upper Salt watching the Specials present their solos. (I had already seen a dummy run of their presentations and seen that one of the dances had an awkward transition.) As I sat there I wondered whether the student had managed to solve this transitional problem. Lisa sat and watched, quite still but actually dancing the whole piece with minute gestures of the shoulders and hands and microscopic shifts of weight. It was no surprise when she honed in on those four problem bars. She took to the floor and showed what logical, bodily transitions were possible and left the student to make his selection. He danced it at Open Day.

Another staff class: a different task and for reasons I cannot remember Lisa decided that a slow backward walk-over was necessary. She stood, one foot in front of the other, leaned over backwards, put her right hand and

then her left hand on the floor, flicked her feet over where her head had been, then stood erect. She looked at us and said "I find that more difficult than I used to." She was over sixty years old at the time. I would have loved to have seen her dance when she was in her pomp.

My first excursion into anything resembling a Movement Choir happened at *Dartford*, during a Summer Course. I had choreographed a piece involving about 180 delegates. Lisa asked me "what is the first thing you do when you teach a group?" I replied "I stand perfectly still and feel their energy". She nodded and continued to speak about group dynamics. What she added, helped me to realise, during the process of designing a Movement Choir, the importance of also sensing the group which has not yet gathered. I am indebted to Lisa for telling me I should develop this aspect of my teaching.

Susi Thornton

She was my teacher, such an inspiring one, a holder of special knowledge and experience, a warm, generous companion and part of the family. My daughter remembered Lisa from her young childhood days and said "Lisa had such neat feet" and "was so delicate in her movement"

Lisa loved coming round for a meal, to be with the family and always enjoyed her food. She gave us a soup tureen, that we still use. I always think of her as I pull it out of the cupboard. Sometimes she would play the piano for us, especially her trick of playing with crossed hands behind her back. Another item we prize is an ancient bronze kettle. She always brought it along to our staff development days so that we could make tea and coffee at our breaks. It took simply ages to boil – I wonder where she got it from. I make sure it is polished and it sits on the grate. Lisa gave us another treasured possession – Mr. Laban's gym shoes. He had very narrow, comparatively small feet.

I went to the *Studio* from teachers' training college, delighted with dance and thirsty for more. It was a shock, at first, and I was like the centipede trying to work out how she could get from A to B. Eventually the fundamental principles of movement began to make sense and became part of my moving and understanding. I have a very poor long term memory but one that is still with me is being able to see Lisa explaining the points of the planes and how they come from the body structure and natural bending, stretching, opening and closing, advancing and retreating. She was so clear I could have kissed her as the penny dropped for me. Years later I was again moved by her work. Lisa taught a mixed seven ring study at *Anstey College* in Birmingham. The material was way over my head but I watched, I followed Lisa's body and flowed in space and I took off – I had the most wonderful altered state of consciousness experience, which I have never forgotten. This was so powerful that I wanted to explore how this could have happened. I thought I could make this search part of my M.A. dissertation, trying to make a link with the work of Wilhelm Reich the body psychotherapist (I was after all doing a degree in Humanistic Psychology).

In my experience of Lisa she had an awesome body awareness. As I understand it when she was with the *Ballet Jooss* she was responsible for the physical conditioning of the company, as ballet mistress. It was a joy to me to see Lisa's delight in physically experiencing her own body as it moved and danced. She once recounted a sea voyage across the Bay of Biscay in a force 9 gale. She was delighted with the opportunity to lie in her bunk and feel her internal organs flowing with the movement of the ship.

It was a privilege to work with Lisa even though I did not always understand why she did what she did. In my experience of her she was kind and generous and I still miss her wisdom and encouragement.



Reconsidering the Theory of Movement Harmony

Laban Lecture © Carol-Lynne Moore

[Author's Note: This lecture is based upon chapters in my forthcoming book, tentatively titled *Rudolf Laban's Theory of Movement Harmony* (Mellen Press). The book draws upon doctoral and post-doctoral research conducted in the Rudolf Laban Archive, National Resource Centre for Dance, University of Surrey, which was funded in part by the Arts and Humanities Research Board. In addition, the book draws upon 30 years of practical engagement with Laban's ideas. Across this period it has been my privilege to work with people who knew Laban. I would like to acknowledge my appreciation for some of these remarkable individuals: Irmgard Bartenieff, who was an icon of possibility for her American students; Warren Lamb, whose work has demonstrated the power of movement analysis for understanding human behavior; and Professors June Layson and Janet Lansdale, who have provided personal and institutional support for the scholarly development of Laban's ideas. Finally, I would like to thank Anna Carlisle and the Laban Guild for the invitation to give this lecture.]

A Life for Dance

In 1913, a 34-year-old Hungarian painter named Rudolf Laban declared that he was giving up art to pursue a career in dance. By becoming a dancer, Laban confessed that he seemed to have set his heart on "the most despised profession in the world" (1975, p. 63). Indeed, the contrasts between the discipline he was leaving and the one he wished to enter could not have been more obvious at the time.

In the early years of the twentieth century, the visual arts in Europe were not only exciting and innovative disciplines, but also prestigious and well-established ones, rich in history, literature, and theory. Dance, on the other hand, was the perennial "poor relation". Masterworks of painting, sculpture, and architecture outlived their creators and could continue to be viewed, appreciated, analyzed, and copied. But dance existed only for the moment and then disappeared without a trace. Libraries were full of writings about art, for a dense body of theory had been developed over the course of several hundred years, addressing fundamental elements such as proportion, perspective, composition, color, and form. Yet little had been written about the history of dance, and there was no substantial body of theory addressing the fundamentals of human movement. Dance seemed to be condemned by its ephemeral nature to remain an insignificant art, even a disreputable one. Laban intended to alter these despicable conditions.

Over the next twenty-five years, working in Germany and other parts of Europe, Laban labored incessantly to establish disciplinary foundations for the ephemeral art of movement. He developed a notation system that allowed choreographies of different genres to be recorded and restaged. He wrote and published books about dance.

He performed, choreographed, organized professional dance conferences, and encouraged amateur dance for recreative purposes. By the early 1930s, dance was becoming a modern art at last, and Laban was a leading figure in the European dance avant garde.

However, economic and political problems in Europe effectively ended Laban's dance career. Like many other modernists involved in the artistic diaspora of the late 1930s, Laban left Germany, and emigrated, first to France, and then to England. With the start of the Second World War, Laban was compelled to find another professional outlet for his expertise. Initially, he applied his understanding of movement to efficiency studies of manual labor in factories. After the war, he became involved in other projects: he taught stage movement to actors, supported efforts to embed dance in the national educational curriculum, and explored the use of movement in psychotherapy. Throughout these activities, he continued to write, to teach, and to theorize. By now it was not merely dance that occupied his thoughts, but human movement in general.

Laban's Presence and Absence in Dance History

Laban's reputation is closely associated with the discipline of dance. Yet he is an anomaly in the field. Only a third of Laban's career, the period bracketed by the two world wars, was focused on dance. During the first two decades of his professional life (1899-1919), Laban trained and worked as a visual artist. During the final two decades of his career (1939-1958), Laban applied theory developed from dance studies to a variety of novel fields beyond dance. Unlike most significant figures in dance history, Laban is not remembered as a great performer, teacher, or choreographer. In this most physical of arts, Laban's contributions are almost entirely intellectual. Laban is recognized mostly for two things: his notation system and the taxonomy of human movement that provides its underpinnings.

Analysis, Synthesis, and the Essence of Movement

Laban observed that "the dancer moves, not only from place to place, but also from mood to mood" (Rudolf Laban Archive, National Resource Centre for Dance, E/L/8/15). In this beautifully economical statement, Laban lays out the two broad categorical headings of his taxonomy: Choreutics and Eukinetics. Choreutics deals with the outer domain of kinetic activity, charting the movement from place to place in "kinesphere" of visible space. Eukinetics deals with the inner world of thought and feeling, tracing shifting moods in the "dynamosphere," as these color the dynamic performance of visible actions.

Although Laban sets out these distinctive domains in his taxonomy, he insists that the differentiation of kinespheric and dynamospheric movement elements is an artificial separation, useful for purposes of analysis only.

To separate bodily actions (meaning anatomical and physiological functions) from the spatial activity

I loved Lisa's sense of stillness, her sharp observation, her insistence on working on and on to 'get it right' and the delightful challenge of her choreutic studies. Movement and dance was the focus and I remember with affection how we had to ignore the scratchy records and tinny tape recorder sound we danced to once Adda Heynsson was no longer our pianist.

