

Movement & Dance

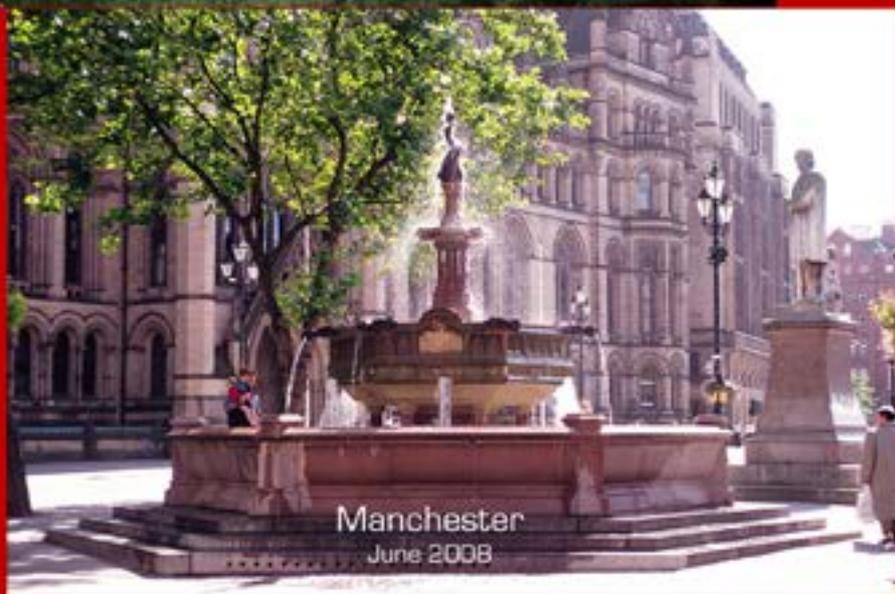
VENUES FOR 2008 CELEBRATIONS



LABAN, Creekside
January & October 2008



Dartington
July 2008



Manchester
June 2008

Quarterly magazine of the Laban Guild
Registered Charity No 266435

Volume 26 No 4
Winter 2007

- P2 **Editorial**
by Gordon Curl
- P3 **F C Lawrence**
by Warren Lamb
- P4 **On Movement Observation and Recording**
by Sally Archbutt
- P7 **Dance Teaching and the use of Technology - past Developments and an exciting Future**
by Jacqueline Smith-Autard
- P9 **Questions for the Experts**
the Editor questions Marion North
- P12 **The Sacredness in Movement and Dance - Part 1**
by Lani O'Hanlon
- P14 **Moving from Within – A Truly Moving Conference. A Conference to Remember!**
by Kedzie Penfield
- P16 **L.in.C 2007**
Lisa Ullmann Day
by Susi Thornton
'Lisa Ullmann – My Friend, my Mentor and my Companion'
by Athalie Knowles
Choice Subject at L.in.C
by Wendy Hermelin
Prepared to Dance?
by Hazel Francomb
'On Body-Training'
by Rosie Manton
'Low-life' - Choice Topic
by Mitch Michelson's
Choice Topic
by Susi Thornton
Lisa Ullmann Day at Eastbourne
by Jill Goff
Reflections on the L.in.C Summer School 2007
by Gillian Stott
- P24 **Walli in Greece**
by Daphne Economou
- P24 **'The Nightingale'**
by Walli Meier
- P25 **Book Review: *Dancing the Rainbow***
Ann Ward
- P26 **Courses Officer's Report**
by Ann Ward
- P27 **Events Diary**



April Nunes, who wrote the editorial for our August issue, has recently been appointed to the staff of Bedfordshire University. April finds that, in the circumstances, she is unable to undertake the task of Editor in conjunction with her new role - and we can fully appreciate her position. We wish her well and every success in her new appointment. It falls to me, therefore, to act as your Interim Editor and I have been asked to resume this task until a new Editor can be found.

A wealth of contributions have come my way during the past two months and, with the excellent support of Pam Anderton, we hope you will find that we have done justice to your numerous submissions. The Guild is indebted to the Editorial Team (Bronwen Mills, Jill Goff and Pam Anderton) who so ably undertook editorial duties prior to April's appointment.

This edition falls on the eve of many anniversaries this coming year 2008 - commemorative and celebratory. It will be 50 years since Laban's death; 60 years since the *Art of Movement Studio* was formed by Lisa Ullmann and Laban, and (most significantly), 70 years since Laban arrived in Britain at Dartington - where he was given refuge by the Elmhursts and Kurt Jooss. It is not surprising, therefore, that in this and next year's editions, we should wish to be reflective about the events and achievements of past years. These reflections begin with two significant contributions: firstly, a 'question-time' with Marion North which aims to elicit vital background on the re-location of the *Art of Movement Studio* from Manchester to Addlestone and thence to the Laban Centre at New Cross (and in our next edition to LABAN Creekside) - highlighting Marion's role in the last two of these transitions; and secondly, a moving tribute by Athalie Knowles to 'Lisa Ullmann – My Friend, my Mentor and my Companion'.

But these are not the only reminiscences we have to record, for Warren Lamb vividly portrays the major part played by F C Lawrence in the development of Laban's work in industry and industrial management as well as his role in the formation of the *Laban Guild*. The work of *Movement Analysis* is burgeoning – as can be seen from Kedzie Penfield's review of 'a conference to remember!'

Our regular columnist Sally Archbutt provides us with a clear survey of the nature of 'Observation and Recording' movement - and the importance of notation. One mode of observation and recording by means of video (also mentioned by Sally) is developed by Dr Jacqueline Smith-Autard in her article on *'Dance Teaching and the use of Technology – past Developments and an exciting future'*; we cannot but admire the great strides made by *Bedford Interactive* in their progress in this field.

This year's L.in.C Course at Eastbourne, with its 'Lisa Ullmann Day', has provided us with a rich review, in text and photos, of a memorable week. Next year's 30th L.in.C Celebration will doubtless prove even more productive for our Magazine – as will the 2008 Celebrations at LABAN in January, June in Manchester, July at Dartington and again at LABAN in October – all listed in our diary of events.

We wish all our readers a very happy and prosperous New Year.

Gordon Curl

Front cover:

LABAN photo by Merlin Hendy
Dartington photo by Kate Mount with the kind permission of the Dartington Hall Trust Archive
Manchester photo by kind permission of the City Council

Back cover:

Photos by kind permission of Lani O'Hanlon

(Few members will appreciate the key role which F C Lawrence played in the Trusteeship and Management of the Art of Movement Studio and the Laban Centre – not to mention his contribution to our literature and Vice Presidency of the Laban Guild. We are indebted to Warren Lamb for his recollections of this remarkable man.) Ed.

The Laban fiftieth anniversary celebrations at Dartington Hall in July 2008 will include a presentation on a man who had immense influence on Laban between their meeting in 1942 and Laban's death in 1958. Who was this man? He is not as well known or as well recognised as he should be. I hope to repair this lack, to some extent, at the place where their meeting happened - Dartington Hall.