Lisa, as you all know, was artistic director of *L.in.C* until her death and we have many memories associated with her at *Dartford College* and *Avery Hill*. One sweet memory is how she regaled us at breakfast with the 'incident' the night before where a young college student got onto the wrong floor and was tapping at her door and whispering sweet nothings to her, pleading to be allowed to come in! How her eyes twinkled in the telling. None of our 'regular Labanites' will forget her dignified portrayal of the green eyed yellow idol from the Victorian poem, being carried in by strong men with her grey hair flowing, dressed in veils of green and gold. Tumultuous applause followed this entry, as you can imagine. It was the first time Lisa had chosen to appear in a staff drama at the Follies Evening- she fancied the part.

I am so glad that Lisa's end was swift. As much as we miss her, we would not have wanted to see her become crippled or vacant. She faded unexpectedly but quickly. I am concerned that we do not have tangible memorials of her, honouring the contribution she made to the art of movement. While we 'oldies' have voice we can honour and remember her but we will not be here for ever and what will happen then. I do hope that before the end of this centenary year for Lisa there will be a permanent memorial for her which will outlive us. Maybe the *Guild* and other organisations, such as *L.in.C* can put on their thinking caps before the year end. Without Lisa there would not have been the *Studio*. There are so many of us indebted to her for the training we received. Lisa's mission was to keep intact Laban's teaching and research. This may have made it hard for her to fully appreciate the individual interpretations and personal gifts of men and women who came for training and who may have challenged aspects of 'the work' as Lisa saw it. Lisa worked to ensure that knowledge and understanding of Laban's fundamental principles and philosophy continued in the training she offered. I honour this special lady, as we look back over the years.

lisa ullmann travelling scholarship fund (lutsf)

supporting individual journeys in movement and dance

*enabling movement and dance practitioners
to travel to enrich their practice
and pursue a personal passion*

At Lisa Ullmann's funeral many people expressed a wish that an event should be organised to commemorate her life and work. Ellinor Hinks and Athalie Knowles took the initiative of inviting a group to gather to discuss the form that this might take. Marion North, Valerie Preston-Dunlop, Geraldine Stephenson and Sam and Susie Thornton met Ellinor and Athalie at Ellinor's flat. Ellinor, Athalie and Geraldine had discussed an idea for a permanent "living memorial". They were inspired by the fact that, no matter how far she had to travel, Lisa always responded to requests for her to lead courses and classes, both in this country and abroad. They proposed that a *Lisa Ullmann Travelling Scholarship Fund* should be set up. The group accepted the proposal and agreed that Ellinor and Athalie should make arrangements for a commemoration day at which the *Fund* would be launched.

There was an excellent response to the commemoration day. Approximately £3000 was raised, and it was agreed that no scholarships would be given until 1987 to enable the organisation to become fully constituted and for money to be raised.

The original aim of the *Fund* was to help dancers, movement specialists, and movement therapists who had already trained to enlarge their knowledge and experience by attending a course or conference in the UK or abroad. The money awarded was to offset the expenses involved in travelling to the place of study.

Lisa Ullmann, was an inspiration to those who knew her or who came into contact with her work. A distinguished teacher, Lisa travelled worldwide to teach others. It is in memory of her vivacity, passion and energy that the committee of *LUTSF* continues her work by selecting movement and dance practitioners to further, or to celebrate, their own practice by making a journey.

LUTSF is indebted and extremely grateful to the *Laban Guild* who, in commemoration of Lisa, have donated £1,000. This money will be used to support two people:

1. Shelly Saint-Smith who is travelling to Mexico to present a research paper at the *International Council for Kinetography Laban (ICKL)*. This is particularly appropriate as Lisa Ullmann founded *ICKL*.
2. Susan Scarth, who is chair of the UK *Dance Movement Therapy Association*, will travel to Italy to the Dance Movement Therapy conference.

LUTSF recognises and thanks the *Laban Guild* for their support over the years and for their generosity in this special centenary year.

Alysoun Tomkins

Vice-Chair *LUTSF*

(meaning that which creates the shapes and lines in space) is in reality as impossible as to separate the mental and emotional parts of movements from the space-time forms in which they become visible.

1974, p. 49.

This is a somewhat surprising comment from a man whose work has become practically synonymous with analysis. Yet Laban never advocated analysis as the *sole* path for understanding movement. Admittedly, a coherent trace-form can be broken down into a sequence of positions in space, and a well-phrased action can be divided into a series of effort states and drives. The spatial and dynamic elements of Laban's taxonomy allow for such analysis, offering various "photographic" angles of approach that can provide insight into movement events. But as the French philosopher Henri Bergson points out, "These are only snapshots which our understanding has taken of the continuity of movement." In these juxtaposed views one has a substitute for time and movement, Bergson concedes, "but time and movement are something else" (1946, p. 16). Laban agrees, observing that "The sum of such snapshots is, however, not the flux itself" (1974, p. 3).

One need only consider what is involved in mechanically replicating a seemingly simple everyday action to recognize that human movement is a wonderfully complex synthesis of perceptual and motor functions. A daunting number of variables come into play in even quotidian actions. But calculating variables alone will not reproduce a movement. The various parts must be coordinated and brought into agreement to produce a coherent movement. Human beings are able to do this naturally. Robotics engineers are still puzzling over how such fluid and seemingly spontaneous coherence can be replicated.

Laban saw that movement was a synthesis of man's "infinite faculties", the coming together of thought and feeling to produce the "express and admirable" actions of which Shakespeare sings. Laban also recognized that analysis, though undeniably useful for mechanical purposes, destroys the continuity and coherence that is the very essence of movement experience. As a consequence, he looked beyond the delineation of elements of movement for underlying principles that could describe, at least to some extent, the miraculous bonding of body, effort, and space. *Harmony* is the broad conceptual framework that Laban developed to address how the inner and outer domains are integrated in the continuously coherent unfolding of voluntary human movement.

Harmony as an Analogic Metaphor

It is important to recognize that Laban is not employing the term "harmony" in the common metaphorical sense of something that is euphonious, attractive, or pleasing. His concept of harmony is more formal and abstract. As he writes:

between the harmonic components of music and those of dance, there is not only an outward resemblance, but a structural congruity, which although hidden at first, can be investigated and verified, point by point.

1974, pp.122-123.

Laban's observation that there is a "structural congruity" between harmonic relations in music and in dance suggest that he is employing harmony as an *analogic metaphor*. An analogic metaphor is a controlled comparison in which the analogue model (in this case, dance) shares with the original (in this case, music harmony) the same structure and pattern of relationships.

Analogic metaphors play an important role in the development of theory. Through a process of induction, analogic metaphors may be elaborated so that "every incidence of a relation in the original must be echoed by a corresponding incidence of a correlated relation in the analogue model" (Black 1962, p.222). Thus if music is governed by ratio, so must dance be. If music has an inherent underlying order, so must dance. The essence of this procedure, according to Collins, is "to explain a phenomenon not by looking at it in isolation but by comparison and contrast to other things" (Collins cited in Brown 1989, p.120).

Through elaboration of the analogic metaphor of harmony, Laban developed a beautifully coherent description of how the different elements of movement are brought into agreement. This work rests upon the structure of relations inherent in the taxonomy of space and effort and complements the analytic with a more synthetic perspective.

Laban never defined harmonic movement in a direct or succinct statement, but he alludes to harmony, and "harmonious" movement in a number of published and unpublished writings. From these various comments, the following elements of movement harmony may be delineated: *ratio/proportion, balance, symmetry, unity of form, order, relationship, and individuality*. Each of these elements is distinct, yet all are interrelated. In this sense, Laban appears to build up a picture of the fundamentals of harmony by gradual accretion. What I intend to do this morning is to discuss each element as Laban defined it to illuminate the theory of movement harmony.

Ratio and Proportion

The harmonic relations underlying Western music are based upon simple ratios that can be numerically expressed. The most fundamental ratio is that of 1: 2, which establishes the octave, a primary division of pitch space. If a single string is plucked, it will vibrate at a set frequency. If the string is held down in the middle; that is, divided into two equal parts, each half will vibrate twice as fast as the whole string did. The note sounded by the whole string and the note sounded by the string divided in half, will be the same, although the note sounded by the divided string will be an octave higher than the note of the whole string.

Other types of relationships in tones will develop when the string is divided in other ways: at one third its length, one fourth its length, and so on. The discovery of the proportional relationships between number and tone is attributed to the Greek philosopher and mathematician, Pythagoras, who used this knowledge to arrange tones in a sequence or scale. This sequence of tones provides

the organizational scaffolding that separates music from unmusical sound of irregular and indefinite pitch (Jourdain, 1997).