The nature of Lawrence's contribution to Laban's creative genius and man of arts, is consistent with his background. He distinguished himself as an Army officer in *World War I*, became qualified both as an accountant and an engineer, and in 1923 started the first management consultancy business in Britain. He had a staff of cost accountants and industrial engineers carrying out consulting assignments all over the country. Dartington Hall, in respect to its industrial activities, was one of his clients.

It seems remarkable that a man with such a background could come close to Laban. In fact, they became firm friends, wrote a book together (*Effort* published in 1947), started enterprises together, and Laban and Lisa Ullmann set up home in Manchester because that is where Lawrence came from and had his office.

Whatever Lawrence did, he revealed himself as far-sighted. He probably knew that management consultancy would become the multi-billion industry it is today, but his focus was on the activity and not on making money. In 1948 he opened a management training centre in Manchester before any university had the idea of setting up a business school. He wrote a book, *Marginal Costing*, which revolutionised cost accountancy practice of his day and is still, so I am told by the heirs to the *Association of Chartered Certified Accountants* (now merged into the *Institute of Chartered Accountants*) of which Lawrence was a founding member, integral to current practice. He formed a partnership with a Mr Brisch whose codification system pre-dated the computer revolution. Although Laban and Lawrence's backgrounds were very different there was one attribute which united them and that was *vision*.

In the 1970s, when the Japanese were at the height of their economic success, they came out with *Quality Circles*, their name for team-building. The U.S. embraced this with enthusiasm, if not desperation, and ever since consultants have been successfully offering team-building procedures

to business corporations ranging from the weird to the tedious, to playing games, to (occasionally) the worth while. Twenty years earlier I found myself, together with members of Lawrence's staff, forming teams of workers in a number of companies, for example, *Glaxo* and *Faithful Overalls*. This led to *Top Team Planning* in which a start was always made with the Chief Executive and the people reporting to him or her. Laban was behind the techniques of movement observation and analysis which I was applying, Lawrence supplied the concept.

Senior members of the Guild will remember Lawrence as the kindly, supportive, well-wisher and helper on administrative matters who would take an interest in dance but never participate. In fact he was partly responsible for Laban spending an estimated 95% of his time in England on activities beyond dance. He was always there to give advice and take initiatives, as he did in setting up the *Laban Guild* and the *Art of Movement Centre Trust*.

Personally there is much for which I am grateful to F C Lawrence. He made possible my career and the developments which led to

Movement Pattern Analysis. We had many meals together all over the country, but I remember particularly those at his favourite London hotel - *Bailey's* in Kensington. He enjoyed good food and wine and claimed to be put off if anyone told him it was doing him good. He stayed at my home frequently and became immensely popular with my children, who called him "Pop Pop Lawrence". He was Godfather to one of them and fulfilled the traditional duties conscientiously and generously.

He had his failings, of course. It is a pity that he did not have more sense for marketing and salesmanship but it is a testimony that he did so much without it. He took offence easily and that caused some negative outcomes. The other side of the visionary coin is that he would take on challenges without having worked out how he was going to handle them. He was primarily modest but sometimes over-eager in the claims he made.

My presentation will take place at High Cross House, *Dartington Hall*, on 8 July 2008, as part of the fiftieth anniversary of Laban's death, but independent of other celebrations. There will also be an exhibition drawing on archives from Dartington and elsewhere. It is fitting that Frederick Charles Lawrence should be given recognition at the *Dartington Estate*, the launch-pad for so much that we in the *Guild* have cause to be grateful.

Warren Lamb

Editor and sub-editors urgently needed for *Movement & Dance* magazine

Contact: gfcurl@globalnet.co.uk or magazine@labanguild.org

on movement observation and recording

(Our regular columnist Sally Archbutt continues her survey of another important aspect of movement and dance - highlighting yet more of Laban's legacy). Ed.

Introduction:

Observing movement is something we all do all day long. If we did not observe movement we should be unable to avoid bumping into one another, drive a car, know that the kettle is boiling, know that someone is distressed, angry or pleased. If we did not observe movement we could not learn, we could not survive. We are provided with sense organs which register movement in different ways, not only through our eyes, but also through sounds, smells, temperature changes, air vibrations, touch contacts etc. A blind person knows this only too well.

The word 'movement' is a very broad term embracing the movements of plants, animals, natural phenomena and inanimate and mechanical things. This article is concerned with the movements of human beings and their structure. Some people, because of their job or special interest, need to look at, analyse and think about movement in special ways according to special purposes, e.g. the space scientist, the footballer, the doctor, the teacher, the military strategist, the dancer. This article is concerned with the importance of movement observation and recording in relation to dance. In speaking about 'Movement structure', this refers to the gross, conscious, deliberate, visible movements of the dancer's body in action, and not to the minute subconscious 'shadow movements' which reflect personality differences. Nor is it concerned with emotions, meanings or values.

The word 'dance' has become a very inclusive label these days, which covers an enormous number of choreographic phenomena, devices, purposes, styles, situations, and levels of expertise and interest.

For the participant, dancing is a kinaesthetic, visual, auditory and tactile rhythmic art experience which can be pleasurable, stimulating and exciting to do - and also entertaining, interesting and exciting to watch. With regard to movement observation we need to distinguish between the aims of the different types of people loosely called 'amateurs' and 'professionals' who have different desires, interests, hopes, expectations and opinions with regard to practical skill and knowledge of dance and the other arts.

By 'amateurs' I mean people who only enjoy dancing as a lively form of social contact, as healthy exercise, as aesthetically pleasurable, or as a way of responding to the pulse-beat and sound of music. They may also enjoy watching dance as an entertainment without themselves wishing to become expert performers. They enjoy the personal sensation, fellowship and interest in dancing as a social asset, but are not interested in increasing their skill and knowledge to the stage of a lifelong professional interest in dance as a serious hobby or career. For these types of people, 'movement observation' may not seem to need consciously thinking about. It happens naturally. Dancing anyway is usually learnt through joining in and copying movements that have been watched or

demonstrated. It seems obvious that the movements of the dance and fellow dancers must be observed and followed closely, if the dance is to happen and chaos and injury is to be avoided. But for the dancers I call the 'professionals', by which I mean professional students, dancers, dance teachers and choreographers, good observation is the key to all progress, understanding and achievement.

Observation for the *professional dance teacher* is to do with making decisions. It is the basis for deciding what dance material to present to students at various stages, in what order to present it, in helping them to overcome difficulties, correcting faults and assessing their progress. *The choreographer* must also be a keen observer in deciding which dancers are the most suitable for particular roles - with regard to their technical and expressive ability - in coaching them and paying attention to their safety.

Good movement observation hinges on the observer having a useful conception of what the structure of the movement is composed. The Laban basis of movement analysis is useful here in deciding what facets of movement to look at and what to look for. It is also necessary to have a conception of what 'good' dance movement is, in order to judge whether the aims and forms of particular movements are being fulfilled. This knowledge develops gradually from thought and study. After this, good observation hinges on focussing on individual dancers and specific features of particular movements, noticing for example:

- How their body is functioning; Are all its parts contributing to a coordinated whole?
- How their weight is being transferred in steps, travelling, jumping, lifts, acrobatic movements, etc.
- The shape, clarity and size of their gestures.
- The timing and flow of their movements and clarity of transitions.
- The dynamics and phrasing and liveliness of their movement.
- Their accuracy and care in contact relationships.

Observation for the professional is to do with noting the facts of particular movements and whether the movement is successful, and if not, why not, and knowing how to adjust it.

The Recording of Dance Movement:

Records are to do with identity, confidence and stability in an ever-changing and often dangerous world. Learning how to make records is a fundamental part of education in a civilised society. Dance records are concerned with the accurate description of movements done and seen, and with providing the basis for choreographic reconstruction and the evidence for judgements, thoughts, research and advance planning. Records of actual dance movements also save endless repetition for fear of memory loss. As with music, drama and poetry, they form the basis of a dance history, but allow progress to happen.

There are many means of recording dance movement at our disposal:

- Verbal language - written and spoken
- Kinaesthetic memory - ability to repeat
- Film and Video

- Still photographs
- Diagrams and models
- Movement Notation

It is important to use the right means in relation to the particular purpose for which the recording is needed. Often using only one means of recording is not enough and one may need to use several.

Verbal Description:

Verbal records may be spoken or written. If spoken they may be recorded on tape or disc. They can vary in detail and interest according to the language fluency, knowledge, and practical experience of the writer. The record may range from being that of a child enjoying speaking about his own or someone else's movement, to that of a professional dance critic or researcher, to teaching manuals giving detailed lists of movements and instructions about how to perform them.

Verbal description will often include terminological names specific to particular dance styles, e.g. the names of classical ballet 'steps'. These are a useful means of speedy reference to movements once they have been learnt and as a memory aid, condensing description so that it is not overburdened with detail. But in being able to discuss and compare the content of dance movement and its performance they are limited in scope and reference. There is also the need to learn and use a descriptive analytical movement terminology which is more specific and widely applicable to different dance styles and usages.

Kinaesthetic Memory:

In the handing on of dance and its skills, no matter how simple or complex, there is no doubt that live demonstration is of help to the learner. Sometimes it can communicate more speedily and accurately than words. There is usually much use of *live demonstration*, and dance students may think that it is not necessary to record movements in written form - that it is sufficient to memorise them kinaesthetically and visually and be able to recall them from this personal record. But memory fades and may not be accurate, and there are other disadvantages in relying too heavily on this method of transmission. Live demonstration depends on the movement ability of the teacher/demonstrator and only shows the performance of one particular person. Also, the learner needs to be comparatively still to focus visual attention. In relation to teaching and studying, the observer needs to know what things to look at within the visual picture, otherwise the aesthetic effect of watching the movement as a whole may mask important details.

Pictorial Illustrations:

The problem with attempting to use pictorial illustrations to make records of dance is, of course, that of the painter trying to translate a 3-dimensional movement of the human body on to a 2-dimensional sheet of paper. In books on dance and other activities there are many examples of ways of using *figures* to accompany and reinforce verbal explanations. But only in the case of a very skilled and knowledgeable illustrator can this provide more than an attempt at a movement record. Pictorial illustrations are mostly used in technical books explaining the movements which are used in different dance styles. They can be serious or amusing.

JETÉ EN TOURNANT

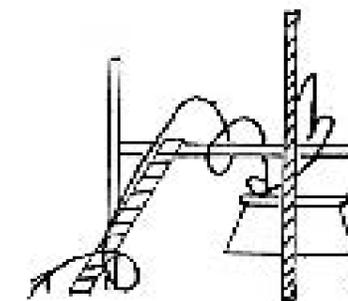
Begin with the preparatory movement. Stand in 5th position, right foot front. Do a small *sissonne tombee* forward with the right foot to 4th position croise into a demi-plie on the right foot; then bring the left foot close to the 5th back and transfer the weight of the body on to it in demi-plié. The right leg is thrown out forward at 90 degrees and it describes a circle in the air while the body is turned to the right. In turning, jump onto the right foot and fall into attitude croisée, not letting yourself be carried away by the momentum, and at the same time, not bending much to the right at the concluding attitude.



Jeté en tournant

In order to acquire force in the *sissonne tombée*, bend the body forward forcefully; in changing to the left foot, bend the body efface and incline the head in the same direction, and from here describe an arc with the body. During the preparatory *sissonne tombée* the right arm is bent ...
From: Vaganova.A. *Basic Principles of Classical Ballet*

Diagrams can also be used to accompany written explanations. They function like maps and can be useful in giving a general indication of movement pathways and relationships. Diagrams can condense several facts into one visual unit which can be used to store some types of information economically. They are more useful for analytical and comparative studies than as actual movement records. They cannot tell us about the sequence, shape, timing and dynamics of the actual bodily actions.



A Gymnastic Sequence using 4 pieces of Apparatus

Still photographs, like illustrative figures, can be used to capture salient moments, but single snapshots can only be used as a reminder of certain features of a dance piece, the style, setting, costumes and actual dancers.

Film and Video: Filming is to the study of dance what sound recording is to the study of music. It has an important part to play in giving a picture of the total movement happening and showing technical and choreographic style and overall standard of performance. A slow-motion film can make it easier to see the bodily and spatial detail of

each performer's movement, but not the real timing and dynamics.

From a good film, watched over and over again, it is possible to reconstruct a dance choreography if: the piece is not too intricate, does not involve too many dancers and the total floor pattern can be seen. Ideally the movement needs to be filmed several times from different viewpoints. If it is a group choreography, the film needs to be seen over and over again to be able to watch each performer and see exactly how they all coordinate, rhythmically and spatially. Filming, however, is a time-consuming, cumbersome, expensive means of recording. It is used by professional dancers, choreographers and notators for teaching, research and revival purposes.

Movement Notation: With an adequate dance notation system the whole structure of movement sequences can be displayed in detail, and as the notation is fixed in time on the score page, the movements can be studied at leisure without dancers, large spaces or the need for special equipment. There are two main dance notation systems in use at the present time: Labanotation (Kinetography Laban) and Benesh Notation. But that necessitates learning the particular notational language. It is important therefore that there can be a progressive level of difficulty in learning to read and write notation, from the simple to the most complex, paying regard to the age, intelligence, practical dance level and particular interest of the learner. Learning notation is one of the best trainings for improving and refining our movement observation, for to notate accurately one must observe accurately and question. The definitions of notational signs provide an objective terminology for the description of movement structure, irrespective of dance style. Notational analysis can also be a source of creative ideas, and the inspiration for dance motifs.

Notation can be used as a tool for research and provide examples for illustration, comparison and discussion, which can be placed side by side on the same score page. It can also identify a dance work as being that of a particular choreographer and be used for copyright purposes. Notating at the professional level takes time and effort and the cooperation of choreographer, dancer and notator. How important it is to take the trouble and expense of notating a dance work may be a measure of how important the piece is regarded as a work of art - as part of the body of dance works of a particular culture or choreographer.