Laban notes that "relations of vibrations expressed in primary numbers give our senses an impression of balance which we call harmony" (1974, p. 29). Since musical and color harmonies are based upon numerical ratios, he goes on to point out "the possibility of discovering similar relations in the trace-forms of movement" (1974, p. 29). The analogy that Laban draws is as follows: 'Music organizes sound by cutting up pitch space into rational units'. Not only are the bottom and top notes of the octave related to one another in the ratio of 1:2, the pitch space of the octave is evenly divided into the twelve tempered semitones (these are represented, for example, by the twelve white and black piano keys that make up the octave between middle C and high C). Dance organizes movement space in a similar way. A rational basis for this organization is inherent in Laban's use of the icosahedron, whose twelve corners are equidistantly distributed around the kinesphere, cutting up movement space in a regular way just as the twelve semitones divide the pitch space of the octave into equal intervals. As Laban explains, these twelve "signal points" of the kinesphere "not only make a division of space possible, but also are in themselves units of harmonic interrelationships" (1974, p. 82).

Laban also uses edges and internal rays of the icosahedron to map lines of motion. Angles between these peripheral and transverse lines of motion, expressed as degrees of a circle, show a number of correspondences with the range of motion of various joints of the body, also expressed as degrees of a circle. Many correspondences based on single joint actions are delineated in *The Language of Dance*, as *Choreutics* is titled in the U.S. This leads Laban to affirm

The correspondence between the angles of the icosahedron and the maximum angles though with the limbs move quite astonishing. They appear to be either the same, or exactly half, or double, of those mentioned.

1974, p.108.

Laban presents this as evidence to support his assertion that numerical ratios similar to those found in music may be discovered in the trace-forms of movements. However, two difficulties arise with the correspondences that Laban identifies. First, anatomical sources differ regarding the average range of motion for various joints (Johnson, 2003). Moreover, motion of a single limb often involves several aspects of joint function, combining flexion or extension, ad- or abduction, and rotation. An action of the whole body becomes even more complex.

Laban was well-aware of this complication. "To touch a point on the floor behind ourselves," he writes, "we must employ a number of interrelated movements" (1974, p.106). These include flexion of the knees, rotation of the pelvis, extension of the lumbar spine, abduction and rotation of the arm, and so on. While Laban admits that this movement is very complex, he also insists that

between the angles of the component moves there is a precise relationship which is determined by a law – the law of harmony in movement. If we disobey this

law, we shall then succeed in reaching the desired point only by means of incredible distortions and with the greatest difficulty.

1974, p.107.

In other words, if the spine is overextended or the arm insufficiently rotated, the attempt to reach the floor will appear clumsy and feel awkward for the mover. By considering the "angles of component moves," Laban introduces a more dynamic view into the analogy of musical and movement ratios. The unfolding of a musical melody in time is based upon underlying tonal relationships that are proportional. Similarly, the unfolding of a movement trace-form in space is based upon proportional ratios of coordinated joint actions. Consequently, the particularistic correspondences of single joint action and angles of the icosahedron are of less significance than Laban's more fundamental observation: the proportions of the parts of the human body along with the anatomical structure of its joints determine the pathways that can be traced in the kinesphere. The harmonics of body and space rest upon this relationship of form and function.

Laban's observation becomes more tenable when his background in visual art is considered. Surviving works of art demonstrate that Laban had the rudiments of an academic training in artist's anatomy, figure drawing, and rendering in perspective. He appears to have brought this knowledge to bear in the study of dance.

For example, the choice of the icosahedron as the preferred model of the kinesphere is based upon Laban's understanding of human proportion. The three cardinal planes of movement – vertical, horizontal, and sagittal – create the inner scaffolding of the icosahedron. We can find the center of the icosahedron by finding the center of any of these three planes. Thus the point of intersection of the diameters of the vertical plane, for example, will establish the geometrical center of the plane and kinesphere both.

Now the human figure can be positioned in the icosahedron, standing in second position with limbs fully extended, arms reaching toward the upper corners of the vertical plane. If we were to draw the diameters of the vertical plane over this figure, the diameters would intersect approximately at the standing figure's navel, one possible site around which bodily movement can be centered. Thus, the navel center of the human being corresponds proportionally with the center of the icosahedron, allowing for an isomorphism of body center and space center. This correspondence becomes important in relation to the element of balance.

Balance

'If one wishes to study movement harmony', Laban remarks, 'it will not be enough to describe movement in the ordinary mechanical way. One can say that a person has a wonderful gait, and then go into detail and speak about the poise of the movement, the erect carriage of the spine and head and of other attributes connected with a pleasant and free form of walking; one can speak about the rhythm of the steps and of many other things but none of these remarks will penetrate the core of the idea of harmony in movement. There is more behind it, and

here we must introduce the idea of balance in order to get a bit nearer to the recognition of harmony.’
Rudolf Laban Archive, NRCD, L/E/38/4.

This statement indicates the central role that balance plays in Laban’s thinking about harmony. Balance, of course, is a significant aspect of somatic experience, from the cellular level to the psychological realm. Health, both mental and physical, is said to depend upon balance. All kinds of forces threaten psychophysical equilibrium, from germs to unhappy love affairs. As Laban notes, the human body has to withstand a variety of “disequilibrating influences,” not only those that arise in the outside environment, but also those that come from within (1974, p. 50). Consequently, balance is psychophysical; it has both dynamospheric and kinespheric aspects. As Laban conceives it, balancing is a dynamic process, not a steady state and certainly not a poised stillness.

For Laban balance is an oscillation between opposites; it is never “complete stability or a standstill, but the result of two contrasting qualities of mobility” (1974, p. 6). In the kinesphere, “stability and mobility endlessly alternate” (1974, p. 94), while the fundamental pattern of oscillation in the dynamosphere is the rhythmic shift between exertion and recuperation.

The concept of movement balance as an oscillation seems to follow naturally from the way in which Laban has constructed his taxonomy. The four effort elements are conceived as sets of bi-polar qualities: free and bound flow, light and strong weight, sustained and quick pace, and flexible and direct spatial focus. Similarly, the kinesphere is organized in terms of axial tensions in opposing directions: in dimensions such as up and down, planar diameters such as right side high and left side low, and diagonals such as right forward high and left back low. Balance is to be found over time in the compensatory range of oscillation. And this introduces the element of symmetry.

Symmetry

Symmetry is an aspect of movement harmony that is very closely connected to the concept of balance. In *The Language of Movement*, Laban gives a simple example of this connection: “When one side of the body tends to go into one direction, the other side will almost automatically tend towards the contrary direction.” Such spontaneous movements of opposition serve to maintain postural balance. This leads Laban to observe that “the wish to establish equilibrium through symmetric movements is the simplest manifestation of what we call harmony” (1974, p. 89).

Laban is by no means the first person to link equilibrium, symmetry, and harmony. Graphic designers Albarn, Smith, Steele, and Walker make the following observation: “Concerned as it is with balance, symmetry is perhaps the first conceptual device we employ to order experience” (1974, p. 20). The mathematician Hans Giger writes that the aim of his discipline is “to create order where previously chaos seemed to reign, or in one word, to establish symmetry” (cited in Wade 1991, p.119). As the structural chemists Istvan and Magdolna Hargittai explain, “Beyond

geometrical definitions, there is another, broader meaning to symmetry—one that relates to harmony and proportion, and ultimately to beauty” (1994, p. xv).

Laban’s interest in symmetry can be linked to his background in visual art. Laban came of age during the *fin de siècle* period, when Art Nouveau held sway. The Art Nouveau artists studied not only natural forms, but also historic and exotic decorative art in their search for new design ideas. The operations through which pattern can be generated – reflection, rotation, translation, and glide reflection – were well known to these designers. Moreover, symmetry in a broader sense became significant to scientists during this time, as discoveries in crystallography became linked to microcosmic and macrocosmic explorations in physics. With his combined interest in art and crystals, Laban must have been struck by the ubiquity of symmetry as a design element in dance.

It is certainly the case that symmetry became an important theoretical tool in how Laban generated models of harmonic movement. For example, Laban designed many “movement scales” and “rhythmic circles” to facilitate the dancer’s balance in three-dimensional space. Conventional dance employs bilateral reflective symmetry in which a movement sequence led by the right side of the body will be reflected so that it is led by the left side. Laban, however, uses multiple symmetry operations. His designs for movement scales and rhythmic circles extend patterns of reflection and translation, so that movements are reflected and repeated vertically and sagittally as well.

These spatial sequences are quite literally “harmonic movements”. As defined in physics, harmonic movement is any vibratory pattern that is symmetrical about a mid-point. As noted earlier, the mid-point that Laban uses is the center of the kinesphere, which coincides proportionally with the navel center of the dancer’s body. The reflective symmetries embodied in the spatial patterns that Laban prescribes oscillate around this mid-point. The “harmony” arises from the symmetry of the spatial form. Moreover, these rhythmic circles facilitate a balanced use of the kinesphere, for pathways visit all areas of the space around the body. Oscillating movement through three-dimensional space also stimulates the vestibular canals of the inner ear, which play a role in the physiology of maintaining balance.

While Laban observes that “the wish to establish equilibrium through symmetric movements is the simplest manifestation of what we call harmony,” he goes on to comment that “the aim of this is not merely to hold the body in an upright position, but to achieve a unity of form, a wholeness, a completeness” (1974, pp. 88- 89). This extends the meaning of symmetry into the realm of aesthetics, inviting consideration from another perspective.

Unity of Form

By linking symmetry to “unity of form,” Laban refers to Classical ideals in the visual arts in which symmetry is correlated with proportion and eurhythmy. The linking of these design elements can be found in the writings of the Roman architect, Vitruvius: “Symmetry results from

proportion, proportion is the commensuration of the various constituent parts with the whole”(cited in Wade 1991, p. 119). Elaborating on the use of symmetry in architectural design, Vitruvius writes:

When every important part of the building is thus conveniently set in proportion by the right correlation between height and width, between width and depth, and when all these parts have also their place in the total symmetry of the building, we obtain eurhythmy.
cited in Ghyka 1977, p. x.

“Eurhythmy” is defined in a contemporary dictionary as “harmonious structure.” Ghyka, however, points out an affinity between symmetry and rhythm based upon an older definition of rhythm: “Rhythm is in time what symmetry is in space” (1977, p. xi). A harmonious structure, one that achieves a unity of form, will employ rhythm as well as symmetry to bring about a proportional consonance between various elements, and between each element and the whole.

Harmonic Relationships: Order and Kinship

It will be recalled that Vitruvius delineated two types of relationships that obtain in achieving a unity of form: the relationship of elements to one another and the relationship of all these various elements to the whole. Laban applies this concept in his formulation of movement harmony, examining relationships within the Choreutic and Eukinetik domains, as well as relationships between these domains.

From Place to Place

Relationships of elements in the Choreutic domain have to do with orderly progressions through space. If a movement sequence were to be filmed, then cut apart and randomly spliced back together, a dream-like movement would result, “full of unexpected jumps, breaks, gaps, overlaps and repetitions” (Laban 1974, p.3). “A movement makes sense,” as Laban explains, only if “it progresses organically,” and this means that phases must follow each other in a natural succession (1974, p. 4).

This “natural” and orderly spatial progression depends upon the mechanics of the human body and the physics of motion in space. Joints bend in some directions and not in others; moreover, they bend, stretch, and twist only so far and no farther. This fact has been exploited in certain martial arts like Aikido, wherein grasping, twisting, a leading an opponent’s limb in a certain direction will take him or her to the floor with very little application of force, for if the opponent resists, the joint will give way. Most people will rather fall than have their sinews torn asunder!

On the other hand, the human neuro-muscular and proprioceptive systems are designed to prevent unexpected falls. These physiological mechanisms insure that we always “know in our bones” where the vertical plumb line of gravity is and where we are in relationship to it. If we veer too far off-vertical, reflexive compensatory actions are taken automatically. Such actions do not bring us back to the vertical right away, however, for other intermediary directions in space may intervene before equilibrium can be reestablished. Since nearly all movement through space requires some departure from a vertically-balanced

stance, Laban investigated how one nearly falls without actually falling. He found two aspects were involved in controlling mobility in space: counter-balance and a rhythmic cycling from plane to plane.

Laban identified two types of counter-balancing mechanisms: the symmetrical and the chordic. In the symmetrical type, as discussed previously, one side of the body goes in one direction and the other side almost automatically tends towards the opposite direction. In a chordic contertension, on the other hand, several different directions are used to counter the primary inclination of the movement.

The rhythmic cycling in the planes that Laban detected has to do with compensatory actions to prevent a fall. Consider, for example, a tilted suspension in the vertical plane. If the dancer leans too far, he or she will fall sideways towards the floor. A compensatory movement, stepping either forwards or backwards, can prevent the fall by introducing depth, or the spatial tension that is “missing” in the two-dimensional vertical plane. Similarly, a tight rope walker advancing or retreating along the high wire will use sideways arm movements for balance. This introduces “width,” the spatial tension that is missing in the sagittal plane. Compensatory actions in three-dimensional space underlie the patterned oscillation between stability and mobility.

From Mood to Mood

Orderly progression may also be detected in the movement from mood to mood. This is where Laban invokes the “Law of Proximity.” This so-called “law” is actually a model of degrees of relationship between effort moods, based upon the similarity or dissimilarity of their component effort qualities. Laban’s attempt to deal with these systematically is based upon his view that

harmony exists between things which have a certain relation or kinship to one another. Things which are not at all akin to one another are opposites which can only become harmonized by intermediary steps leading from one of the opposites to the other.

Rudolf Laban Archive, NRCD, L/E/ 38/4, p. 9.

Laban’s observations here parallel the concept of modulation, or the process of changing key, in musical composition. Changes of key are based upon kinship of tones and governed by certain laws of harmony (Copeland, 1955). Laban suggests that a similar principles of orderly progression exist between movement moods so that “a bodily feeling for harmonious movement does not permit immediate transition between distant action-moods in the dynamosphere” (1974, p.67).

Linking Mood and Place

Various types of orderly progressions serve to harmonize the unfolding of movement in the kinesphere and dynamosphere. These progressions serve to relate elements within each domain. How, though, are these different domains to be brought together?

First, Laban reiterated again and again that movement is a coherent act in which the inner impulse to move takes

shape in space. In an unpublished manuscript titled "Kinetic Harmony" Laban writes:

Inclination is the key word of kinetic harmony. The word 'inclination' is used in the study and practice of movement in both its two meanings given to it in everyday language. Not only is there an inner inclination to colour stillness and stir in various combinations and grades of intensity [effort], but external movement is always characterised by changes of their directions which are inclined in definite angles to one another in space

Rudolf Laban Archive, NRCD, E/L/18/3.

This sense that the inner impulse to move is connected with the visible form that the action takes leads Laban to comment

the spectator will at first be surprised, perhaps, at the harmony existing between the various parts of the shape of trace-forms and the dynamic sequences which express the state of mind and the meaning of the whole movement.

1974, p.93.

Laban goes on to spell out this harmony in terms of affinities between certain effort moods and directions in space. He published two models of the correlations, one dealing with dimensional trajectories and the other with diagonal ones. While Laban admits that "every shape can be traced into space with an almost infinite variation of effort combinations," he insists that "there is nevertheless a fundamental correlation between efforts and shapes" (Rudolf Laban Archive, NRCD, E/L/18/15).

The theory of empathy, which was so influential in early 20th century art, perhaps inclined Laban to see dynamic quality as inherent in movement lines and trace-forms. Proposed by German psychologists, the theory of empathy grounded aesthetic appreciation in the projection and identification of our own bodily feelings with the formal qualities of the objects we perceive (Mallgrave and Ikonomou, 1994). This theory opened the way for non-representational art by suggesting that the formal qualities of line, such as length, thickness, direction, etc., are capable of arousing emotion in the viewer without being representational or symbolic. The theory of empathy influenced artists such as August Endell, Wassily Kandinsky, and others in the Munich circles in which Laban moved, and it may have influenced Laban's investigation of intrinsic relationships between spatial form and effort qualities in dance.

Laban, however, claimed that the correlations he detected were based upon empirical observation. Fundamental relationships between effort and shape had been established by the time Laban emigrated to England, for they are discussed in *Choreutics*, which was written in 1937-38. Connections suggested through observations of dance were corroborated in Laban's subsequent study of work movements in industry, which began in 1941. Thus analysis of both expressive and functional activities underlie Laban's theory of effort/shape affinities. His published correlations have been accepted as a workable model of consonant and dissonant pairings of mood and form, notably in the psychological studies of Warren Lamb and Judith Kestenber.

Individuality

While Laban spells out relationships within and across the Choreutic and Eukineti domains, he does not prescribe particular movements as inherently harmonious. Rather, he notes that

there are considerations such as individual expressiveness or taste which can influence the personal conception of harmony in movement. Graceful movements will suit one person more than vital or bizarre movement, or the contrary may be the case.