The Benesh System was initially developed for the notation of classical ballet and is used by the majority of major ballet companies.

BENESH MOVEMENT NOTATION



Note that the changes of direction occur before the steps. (M. P) Benesh example from *Dance Notation for Beginners* P.158

The Laban System is very flexible. Its analysis of movement is objective and it can be used to notate movement in other activities as well as dance. Its structure allows it to be used for creative purposes in simpler and more complex ways as it allows one to focus on single aspects of movement.

Rudolf Laban was convinced as a young man that movement notation was one of the most important means of raising the status of dance as an art, and of movement uses in education, therapy, and practical occupations. One of his most important legacies was the invention of *Kinetography Laban (Labanotation)*. It would be interesting to know how many members of the Laban Guild today understand and use *Labanotation*, either in simple or more advanced ways. Notation is rarely mentioned in the Guild Magazine, 'Movement and Dance'.

Sally Archbutt

Book List:

- Hutchinson Guest, A. *Labanotation* 4th Ed. *Your Move: a new approach to the study of movement & Dance* N.Y. Gordon & Breach 19B3
- Kipling Brown, A. & Parker, M. *Dance Notation for Beginners* Dance Books 1984
- Knust, A. *A Dictionary of Kinetography Laban (Labanotation)* Macdonald & Evans London 1979
- Vaganova, A. *Basic Principles of Classical Ballet* 2nd Ed. A. & C Black 1953
- Proceedings of the 24th Biennial Conference of the International Council of Kinetography Laban. 2005.* Articles by:
 - Leslie Bishko, (Canada) "Visualising the A Scale: A visual supplement to teaching Choreutics".
 - Julie Brodie, (U.S.A.) "Labanotation and Technique: Bridging the gap to build articulate dancers".
 - Jeffrey Scott Longstaff, "Rudolf Laban's Notation Notebook: an historical survey of dance script methods from *Choreographie*" (1926)

The same short dance sequence notated in both Benesh Notation and Labanotation.

LABANOTATION



Translated into Labanotation by Sally Archbutt 2007.

dance teaching and the use of technology – past developments and an exciting future

(Members will be familiar with Dr Jacqueline Smith-Autard's achievements and acknowledge her as a world-leading exponent in dance education over the past 42 years in schools, colleges and universities. Her published books: *Dance Composition* and *The Art of Dance in Education* are still in considerable demand. For the past 19 years her work with Jim Schofield in the context of Bedford Interactive has resulted in revolutionary developments in the use of technology which continue to push back the boundaries in dance education.) Ed.

Teachers look at me in amazement when I say that from 1959 for the first 15 years of my teaching in secondary school and then a college of education, there was no facility for viewing or recording dance movement visually. Video technology had been invented but we had access only on special occasions to the huge cameras recording on one-inch tape in local authority 'outside broadcast' vans. Since this and ciné film were very expensive resources, it was a rarity to have the students' work filmed. By the 1980s, however, VHS tape recorders were becoming available to enable teachers to show students dance works by renowned choreographers – mostly gained through recording off-air. Though there had to be much care taken to ensure legality in this practice, access to professional dance works on video transformed dance teaching from a previously school-based, insular and merely self-referential activity to one that embraced the art of dance in the public world as an important part of the syllabus. Although dance history and a study of choreographers' works had been included in school curricula and was examined in the first 'O' level in 1983, to be able to actually see the works on screen in the dance studio and to be able to rewind and repeat bits, was a fantastic advance. By 1988, GCSE candidates were required to study selected works and respond to excerpts played in the examination room.

Video technology was an extremely important development in dance education, for as in music, art and drama to back up the very occasional live concert/gallery/theatre visits, professional art works on video became models or exemplars of choreography and performance through study and appreciation of them to inform students' own practical work. In addition, though for most somewhat later, it became possible to capture on a video camera the students' own work which of course allowed for archiving, retrieval and evaluation.

Today, video technology has become digital and tapes have been replaced by discs (DVDs). Cameras have become pocket size and very commonly utilised by teachers and students not only to capture their own work but to video footage that can be used to accompany choreography - perhaps creating the virtual to mix in with the real-time performers. On computers, videos can be edited in multifarious ways, mixed with self created audio, graphics and animations and even presented for assessment instead of live performed choreography¹.

Also, of course, there has been an enormous increase in recordings of professional choreographed works



available on video and DVD. Although these resources are generally linear and do not integrate study through analysis of parts of the dance on the videos/discs themselves (video mixed with text, drawings, charts, music score etc.) there are a growing number of resource packs that provide textual analysis of the video material to aid students' study².

Clearly, there is a case for increasing the range and number of interactive CD ROMs (soon to be DVD ROMs) on the market so that teachers can illustrate through moving images – preferably on interactive whiteboards – a full range of concepts in performance and choreography. For example, in teaching composition³ it is extremely beneficial to be able to extract motifs and their developments/ variations by virtue of clicking on a pre-authored screen entitled 'library of motifs' in a dance piece. Here, the user selects a motif and an array of the developments and variations is displayed. Students can then select to view the original and its developments simultaneously and they can also see how the same motif and its developments can be used in duo and group orchestrations resulting in complementary action. This kind of visual access to the detail in achieving form in a dance provides a powerful technology tool which can be creatively employed to inspire students' own work. Similarly, in relation to improving dance performance⁴, a CD ROM containing video images superbly controlled forwards, backwards in slow-motion etc. - synchronised with notation, the music score, different views of the dancer, an animated floor pattern and bars and beats numbers flashing on screen - provides facilities to extend and deepen students' movement analysis abilities and, through use of accompanying worksheets, improves their own dance performance skills.

Such interactive pre-authored software packages and software that permits the user to create choreography and/or music, movie and still cameras, the internet for research and for distance learning, provide many wonderful technology aids to teaching and learning in



When I was appointed to the *Dance Department at Goldsmiths*, I had no idea that the *Art of Movement Studio* would be an additional responsibility. My first year was split between Addlestone and New Cross – what a journey! It was tiring, it was exhausting and something had to be done to bring the two jobs closer together. To cut a long story short it was ultimately evident that the Joint Headship of the *Dance Department of Goldsmiths* and the *Laban Centre* could not be continued with one person and I made the choice to stay with the *Laban Centre* (by then re-named) and give up the post at *Goldsmiths*. This coincided in the next year with the setting up an independent body, separate from *Goldsmiths' College*, when we appointed our own *Board of Trustees*. This allowed us more freedom from University restrictions. Because there was no suitable accommodation at New Cross, (the building progress took place gradually), at the beginning we were going from one hired hall to another to find a space for teaching – not only the courses we inherited from the *Art of Movement Studio* but new ones including the first *BA(Hons) in Dance Theatre* in the country. Over the years, in the six building projects at New Cross, we made contact with friends in the building profession which served us in good stead in the future.

Q4: What changes did you make which were greeted by some with enthusiasm and delight and rejected by others?