1974, p.111.

A precondition for individual expression, however, is a rich range of movement. "A healthy human being can have complete control of his kinesphere and dynamosphere," Laban opines. "The essential thing is that we should neither have preference for nor avoid certain movements because of physical or psychological restrictions" (1974, p. 111). This comment suggests that physical or psychological impairments will impact an individual's range of motion; and this imbalance will in turn have an effect of the overall cohesion of movement expression. While a unity of form may be realized in a variety of movement styles, harmonious expression in any style depends upon a fundamentally intact range of motion. There is no single canon of beauty prescribed in Laban's theory of movement harmony, since the harmonic elements – proportion, balance, symmetry, unity of form, order, and kinship – may be embodied in many different ways.

Carol-Lynne Moore

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laban at *LABAN*

There is, and always has been, much more Laban work going on at *LABAN* than *Guild* members are aware of. How it is taught, what is the focus, what is and is not included, is framed by the institutional requirements of *LABAN* as a College of Higher Education, classified as a conservatoire, with a large Graduate School and outreach programme and between 300 and 400 students.

Laban called himself, in an article in the *Guild* magazine, an artist/researcher and that is how we treat his work, as artist researchers ourselves and encouraging our graduates to become the same. We cannot cover every aspect of his work, nor do any other Laban-based institutions and individuals. We select what is appropriate to the approved mission statement of the college. Between us internationally the various institutions and groups, for example *LIMS* in New York, *Motus Humanus*, *Chreology Institute* in Poznan, *LINC*, *LAMG*, *Movement Pattern Analysis*, *Movement for Actors*, *Dance Movement Therapy*, *Sherborne Association*, *Eurolab*, etc, have managed to push Laban's work forward but none of us can do everything.

Before 1987 Laban Studies was the recognized title for the practical and theoretical study of choreutics and eukinetics, notation, and movement observation. In 1987 the content expanded into Choreological Studies, as a practical/theoretical core subject for the study of dance as a theatre art since by then, whether people were aspiring to teaching or to performing, dance as an art form was an essential study. The central subjects were and still are the same.

As we know Laban's understanding of movement is many sided and we concentrate on awareness of the structural components of the movement, the creation of dynamic change, and sharing semiotic content between dancer and viewer. How mastery of these core practices empower you as a performer, maker and analyst is what it is all about. Laban's brilliant concept of the choreological order in movement and in dance is studied together with his idea that in "dreaming" and in art making the order is deliberately and spontaneously broken. How it was broken by himself in his Kammertanz works and is by choreographers today is all part of choreological perspectives.

As dance as theatre has become more theatrical the connections of movement with sound and scenographic elements are included in the choreological curriculum for some courses, especially M level and PhD and we do have scenography and music departments with whom to collaborate.

The undergraduate programme prioritises preparing young people for a lifetime career in the dance profession. Choreological Studies addresses their needs to learn, to perform, to create, to observe, to write, to critique. Laban's principles and practices have much to offer, and they stand contextualised by the principles and practices of outstanding dance artists and theoreticians since Laban. Laban's work intimates phenomenology,

perception studies, nonverbal communication studies, theatre studies and these are introduced to validate, develop and question Laban's insights. Choreographers like Pina Bausch and William Forsythe have taken his work and developed it and we include her Tanztheater and his choreutic developments in the curriculum just as we do the developments of Hutchinson Guest and Knust in notation.

Alison Jones and Rosemary Brandt, both steeped in Laban Studies, are the main tutors taking over from Valerie Preston-Dunlop with Melanie Clarke following the long time leadership of Jean Jarrell for notation. Bartenieff Fundamentals (the brain child of Laban's pupil Irmgard Bartenieff) are included in technique alongside the British school of somatic studies.

The historical projects for the Year 2 undergraduates concentrate on outstanding choreographies, a selection of which are rehearsed and performed each spring. This year is was American dominated with performances of Graham's 'Diversion of Angels' and works by Rainer (rehearsed from the Labanotation score), Cunningham, and Limon. In earlier years excerpts of Jooss's 'Big City' and 'Pavane' were rehearsed also from the notation by Jean Jarrell. Next year Alison Jones will lead one group in the recreations of Laban's 'Green Clowns' with Rosemary Brandt taking on the Laban-based technique associated with it, including A scale, body awareness and dynamics of performance.

The One Year Course, the nearest course now to the One Year Course in Lisa Ullmann's time, is the course where there is more opportunity to concentrate on Laban work. The students, many from overseas, have a wide variety of aspirations and experience and the curriculum is not constrained by the demands of public funding that dominate in the undergraduate conservatoire programme. Not only do they have Choreological Studies Level One but many opt for Level 2 and for the Laban Workshops which they enjoy enormously and Labanotation is on offer as well. Jean Jarrell has promoted and facilitated the training of notators and directors from the score through a Special Diploma as well as aiding teachers through a notation workbook.

The Masters level has always included Laban Studies first as Advanced Laban Studies, to which Lisa Ullmann was invited to contribute, and then as Choreological Studies, and for the last four years as a Masters in European Dance Theatre Practice. There the historical roots of today's dance theatre are contexted in the art cultures of the time that Laban experienced, Romanticism, Expressionism and Abstract Expressionism, Dada, The New Objectivity and Nazi culture. Laban's own choreography is recreated from time to time usually as part of the open Laban Lecture Series. The MA Choreography, MA Performance and MA Scenography are all exposed to the choreological principles and practice as they inform their specialism.

LABAN's education work is flourishing. If you come to *LABAN* on a Saturday or some evenings you will find all

sorts of age groups happily engaged in dance of all sorts. Just as Laban did, the faculty have recently prioritised Dance for Boys. *LABAN* is not a teacher training institution but all dance people have to know how to give workshops and transmit or stimulate movement in another person. The Diploma community course is run by Alysoun Tomkins who was trained at Addlestone. She states categorically that she could not do her work without her understanding of Laban. Anthony Bowne, *LABAN's* Director quotes the statistics that show that 1000 people come to *LABAN* each week as part of our Outreach programme.

In the Library and Archive Jane Fowler takes care of the Laban Collection, which concentrates on Laban's 1879-1936 years but includes later gifts such as Sylvia Bodmer materials, some from Lisa Ullmann and other generous Laban interested people. Jane is in touch with all the other archives that hold materials on Laban, in Leipzig, Leeds, Guildford, Paris, Vienna, Cologne, Berlin etc. We have been pioneering new ways of archiving performance to prioritise the processes of making: how Laban made his work collaboratively, how Cunningham has used chance methods, how Forsythe makes movement is as much an essential part of their work as performed form. Because we look for the inside view just a film or just a score will not do on its own. Laban's principle of looking with the binocular vision of an artist/researcher guides how we proceed.

The Laban-related research that has gone on over the years includes the researching and writing of Valerie Preston-Dunlop's award-winning *Rudolf Laban: an*

Extraordinary Life, Preston-Dunlop and Lahusen's translations *Schritttanz: a view of dance in the Weimar Republic*, the 1990 Laban Exhibition with catalogue book *Rudolf Laban: an introduction to his work and influence*, written by Preston-Dunlop and Hodgson, the DVD's *Laban Dances 1923-28*, and *The American Invasion 1962-72* both directed by Preston-Dunlop. Without the supportive staff in the library, and in the past the mammoth support of Marion North as Director, none of this could have happened. Other writers are regular visitors to the library and archive and you will find books in print and articles citing Laban from *LABAN's* facilities. Currently the faculty are planning the 2008 celebrations of developments during the 50 years since Laban's death which will include an International Conference based around the question "How are Laban's ideas relevant to-day?"

Promoting Laban's work at *LABAN* is never easy because there are so many other excellent projects and teaching to interest students and faculty. Dancers want to dance and for that they must develop a strong technique and that takes up many hours in the week. What is so gratifying is that when they get to the Laban work through Choreological Studies they are transformed. The current faculty responsible for maintaining, developing and delivering Laban work is in great heart, always looking for ways of promoting his work within the institution and abroad and looking forward to celebrating in 2008.

Valerie Preston-Dunlop

Consultant in postgraduate studies and research, *LABAN*

lisa ullmann travelling scholarship fund

Celebrating Lisa

To celebrate the centenary of the birth of Miss Ullmann, LUTSF invited the award of special scholarships in tribute. Our invitation was heard and drew an excellent response. The *Laban Guild*, the *Bedford Physical Education Old Students' Association* offered support, and choreographer Gillian Lynne increased her annual donation to the Fund.

Awards to Shelly Saint-Smith and Susan Scarth were made possible by the generous support of the *Laban Guild*. Shelly Saint-Smith wishes to travel to Mexico City to present a paper titled "Hanya Holm's *Jocose*: preserving the work of the dancer director" at an *ICKL* conference. Susan Scarth, lecturer/researcher in Dance Movement Therapy and chair of the *Association of Dance Movement Therapy* in the UK, wishes to travel to Bologna where she has been invited to attend a conference that seeks to promote and develop Dance Movement Therapy in Europe. It is hoped that it will be possible to find space in a future issue of *Movement and Dance* to include news of the adventures of these three travellers.

Guild members will be interested to learn that, since the appeal launched in 1986 in Lisa's memory, LUTSF has awarded 350 scholarships totalling in excess of £160,000.

Scholarship winners travel all over the world, and following their return they submit a report of their journey, often indicating how life-enhancing has been the experience. To those of you with access to the web, reports from the last few years are available to read, see www.ullmann-trav.fsnet.co.uk.

Since its modest beginnings in 1986 when, initially, £3,000 was raised, LUTSF has benefited from one bequest, numerous fund-raising events and many, many generous donations. To continue its work the committee are constantly seeking sources of funding. The committee thanks everyone for their efforts to date, and especially those who have made additional scholarships possible in this special year, the centenary of Lisa's birth.

Anyone wishing to make a donation, please contact: Colin Bourne, Treasurer, LUTSF, Northern School of Contemporary Dance, 98 Chapeltown Road, Leeds, LS74BH.

Judith Chapman
LUTSF

‘Movement and Making Decisions. The Body-Mind Connection in the Workplace’ by Carol-Lynne Moore Rosen Publishing Group Inc., New York 2005 ISBN 1-59791-000-7

Many *Guild* members would describe themselves as ‘Laban trained’ some as ‘Laban practitioners’ others as choreographers, dancers, notators, teachers, therapists etc. But whatever the depth of our specialist knowledge -practical experiences, just how familiar are we with the whole range of Laban’s work and perhaps more importantly how do our particular interests relate to the whole?

On my first reading of Dr. Carol-Lynne Moore’s fascinating and absorbing book, I was forcibly reminded of yet another area in which Laban applied and developed his groundbreaking theories.

There are anecdotal accounts of Laban’s interests in the patterning of movement in industry, particularly WW2 with his co-worker Frederick C. Lawrence. There is, too, an increasing amount of literature available on developments in this area, though it is often sidelined or ignored by movement and dance professionals. Yet, as Dr. Moore explains in ‘Movement and Making Decisions’. The Body-Mind Connection in the Workplace’ (her title and sub-title respectively), this is an important area, initially based on Laban’s unique movement insights. Subsequently, those have been transformed into a highly sophisticated and cogent set of theories and practices. This latter work is almost entirely due to Warren Lamb who since 1947 has made the area his professional and life’s interest.

Dr. Moore’s book, copiously illustrated with archival material, many diagrams and charts, is presented within a time frame. Her first chapter traces the historical ‘Dissection of Time-Motion’. Readers may be familiar with the remarkable photographs of moving animals and humans taken by the Englishman Eadward Maybridge in the 1870s and 1880s. However, there were many other participants in the quest to analyse movement that gave it both an international and multidisciplinary dimension. Dr. Moore presents their contributions in an informed narrative.

The following chapter on ‘Industrial Rhythm’ begins in August 1941 when the UK was engaged in WW2. Men were drafted into the armed forces and there was an increasingly desperate need to train women to take on jobs in the heavy industries. It was at this point that what Dr. Moore characterizes as an ‘unlikely partnership’ between F. C. Lawrence, a management consultant, and Laban, then known mainly as a choreographer and dancer, began. Initially it was thought that Laban’s notation system would be useful in recording workers’ movement patterns and of course this was crucial, but the two men soon realized that they could collaborate in a much wider and in-depth manner. By January 1942, Laban and Lawrence had a business agreement, and a new approach to the analysis of work movement was being born. (p.21).

There follows a necessarily short but fascinating overview of their collaborative work, which includes the well

known account of the *Tyresoles Factory*, together with the Women’s Land Army cherry picking problems on the Dartington Estates and the bottling process rhythms of workers in the Glaxo pharmaceutical company.

However, as vital as these initial, and successful, forays into the workplace were, Dr. Moore’s text shows clearly that the theoretical underpinning to these cases was developing apace. Laban and Lawrence were observing and advising on rhythm, efficiency, and prevention of fatigue, job satisfaction and so on in movement terms, familiar to us today. Perhaps even more significant, were the statements that mental effort, that is thoughts, also displays speed, strength, direction and flow. Dr. Moore points out that this was ‘a surprising assertion’ (p.31) and, in its time, quite revolutionary. It allowed and then accelerated the move from the study of manual labour in isolation to a consideration of the workforce as a whole to include ‘the assessment of management action’ (p.32). At this juncture the stage was set for Warren Lamb to take his first pioneering steps into hitherto unstructured realms. The next chapter ‘From the Factory Floor to the Executive Suite’ focuses on his seminal work.

This, Dr. Moore’s third chapter, utilizes the historical framework, which characterizes the preceding chapters, but it is immediately of a different order. While the thorough and detailed development of Lamb’s work is described there is a parallel consideration of the manner in which he arrived at his conclusions and the consequent reordering of some of Laban’s ideas and their implications.

The reader has several routes through this chapter, ranging from a straight-through read to a slower section by section consideration. The charts and diagrams (the former under Lamb’s copyright) are invaluable, and demand more attention than verbal summaries might. Words and ideas here carry very important and explicit meanings. Clearly neither Lamb nor Moore can be accused of verbalism.

Lamb’s initial work under guidance seems to have been somewhat flexible. Other early students of Laban exploring different fields have reported similar experiences. Laban was endlessly ‘fashioning some new interpretation, trying out some new arrangement of data’ (Lamb quoted on p.37). Laban’s genius and insights enabled him to arrive at tenable solutions quickly, and only then, if at all, to work backwards to achieve a logical and coherent progression from theory to evidence or vice versa. Such practices might well dismay or mystify students, but Lamb persevered, his ‘objective and disciplined analysis’ (p.37) finally enabled him to establish Movement Pattern Analysis or MPA as it is now known.

En route Lamb was faced with the need to redefine some of Laban’s initial movement categories. Dr. Moore gives the example of Lamb differentiating between posture (whole body) and gesture (part of body) which led him to

recognize ‘posture-gesture mergers’. Here he found that movement could not be faked (as in trying to make a good impression) but could fleetingly give insights true to the person.

Similarly, Lamb questioned Laban’s presentation of Space, Weight and Time, with Flow invariably placed last even though the first three were interchangeable in their order. Lamb became convinced that Flow was different in kind from the other movement elements and as such should be considered independently. Furthermore, Laban had never integrated his highly detailed Choreutic theories with his industrial rhythm work, and Lamb set out to rectify this. In addition by re-interpreting concepts of Attention, Intention and Decision, Lamb was able to regard ‘effort and shape as complementary aspects of a decision-making process’ (p.41).

By the mid 1960s, Lamb was carrying out his work in many industrial companies and corporate bodies. His advice was sought at the highest levels of management. The rest of this chapter is concerned with the ‘Framework of Management Initiative’ and with particular aspects such as ‘profiles in action’. Although managers and their actions are the focus of the text, the point is stressed that all of us are involved in decision-making. (Perhaps readers will take the opportunity to do some self-discovery by references to the profiles presented and the ensuing discussion). The shift is also made from an industrial profile to the wider implications of the manager in context. Here notions of team management are explored in various ‘interactional styles’ identified as ‘private’, ‘neutral’ and ‘versatile’.

Dr. Moore concludes the first part of her book with some fascinating statistics. To date over 30,000 individuals have been assessed, and more than 400 companies have employed Lamb and his associates, some on an on-going basis. Consultants have undertaken training in MPA, and professional qualifications have been established. Lamb’s work has also been independently assessed and validated. Nevertheless, although Lamb has successfully developed the Laban-derived field over several decades some scepticism still exists. The question ‘can the analysis of body movement reveal so much about an individual?’ is one *Guild* members will recognize!

In the second half of her book Dr. Moore answers the question with a strong affirmation. This is done through an examination of the ‘discipline of movement analysis... the elements of movement and their relation to decision making’ (p.51), and by reference to case histories, MPA and an examination of ‘the case for the efficacy of movement study’ (p.51).