A: This time coincided with a growing awareness in this country of the art form of Contemporary Dance - mainly influenced from the USA at that time. In the USA the emphasis had been, and still is, on professional dancers teaching in schools and colleges; in England most of the teaching then was still called 'Movement' and was taught by trained teachers – mainly in Laban-based work.

Teachers invited to the *Laban Centre* from the USA brought a professional theatre influence and many famous choreographers and performers helped us in these early days of the 70s and 80s. But visiting artists alone would not carry the major aspects of these changes and it was with the engagement of Bonnie Bird in 1972/3 that further

opportunities opened out for us. She had been a Martha Graham dancer and had studied drama and dance and created her own dance company - as well as teaching all ages of students from age 4 upward, and many kinds of disabilities.

Together, the new staff and the few ones remaining from the earlier Lisa leadership days (notably Simone Michel), thrashed out our vision for the future. The major decision was to concentrate our initial training courses on *Dance Theatre Diplomas* and *BA(Hons) Dance Theatre* – both three-year courses – the first BA in Dance in this country.

Laban's work, was, and still is, a vital part of these courses, but we ventured out into teaching: Laban Studies and performance techniques (including Leeder, heritage Laban), lighting and costume design, and importantly, choreography. Theoretical back-up was taught in all these areas. All this is taken for granted now, but then these were 'firsts' – full circle round to Laban's roots! Post-Graduate courses incorporated Laban's work not only for personal development but for application to *Therapy, Community practice* and education. Imaginative theatre dance works and performance became core studies.

Q5: What changes necessarily took place as a result of the Centre's move from Addlestone to New Cross and how did your staff respond to these developments?

A: The move to New Cross imposed some major changes for the development of Dance and Movement work at the Centre. We were short of space but we recruited rapidly to new courses and financially managed to repay all the deficits which the move had cost us in terms of large capital requirements. We acknowledge the grant of £100,000 from Gulbenkian and the sale of the Addlestone premises for £115,000 (originally generously donated by William Elmhirst). Many friends and colleagues from the dance world, including Canadian, US and British, rallied around to help support the new Institution and its new direction by teaching, choreographing and advising. Over the next years at New Cross we had six building projects and managed to expand the premises from the original three studios to a very respectable thirteen, using the playground, building higher and converting the Church next door (which became redundant), in order to create a fascinating complex of spaces. Not all these studios were very large, but by sharing and hiring any spaces we could within the vicinity, possibilities for the practical work were assured.

Throughout all these times there was an air of excitement and genuine positiveness to go forward and help the *Centre* to develop. Members of staff and students faced and solved difficulties with much good humour. It is here that I would like to pay special tribute once again to the quality and number of colleagues who helped over these years. Summer Schools were taught without extra pay, evening classes taken, enormous workload and training courses undertaken for staff development - all of which were a great stress on the individuals concerned. It was truly a partnership of like-minded people. It could not be forgotten that although the teaching staff are the core members of such a community, the help and advice and

quality support which we received from administrative and facility staff - was outstanding!

One man alone above all others made a major contribution to the *Laban Centre* – notably, Administrator Graham Hutton. He had worked with Lisa Ullmann at Addlestone and had been Secretary to the Board of Trustees; he piloted through all the financial problems as well as the recruitment and support facilities. He was indeed a man of many parts and I am delighted that I still have contact with him now in his 88th year. Without him I wonder how much we would have achieved in the move to New Cross with all its difficulties. One speaks of difficulties quite easily, but the challenges were to solve the difficulties and initiate new and exciting ventures as well as nurturing the staff and giving them a genuine role in all the enterprises.

Q6: How did Lisa Ullmann respond to the changes that were being made at this time?

A: Lisa Ullmann had kept the *Laban Centre* afloat and developing by her tenacious attempts at getting student grants of a discretionary kind and by starting courses with sympathetic Colleges such as the 2+1 Education Course at Teacher-Training Colleges and a sandwich course with *Chelsea College of Physical Education*. These were the main subscribers to the financial stability of the Centre when I took over. But Lisa was very aware of the problems that faced the Centre. She realised, as I did, that we could not continue some of the courses that she had spent so much time and energy setting up, but if the students could not afford to come, the lack of recruitment was defeating us. Lisa was invited many times to teach on our new courses and the ones which were continuing such as the Education Diploma and the new *BA (Hons)* as well as the Chelsea Courses, and this she did on some occasions; but the journey to New Cross was a challenge and she was already developing other interests of her own. She did express her sadness that some of her teaching courses could not be run in the form she had set them up, but she never disputed the fact that that change was inevitable. I think that many of her colleagues and friends who had worked with her over the last years were perhaps less flexible to adaptations than Lisa herself.

Q7: Could you remind us of the range of courses on offer when you took over the Directorship of the Laban Centre and their subsequent development?

A: By the early 1970s it became clear that major changes were taking place in the Country and these hit firmly at the established courses at the *Laban Centre*. There were no degree courses nor a post-graduate teacher-training course. Almost all the eggs in the basket were in education and the traumatic situation arose where we had to face the issue that either we made major changes and developments, or the Centre would go the way of many of the independent Colleges; furthermore, almost all of

the Teacher Training Colleges were being absorbed into University Departments.

The *Laban Centre* which I inherited was a focused institution based on Laban's work and students studied morning, noon, and night over at least three years before becoming qualified. Some courses were subsidised by the *Department of Education* which gave grants to students. The courses consisted mainly of dance education programmes – for instance the 2+1 which was an undergraduate diploma course (2 years studying Laban's work and one year at a College of Education applying the work to the educational needs of children). The Supplementary Course (an extra course offered to teachers in training after 2 years for a 3rd year specialism) had almost ceased to exist as the initial 3 year courses came in very quickly. The Special Course for lecturers and organisers was also beginning to wind down.

With the changes in teacher education from a three-year certificate/diploma course to a degree course (which the *Department of Education* demanded as a specialist subject for secondary teaching – followed by a post-graduate study in education (PGCE)) - it was not possible at that



John Cage, Merce Cunningham, Marion North and Bonnie Bird Photo by Peter Sayers

time for our students to take part in post-graduate courses for teaching as they did not have a first degree.

Q8: In the light of these dramatic national changes, what specific developments took place at the Laban Centre and what were the attendant problems?

A: The Centre developed degree courses which were recognised by Universities and in the early days by the *CNAAs*. These courses had gained the confidence of a validating University Department; but the major problem was that the students were dependent upon discretionary awards which were at the whim of the *LEAs*.

A further complication was that the cost of training students had risen dramatically and no longer could we depend upon dedicated staff to give up their time and energies for less than the going salaries. To retain recognition as providers of degrees at university level, it was necessary to show

that we not only had first rate staff and conditions for them and the students, but also premises which could cope with the highly practical nature of the courses. In my memory, very few, if any of the small *conservatoire* type institutions in either ballet or contemporary dance, had such premises – although the *Arts Council* Lottery awards contributed to the upgrading of many of these institutions. Thus we were faced again with the problem: Do we enlarge our facilities

the sacredness in movement and dance - part 1

(In her editorial in our last issue, April Nunes invited submissions on 'Sacred Dance' and also posed questions on 'Embodiment'. In response, Lani O' Hanlon – a choreographer, dancer, writer, co-founder and Creative Director of 'Dancing the Rainbow', has contributed the following article; Ann Ward has kindly reviewed Lani's new book 'Dancing the Rainbow' in this issue. Lani successfully completed the Laban Guild Community Dance Leaders' Course hosted by Kildare County Council in 2003) Ed.

"What you cannot learn in your own body, you can learn nowhere else"
The Upanishads

The Enlightened Body

In his book *Siddhartha*, Hermann Hesse describes the young Siddhartha waiting for his first glimpse of the Buddha 'The Enlightened One;' although he walked with a group of monks, all with shaved heads and wearing the same robes, Siddhartha recognized him instantly because he was fully embodied and present 'even in his little finger'. If we meet a teacher of this calibre we come into a great sense of presence, the body vibrates with waves of energy and there is no need to speak because in this state there is nothing to say. For the rest of us, to become even a little more aware, a little more embodied, is a daily practice and a process.

Dancing the Rainbow – Movement Practice and Process: When Yoga teacher/Artist Antoinette Spillane and I met some fifteen years ago, we were looking for a sacred space where we could explore stillness-movement, spirituality, creativity and the dark hidden places in our own bodies - what Spiritual teacher Eckhart Tolle calls: 'the pain body'. Like many a *yogi* and dancer before us, we eventually found that the structure of the *chakra* system holds clues to an alchemical knowledge contained within the body. Dancing in each *center/chakra* brings one into a certain atmosphere, way of being and moving. Nijinski used the Head center so he could almost levitate. Isadora Duncan danced from the solar plexus.

We began the work innocently enough but it has been a challenging learning and unlearning process - when other people asked us to teach them what we were teaching. Intuitive knowledge, 'the untaught known', had to be pulled apart and put back together again. I found, and continue to find, that the training in Laban fundamentals is hugely supportive to this process.

Bowing with humility to my teachers, I am going to attempt to share with you some of the discoveries we made in

or do we let the whole institution shrink away and become part of a university department?

Question-time with Marion will continue in our next edition - with particular reference to the dramatic gestation and birth of the new LABAN at Creekside. This will coincide with the many Laban anniversaries associated with 2008) Ed.

our workshops, classes and trainings over the last fifteen years. When I say 'we', I mean Antoinette and I, with input from John Doyle - body based psychotherapist, group facilitator and teacher of eco spirituality, the dance leaders and trainers who work with us now and of course the many wonderful people we danced with and who contributed their personal research and experience. Although there is a therapeutic quality to our work, (we have a lot of experience working with unresolved *trauma* in the body and *addiction recovery*), in recent years we decided to focus on the physicality of the body and the *chakra system* as a structure to support our creative process. We seek back-up from other professionals, when appropriate.

Antoinette and I have a combined background in theatre, music, performance, dance, *yoga* and have practiced, studied or researched, different movement disciplines, including: *yoga* with disability, spiritual dance and walk, sacred dance, circle dance, earth-based, native dance and music, tap-dance, *sean nos* (old style, native Irish dance), authentic movement, *gestalt* therapy, breath and bodywork, *Feldenkrais*, rhythms, vibrational medicine, voicework, overtone chanting and contemporary dance. In recent years, I and other *Dancing the Rainbow*, teachers have had a great opportunity to explore Laban's work with inspired and dedicated artists and dance leaders who work with the *Community Dance* training here in Ireland.

Inner Space

"As I see it, the deepest lack of Western Cultures is any true workable system for teaching a process of integration between soul and body." Ruth St. Denis.
All spiritual disciplines begin with an awareness of inner space. What is going on within my system? In a sacred movement practice we are using movement to bring us closer to an experience of the essence within, we are asking: 'how can I move with more awareness and presence, when do I become conscious, when are my thoughts intruding, speedy, when do I check out? Can I dance from this place of pure sensation, fully alive in my sensing, active body; and if so, can I still acknowledge and express all the other parts of me?' I think that great artists have always been able to access this essence, however, as this great energy moves through the body, it also gave them access to the dark hidden places in their own psyche - and without a spiritual practice and some inner knowledge, one can become overwhelmed and begin to re-enact *unresolved trauma* in ones own life and relationships causing unnecessary suffering and distress. Raden Ayon Jodjana expresses the inexpressible teaching in prose and poems.

*Every single exercise demands this preparation
By which we at once create
The intimate relationship
Between creative expressive Essence
And the substances of our physical form*

*It is a very different thing
To focus on hands, your own
Or someone else's and state: I have a hand
You have a hand*

*Or,
To feel your hands and to be able
To do things with the hands,
Fully alive in your feeling,
And fully present in the doing*

All dance requires a certain amount of 'embodiment' as it is done 'in the body' However, as we work with the *chakra system* and the physical landscape of the body, it becomes immediately apparent where we are 'absent' and unconscious - and where we are fully scintillating and 'alive' present. This is not a static thing. Our bodies, our movements and tone of voice, are a reflection, or more correctly - a projection of this inner space.

Stillness, Presence, Sensation and Movement

"It is always better to practice a silence before effort"
Samuel Lewis.

As a way of exploring this inner space we centre by focusing on the still point within, the inner 'I' or witness:

- To hold still and witness thoughts.
- To notice what emotion is present and where it is felt in the body.
- To scan the physicality of the body, noticing breath, heartbeat, little pulsations, pain, tight, numb, tingly, woolly, hot, cold or numb.
- To notice pure sensation, that tingling that may be felt in the fingertips at first and eventually felt right through the body.
- To bring our awareness to 'a sense of place'.

We usually work in centres that are close to nature, with natural food. The room is prepared with care, the sweeping of the floor, the arranging of props, colours and fragrances. This is all done with great thoroughness, so the bodies can be nourished and come to rest in this place, at this time, with whatever is going on inside the system being accepted and acknowledged. This preparation brings about a degree of *embodied presence*, an awareness of what is going on for me here, now, in this group. We are not dwelling on any particular thing, simply acknowledging what is.

Of course, it is the movement that brings people more fully into the body, but preparation is vital. If the facilitator is grounded and present, or at least aware that they are not, they can use the movement to come more fully into the instinctual intelligence within the body, before and/or with the people. Traditionally, this embodied instinctual nature is associated with the *base chakra*.

To begin we use slow movements and rhythms so that people can become more aware of where and how they

are moving, where they are using unnecessary effort and force and where they are holding the body rigidly. We are not asking them to change any of that, simply to become aware of it.

We are looking at the relationship between the facilitator, or dance leader, and the bodies following the instructions. If I say: 'raise your arm', and you raise your arm immediately, that is a mechanical reaction, and your movement will have a robotic quality. If you continue to follow instructions in this way, you will eventually become distressed or angry because you are not fully in charge of your own system, you are being operated from without. It takes a moment for the body to receive the instruction, 'raise your arm,' and then to notice what muscles and joints you are using as you raise your arm. For example, are you leading from the hand or the wrist or the shoulder? To notice if you are breathing in a relaxed way as you raise your arm, and at what point you hold back your breath, start thinking, space out or cut off from your body.