Thus chapter four, ‘The Elements of Human Movement’ offers a familiar, comfortable read, but one laced with surprises. Some terms are amended while other descriptions are unusual. The notion that Laban’s ‘conceptualization of the dynamics of human motion is very parsimonious’ (p.59) is reference to there being only four motion factors and eight effort qualities. Regarded in this light as ‘the dynamic building blocks’ (p.59), the full complexity and almost infinite variety of movement possibilities are seen anew.

Leonardo da Vinci is cited as an early movement analyst. He proposed a ‘second form’ (p.60) of the human body visible through movements circling around the centre and of the limbs around the joints. Laban termed these ‘trace forms’, and Lamb has developed and refined this area to a considerable degree.

The text proceeds through movement territory with ease and erudition. It is to encounter known areas presented in new ways and with different, alternative terminology.

Chapter five takes the analysis of movement into the domain of decision-making. The introduction is worth more than a cursory read, since it offers a succinct, up-to-date overview of current thinking on the body-mind relationship. From Descartes’s 1637 declaration of the primacy of mind over body (I think, therefore I am), modern research now identifies ‘embodied concepts’ in which the body is regarded not just as equal to the mind, but as a corresponding necessity. In Dr. Moore’s words ‘thinking rests upon bodily action and through bodily actions thinking becomes visible’ (p.79).

The reader is taken systematically through the relationships between patterns of thought and patterns of movement so that gradually the full complexities of the individual decision-making processes are revealed. In this sense it is one of the most important chapters in the book.

The final chapter reviews the case for movement study and analysis by citing MPA case histories. Each of these is interesting in itself and together they range from those of large corporations to individuals. However, what emerges forcibly is the manner in which this system of movement analysis is internally consistent, reliable, transparent and perhaps, most important of all in the commercial world, it yields invaluable and unique results.

The selected bibliography, archival sources and websites provide readers with useful information for further reading and study.

Overall the book is impressive with three salient features emerging. Firstly, the text underlines Laban’s genius. His groundbreaking theories have provided inspiration for former students and their associates to develop many seemingly disparate fields of study. Yet always the core of Laban’s insights into human movement remains. Secondly, Lamb shines through the text as a person of integrity and perceptiveness, with a capacity for rigorous thinking. He has not only pioneered a field of study, but also achieved his success in the highly competitive commercial environment. Thirdly, under Dr. Moore’s authorship, the reader is led through a multiplicity of ideas and practices with authority and clarity. She has presented both Laban’s and Lamb’s work with attention to detail and lucid explanation. She never loses sight of the important motivations, contexts and meanings, which make the study of human movement a fascinating experience and one of almost limitless possibilities and importance.

June Layson

Professor Emeritus, *University of Surrey*

'Experiencing Dance from Student to Dance Artist' by Helene Scheff, Marty Sprague, Susan McGreevy-Nichols Published by Human Kinetics

'Experiencing Dance' is written by three well-known, experienced dance educators whose aim is to develop well-rounded, knowledgeable and enthusiastic dancers.

This is a work-book including physical as well as cerebral exercises. Chapter layout is easy on the eye and user-friendly. Very important for any student! It is clearly structured, each chapter being divided into sections building on the student's learning and experiences throughout the book -

Move It - sets a task to get the student moving and thinking about the topic being introduced.

Vocabulary - lists terms that may be new and defined in the text.

Curtain up - gives information about the lesson topic

Take the Stage - gives a task applying knowledge from Curtain up

Take a Bow - evaluates understanding of Curtain up and Take the Stage

Spotlight - introduces a person, thing, event or place related to the topic

Did you Know - gives a "titbit" of information to add to the student's overall knowledge

The first section introduces 'The Body', encouraging students to become thoroughly familiar with their own instrument of movement and dance through various exercises, thereby learning to recognise their inherent strengths and limitations. Observation of classmates leads to an appreciation of the many differences within a group of dancers. It is good to see a text with such a strong emphasis on the importance of good training, alignment and safe practice aiming for strong dancers with minimum risk of injury and hopefully a long career.

Moving on students are encouraged to experience as many different dance techniques as opportunity allows and identify which suit their body type/ability/temperament. They are also asked to research the application of dance training once the course is finished - making it clear that performance is only one of many options, including Community Dance, but emphasising that dance is for sharing.

The first section of the dance course having concentrated on basic body training and participating in as many different dance activities as possible, the students then progress to making dances for themselves. The craft of choreography is explored step by step - choosing subject matter, exploring and selecting movement, co-ordinating music and movement, exploring possibilities, refining and memorizing the dance, adding finishing touches and finally the performance. Laban's movement analysis is detailed here as a choreography tool. This section under "Spotlight" refers mainly to Laban notation. The technicalities of stagecraft, lighting, costumes, etc are discussed and students are led through the process of putting on a show. Finally the students are taught how to market themselves and their work. *Guild* teachers who want to use this text could set a task for students to find out more about Laban and his work for themselves.

To sum up, this book would be a very useful addition to a library for students to use individually as reinforcement or support of other texts. It could also be used by Dance Educators in a variety of settings and contexts, (including *Laban Guild* Community Dance) as the content is informative, useful, fun and adaptable.

Sue Grover

a sparkling weekend in weybourne

Saturday 24th of February dawned bright and clear, providing a sunny backdrop for 8 creative dance sessions held during the weekend. Seven leaders provided a wonderfully varied programme to cater for a wide range of participants, some locals just dropping in for one or two sessions, others staying for the 2 days.

Saturday was devoted to dances based around the theme of crystals. Jill Goff explored the contrast between the planes and angular edges on the outside and the distorted, hazy images seen when looking through a crystal. Following on from Jill, Sue Grover took the exploration of crystal structure further using the idea of light pathways reflecting and refracting, dancing in duos and groups. Julie Weston used the various jewellers' cuts as the basis for her dance session. At the end of the day aspects of the three crystal sessions were amalgamated into a "Crystal Finale", much enjoyed by all who participated.

Sunday, another day of glorious weather and dance, saw four leaders using very different themes. Firstly, Jackie



Marshall introduced us to her wonderfully varied and evocative collection of fans. These proved an exciting impetus to dance in many unexpected ways. The mood then changed as Mary-Ellen Coyte gave us just three simple actions - stretch, shake and travel - and two contrasting pieces of music to work with. We began alone then found partners and created a dance which ended with a group

sculpture. Jenny Kuper's theme was an intricate Buddhist mandala and our dance reflected the patterns within and the final sweeping away of the completed picture. The day ended with Jenny Haycock's exploration of Near and Far, working alone and together with shapely motifs developed through the session.

We all enjoyed ourselves, whether joining in for one session or all of them. Julie hopes to arrange similar weekends in the future so look out for notification in Movement and Dance or on e-flash. If you get the opportunity, do come and dance with us.

Sue Grover

obituaries

Members will be sad to learn of the death of Reg Howlett who was chairman of the Guild 1974-78. He was on the staff at *St John's College*, York and then became Head of Dance at *Anstey College of Physical Education*. Reg and Maureen Howlett wrote 'Dance - Theory and Practice'. This book attempts to set out clearly Laban's whole classification in detail, shorn of any whisper of mystique.

Members will also be sad to learn of the sudden death of Vivien Gear, Honorary Secretary of *LUTSF* for the past 10 years and known by many *Guild* members in her roles as Secretary of *NATFE* and *Bedford College*.

report from council

We have three new members on your *Guild* Council. The wide range of specialism and experience amongst Council Members brings a broad perspective to debate which I feel is a real strength. Bobbie Millar is our new 'Workshops and Conferences Officer' and Louise Costelloe will be assisting Bobbie in this area of our work. Jo Knapek will be working with Jenny Haycocks on fundraising bids.

Gill Hibbs has agreed to work for another year as Secretary. The amount of work which Gill quietly gets on with in a methodical manner, keeping attention to detail, really is a sight to behold!

From a 'Grant finder' search and further exploratory research we have identified grant awarding trusts, charities and foundations which are funding projects within our range of work. We have compiled a list of 16 potential funders detailing the types of projects they will consider supporting.

We hope you enjoyed the AGM and would be pleased to receive your evaluative feedback from the day, if you haven't already sent it. We really value your reflections which will be used to inform our decisions for our next AGM in 2008.