Witnessing:

One of my teachers taught me that when we witness another body we are coming from three places: 1) The judge or critic, 2) The researcher, 3) Witnessing from a place of pure presence, being-ness. As we witness ourselves moving, and eventually each other, we are conscious of these three operating within us. Of course I am mostly the researcher; however, when I can witness from a still place, witnessing another dancer and also being aware of the sensations within my own system, it is a place of great stillness and embodied presence. There is more space, the bodies soften, and you can see it in the face, as tension seeps away; there is no need to keep up any kind of façade or move in a particular way. You do indeed see differently; you can see where in the body there is an absence, where the inner attention is focused; e.g. if the person is thinking about other things while they are moving, the energy will be up around the head. If they do not have much inner /awareness, there will be a disembodied quality to the movement, sometimes it is really hard to stay witnessing a body that has no awareness of the inner life, no matter how technically good their dance. However, when you witness from that still place within, you begin to see with your whole system and you see that the body is moving the way it is, because of the way it has grown. In the stillness there comes a great acceptance of all that is - and from this place a way of working with the body that is fresh and original. It will rise up in you and you know it will work, because it has arisen from stillness.

Lani O'Hanlon

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moving from within: a truly moving conference - a conference to remember!

(Kedzie Penfield ADTR, CMA, UKCP qualified as an MPA practitioner in 1992 and has applied the framework to her teaching of student actors at Queen Margaret University, Edinburgh, where she is Head of Movement Studies in the Drama Department. She has published chapters on her work in dance movement therapy in several books including both editions of Helen Payne's *Dance Movement Therapy: Theory & Practice*.) Ed.

The *Tanztherapie Zentrum's* conference near Munich provided as full a "fayre" of delicious interesting and nourishing presentations of Laban work as any I have experienced. Susanne Bender (Director of the *Zentrum*) was interested in bringing as many diverse practitioners of the Laban heritage together as possible - and she succeeded. Set in the beautiful medieval monastery (now a retreat centre) of Freising next to Munich airport, this event offered a wonderful range of papers, workshops and conversations around its title: **Moving from Within: Movement Analysis – The Legacy of Laban, Bartenieff, Lamb and Kestenberg.** The "Legacy" to which the title refers focused primarily on frameworks which have been developed from Laban's concepts over the last 60 years: *LMA* (Laban Movement Analysis) *KMP* (Kestenberg Movement Profile), *MPA* (Movement Pattern Analysis) *AP* (Action Profiling) and *MPI* (Movement Psychodiagnostic Inventory) and the pioneers who began these developments: Warren Lamb, Judith Kestenberg and Irmgard Bartenieff.

An impressive array of senior practitioners in the field presented their work in these specialisms including: Warren Lamb, Mark Sossin, Susan Loman, Janet Kestenberg Amighi, Mimi Berger, myself and many others. Presentations varied from practical applications of these frameworks in clinical or research practice to individual use of Laban's effort, shape and space concepts in therapy and performance work. The mixture of several generations of participants worked well: senior practitioners who have been using Laban's ideas to look at movement for sixty years and young students who were just learning about the rich world ahead of them as movement analysts, moved, spoke, and looked at visual materials together, in an unforgettable event.

The opening evening included films of Judith Kestenberg (presented by her daughter Janet Kestenberg Amighi) and Warren Lamb - each moving and teaching in their own inimitable styles. Warren's presence and enthusiastic participation throughout the conference as well as his keynote and workshop presentation underlined the movement basis of our work: movement moves – it is always in flux so don't try and fix it in time!

Here I would like to mention one research presentation that is not included in the proceedings (due to technical and timing difficulties) that I found particularly inspiring. Nava Lotan from Israel shared her recent research titled "Shared Interpersonal Space in the Infant-Mother Dyad: Patterns of holding and



use of space in relation to Attachment Behaviours." After leading us through a movement experience which reminded us about kinesphere size and the ways we share our kinespheres with others, she showed us three video tapes of mothers playing with their three month old babies. She then showed video tapes of these same pairs ten months later in an attachment exercise in which the mother departs, leaving her child with the researcher for a few minutes before coming back to reunite with her baby. *The Attachment Q-sort* (Waters, 1995) was used to assess the attachment behaviour (Ainsworth, Bowlby) of the pairs. I was not surprised to see that the mother who held her baby close to her upper unit (her heart) most consistently over time and partially overlapped her own space with that of her baby which left the infant some space for his own expression and individuality, had a "securely attached" child at 13 months. The other two mothers who did not hold their babies inside their kinesphere and did not share personal space had respectively avoidant and resistant attachment behaviour at 13 months. The clarity of the video material and of Nava's approach using *LMA* concepts was impressive and invites further research which could have huge implications for preventative and supportive work with mothers and their infants.

Nava also showed us that the use of computer technology can truly serve the movement researcher: her two cameras fed visual material into a computer programme which then drew the kinesphere circles clearly for anyone – not just a Laban movement analyst – to see. The technology served and enriched the project and her use of it is encouraging to practitioners like myself who often feel intimidated rather than excited by the computer world.

Other presentations included Warren Lamb's ideas on the distinctions between men and women in their use of Effort/Shape and Effort Flow/Shape/Flow; (though his paper included in the *Proceedings* is his Introduction to Laban's Core principles of Movement), Mimi Berger and Hedda Lausberg's *Movement Psychodiagnostic Inventory* (*MPI*); various applications of the *Kestenberg Movement Profile* (*KMP*) to therapy, supervision and research. Unfortunately, Pamela Ramsden was unable to attend due to a family bereavement but her paper on *AP* (*Action Profiling*) is in the *Proceedings* and her workshop was taken by myself exploring



the use of *MPA* (*Movement Pattern Analysis*) in everyday life. My own workshop in *Laban Movement Analysis* (*LMA*) for an actor's training at *Queen Margaret University*, Edinburgh, added a performance application that was not as emphasised in the presentations.

Occasionally, participants stumbled with language (English was the main language of the conference) but there were many multi-lingual participants including a team of "translators" who were available to whisper individually to anyone who needed help. Published materials and handouts were sometimes in both languages and there was an ease with the multi-lingual aspect that was comforting to those who only spoke one. Pre-conference workshops were also well attended: two introductions to *MPA* (one in English, one in German) and an introduction to *KMP*. Curiosity and interest in the various trainings in these two developments was generated.

As is usual in this kind of event, one of the most rewarding parts of the experience is meeting old and new colleagues, students and friends. There was, of course, not enough time between the many presentations to "smooze", but the birthday dance (the *Zentrum* is 20 years old this year) on the last night of the conference was spectacular and got most of us dancing. This was preceded by a lovely performance by *Soundmovers* who, as an improvisational dance company, played with different words, images – even our conference folders – in an imaginative and technically accomplished style. Gastronomic, artistic, social and professional arenas overlapped through easily phrased and enjoyable movement.