We were very pleased to receive offers of help from you, our *Guild* members, and we will be in touch when we have specific tasks with which we need help, assistance and advice. If any other *Guild* members would like to offer their skills to Council it would be great to hear from them. You can email me on cowa_fs_norwich@yahoo.co.uk.

report from the courses officer

Kildare CDTC

This course has now completed 8 w/es. Wendy Hermelin will teach w/e 9 (continuing from her input on w/e 8) and then Ann Ward and Cathy O'Kennedy will share w/e 10, on preparing to teach in the community, before the course members' final assessment in September. Noleen

The Courses sub-committee are currently managing two Community Dance Teachers Courses and planning another. The newly devised Continuing Professional Development Courses started in Suffolk with successful completion of the first module, 'Further Laban Studies', in March. The *Phoenix Course*, which was funded by the Guild, was also successfully completed in March. Students are keen to go on with their Laban training.

We are updating The *Laban Guild's* Register of Laban Trained Teachers and intend to go on to develop a database of bibliographies in order that Laban courses are able to draw upon recognised expertise.

We are keeping abreast of new initiatives and opportunities in the wider world of movement and dance through our links with the *Foundation for Community Dance* and the *Central Council of Physical Recreation*. The *CCPR* are involved in planning for the 2012 Olympics and 'The Big Dance' Festival which is to be held in July 2008. We will keep you posted.

As well as this, much discussion, fact finding, policy and procedural review and strategic planning are currently taking place to identify appropriate developments for Laban's work in the 21st Century in order to re-establish the value of Laban's work for the wider dance community and so that we can offer you, our members, a high quality service and opportunities.

Jenny Haycocks

McGrath taught her first full w/e on developing motifs from a variety of stimuli. This was so successful that she has been invited to teach on the summer school at Maynooth in July. This will be the third Laban based summer school hosted by Arts Officer Lucina Russell of *Kildare County Council*, and most course members will be attending this as part of their

course. Tutors will include Noeleen, Michelle McCullagh from the *Phoenix Project* (previously CDTC Westmeath), Ann Ward, Anna Carlisle and Wendy Hermelin, together with other tutors with different specialisations.

Wales CDTC

This course has now passed its mid-course assessment on w/e 6. The standard of work is exceptionally high, with a number of course members with dance degrees looking for teaching qualifications, and some young people with a strong background in A level dance and/or National Youth Dance, looking for further training. Rachael, from rctca, hosting the course, is planning a summer school with enough Laban input to satisfy the requirements of the course.

Projected Courses

The start of a course in Belfast has been postponed owing to lack of uptake. A problem is the demise of *Dance N Ireland*, making it difficult to contact people. However we are investigating further ways of reaching out to people and hope to start the course in the Autumn. Arline Balmer, Inspector and Advisor for Dance in N Ireland for the *Department of Education*, and Noeleen McGrath, are actively pursuing this.

We still hope to be able to start a course in the S East within the next 12 months.

CPD

Our new CPD course of 5 w/es studying Laban Fundamentals in more depth, together with their application to choreography and community dance, pioneered in Suffolk, has been very successful, with eight members of the Essex course completing satisfactorily. Thanks to the

generous input of Anna Carlisle, Gillian Hibbs and Walli Meier, supported by Liz Norman as Course Co-ordinator, we now have a blueprint for further development. Congratulations and thanks to all concerned.

The Future

We are now seeing returns from investment in bringing new tutors into our training programmes and we are very pleased to be able offer employment to members who have trained with us. Noeleen McGrath and Dee Stott have both proved themselves as tutors on the CDTC. From *Phoenix*, Michelle, has been invited to teach on the summer school at Maynooth and we hope to involve her in tutoring on the next CDTC in Ireland. We also expect to be able to offer work to other members of the *Phoenix Project* and look forward to involving them in the future work of the *Guild*. We are also planning to offer CPD courses and workshops at various levels, catering for varying interests, to everyone completing our courses in the future.

Our particular thanks go to Gillian Hibbs, who has been recording the work on our CPD schemes and is involved in drawing up new programmes of study for all our courses. This is a vital step in gaining national accreditation for our work.

So, much to do, but much to look forward to; with thanks to the members of the Training Committee - Janet Lunn (Chair), Sheila McGivering, Gillian Hibbs and Sue Grover. If you would like to be part of the team or just to find out more about the work of the committee, your input will be very welcome. Please contact Janet: janetattw@aol.com.

Ann Ward

recommended summer schools

Laban International Courses (LinC)

University of Sussex, Eastbourne, UK. 29 July - 5 August 2004

Details from www.laban-courses.co.uk

Contact: LinC, Ivy Cottage, Clockhouse Lane East, Egham, Surrey, TW20 8PF

Tel: UK (0)1784 433 480

email: susi.thornton@ukgateway.net

Dance Voice

Quaker Meeting House, Wedmore Vale, Bedminster, Bristol, BS3 5HX UK. 9 – 14 July,

Details from Dance Voice Therapy Centre

www.dancevoice.org.uk

Tel: UK (0)117 953 2055

email: admin@dancevoice.org.uk

Of particular interest to those wishing to apply their experience of dance to movement therapy. The work is largely based on Laban movement analysis and includes study of non-verbal communication skills, individual and group dynamics and the therapeutic process.

LABAN, Creekside

London SE8 3DZ, Several courses

Details from Laban as above.

Tel: 020 8691 8600 email: info@laban.org

Particularly for those interested in professional dance training.

Maynooth, Ireland

A five day, Laban based summer school in Maynooth College, near Dublin. 9 – 13 July

Organised by Kildare County Council Arts Officer. email: lrussell@kildarecoco.ie

Opportunities for Laban study, chorographic work, insight into working with people with special needs, Movement Choir, and more.

South Wales

A venue in the Rhondda Valley, near Cardiff. 13 - 18 August. Organised by Rachael Robertson of rctca.

Email: rachael@rctca.org.uk

A wide ranging course with many valuable modules for teachers of all disciplines.

forthcoming events

Motus Humanus Symposium 2007

'Reconsidering the Laban/Lamb Legacy - 7 Creative Movement Concepts'

St. Olaf College, Northfield, Minnesota July 5 – 8, 2007

Registration packets and further details regarding the Symposium will be available in mid-April. Stay tuned for developments on the Motus Humanus website under "Upcoming Events" - www.motushumanus.org

Motus Humanus, now in its 15th year, is a professional organization providing continuing education, research support, and networking opportunities for Laban-based movement professionals. Membership application forms may be downloaded from the website: www.motushumanus.org.

'Moving from Within'

International Congress on Movement Analysis in Education, Therapy and Science 22nd - 24th July

Hosted in Freising, nr. Munich for the 20th anniversary of the Center for Dance Therapy

Registration: manage motion, Geyerspergerstr, 25, 80689 Munchen, Germany

Rambert Youth Dance Summer School 30th July - 3rd August

Rambert Adult Summer School 6th - 10th August

Contact: Rambert Education 0208 630 0615 / education@rambert.org.uk

Rambert's first Summer School for young people in Newcastle 30th July - 3rd August

Contact Rose Harrison 0191 244 2508 / rose.harrison@theatreroyal.co.uk

'Dancers without frontiers'

21st World Congress on Dance Research Athens, Greece, 5 - 9 September 2007

Congress Secretariat: Dora Stratou Dance Theater, Scholiou 8, Plaka, GR-10558 Athens, Greece

Tel. (30)210.324.6188, fax (30)210.324.6921

Magazine Contributions:

Email: magazine@labanguild.org

Post: PO Box 9

Tadworth

KT20 7JU

Phone: 01737 842834 / 240653

Copy Dates: 1 May, 1 August, 1 November, 1 February

Format: email or scanner-ready copy

Advertising Copy:

Email: jill_goff100@hotmail.com

Phone: 01483 763214

Movement & Dance is published in England and is distributed worldwide. It is free to all members of the *Laban Guild*. Individual annual membership subscriptions for UK addresses £25; affiliated groups & worldwide addresses £30; concessions (UK) £15; concessions (worldwide) £20. Library and institute subscriptions on request. The opinions expressed by contributors are not necessarily those of the Editorial Team or of the *Laban Guild* and no responsibility can be taken for inaccuracies which may inadvertently occur. No part of this magazine may be reproduced without the Editorial Team's written consent.

Cover Design/Typesetting:

Pam Anderton

Email: magazine@labanguild.org

Printed by:

Mickle Print

Canterbury, CT1 3RA

01227 780001

Editorial Team:

Pam Anderton

Jill Goff

Bronwen Mills

Editorial Advisers:

Anna Carlisle

Gordon Curl

Geraldine Stephenson

Janet Whettam

Courses Officer:

Ann Ward

7 Coates Close

Heybridge

Maldon

Essex

CM9 4PB

Email: awardglenkeen@bigfoot.com

Membership Secretary:

Janice Anderson

7 Surridge

High Leigh

Nr Knutsford

Cheshire

WA16 6PU

Email: janice_anderson@btinternet.com

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