The conference culminated in a panel of presenters each answering a question put to them earlier by Susanne Bender – questions such as "What needs to happen in Germany to foster the field of Movement Analysis?" (The answer centred around education.) Warren Lamb was asked "What needs to happen to maintain the legacy of Laban?" His reply to this question was hopeful: some differences in approach within an organisations can be helpful to growth – take Freud and Jung whose separation fostered two very different kinds of psycho-analysis. However, there are many examples where splits like this have not been helpful. Laban work has many different possible approaches in it - therefore let's have an umbrella organisation (*Motus Humanus* comes to mind) through which all of Laban's legacies could meet on a regular basis to resolve differences and develop the work. Perhaps similar to the *ICKL* (*International Council for Kinetography Laban*) model for notation, this could move us forward as a profession into a world that needs our understanding of human movement.

This idea of unity through diversity seemed to echo throughout the form of the conference: the only criticism of which could be that it was too full a feast and we were in danger of coming away with indigestion. Freising, Germany July 22-24: a weekend of rain, sun, dance, movement, thought, discussion, argument, party, very little sleep, history, future, more dance, more movement



... if Laban had been there I'm sure he would have enjoyed it and celebrated the many nourishing platters of work that were consumed.

Susanne Bender and Sabine Koch have published an excellent conference proceedings which is available from the *Zentrum*. Titled **Movement Analysis – Bewegungsanalyse The Legacy of Laban, Bartenieff, Lamb and Kestenberg**, it has 19

papers (9 in German, 10 in English) all of which are worth reading. Susanne introduces these articles by explaining that the papers are divided into basic frameworks and applications from historically earlier to later approaches. Adapting her description of these, the book starts with a chapter by Warren Lamb that contrasts Laban's core principles of flux and stillness (English). Antja Kennedy provides an overview of *LMA*. (German) Pamela Ramsden introduces the principles of the *AP* (English), followed by Mone Welsch, Antja Kennedy and Kedzie Penfield introducing *MPA* (German). The *KMP* is introduced in three different contexts in chapters by Bender, Eberhard, Loman respectively (German), followed by Sossin's look at the *History and the Future of KMP* (English). This section is completed by the *MPI* introduced by Martha Davis, Hedda Lausberg, Robyn Flaum Cruz, Miriam Roskin Berger and Dianne Dulicai.

In the applied section, Mone Wesche offers a chapter testing the potential and limits of *LMA* in work with depressed adolescents (German). The use of *LMA* with learning impaired children by Bettina Rollwagen provides insight into the neurological basis of distinct movement patterns (German). Kirsten Beier-Marchesi introduces movement based language learning in schools using Laban principles (German). Kestenberg Amighi uses *KMP* to assess Native American learning style preferences and Loman uses it for the establishment of empathy through foetal movement notation (both English). Koch and Muller introduce two *KMP* based questionnaires, and Eberhard Kaexhele gives an account of the psycho-educational use of shape flow with traumatised individuals (both English). Brauning and Zueger contribute an assessment method of film-based movement analysis for the evaluation of treatment outcomes of psychiatric patients, and Fiedler applies *KMP* principles to clinical supervision processes (both German). Finally, Koch provides empirical data on the validity of the *KMP* and the basic principles of movement analysis (English).

Kedzie Penfield

Further contact details:
Zentrum für Tanz & Therapie
Geyerspergerstr 25
80689 Munich
Germany
www.tanztherapie-zentrum.de
Institute of Movement Pattern Analysis www.iompa.com
KMP - www.kestenbergmovementprofile.org
Motus Humanus - www.motushumanus.org
Eurolab – www.laban-ausbildung.de

'LISA ULLMANN:

My friend, my mentor and my companion'

Athalie Knowles talks about Lisa Ullmann at L.in.C 2007

(Athalie Knowles took classical ballet lessons at the age of 6 and continued these until she attended Bedford College of Physical Training in 1939 - where she was tutored in dance by Joan Goodrich. Laban and Lisa Ullmann visited the College and conducted classes during this time. From 1942 to 1947 Athalie taught dance at Paston House RC School and Queen Elizabeth's Girls Grammar School and during this time attended Modern Dance Holiday Courses. From 1945 she danced with the Demeter Dance Company, based at Toynbee Hall, giving performances in LCC Schools whilst attending classes at the Sigurd Leeder School of Dance. In 1947 Athalie was appointed Lecturer at Whitelands Teacher Training College and thence in 1954 as Lecturer at Dartford College of Physical Education. After taking the one-year Special Course at the Art of Movement Studio, Athalie was invited by Lisa and Laban to join the staff in 1957 - where she spent eleven years and was designated Deputy Principal. In 1968 she became HM Inspector of Schools with a 'Special assignment for dance in secondary schools' from 1974. Athalie initiated the Report on Dance in Secondary Schools in England which was published after her retirement in 1981). Ed.

I felt very honoured when Sam & Susi asked me if I would talk about Lisa. Much has already been said about her as a teacher, but I would like to add this: she was, I am sure, the greatest teacher of Movement that England has ever known. She understood the secret of expression through moving. It is not wriggling about - however skilful or flailing the air with your limbs - it is a deep feeling inside the body which extends into personal space giving every movement and gesture meaning: that is the Art of Movement.

Lisa had hoped to spend Christmas 1984 with her old friend Sylvia Bodmer; she kept on hoping, but Sylvia had all her family to accommodate and so Lisa spent it alone - stubbornly refusing all other invitations. She came to Goring for my New Year's activities - not particularly important to a German. On New Year's Day we went for a walk by the sea as often before. After a short time she turned and started to talk about the pains in the lower part of her chest. She was adamant that she wanted to get back to Addlestone as soon as possible, nothing would change her mind. I saw her to the London Road and said 'Good-bye'. In the evening I 'phoned to make sure she was alright and was horrified to learn that she had turned off to Horsham and got lost. Why did she do this? She knew the route so well.

Fortunately, an ex-student, Barbara Ford (nee Hitch), lived nearby; she helped Lisa with her shopping and secretarial work and when it became necessary: fetched the Doctor, got her to hospital and did everything she could to look after Lisa - including letting friends know. She was in a crowded ward; none of us realised that she belonged to BUPA and could have had a private room. I went with Ellinor Hinks to see Lisa; her last words to me were "I dread people coming to see me, all they want is to question me about Laban and his research writings, I cannot do it anymore". She was so sad, ill and lonely. She died on January 25th 1985.



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I know what you are all thinking: we are here to celebrate, but for me it is to commemorate. I have started at the end of her life so that I can return to happier times - although most of it was the result of much hard work, achievement and disappointment. What I call the 5-year curse brought change and destruction; time and again she strove to build her life.

Lisa was born, as we all know, on June 17th 1907. Her parents were, I think, very clever; they named her ELISABETH, MARIA, MARTHE ULLMANN.

Lisa enjoyed people, she tried to understand their needs, help them by giving hours of her time to listening to their problems. She was intensely loyal, observing confidentiality, loving and affectionate - she was a 'Maria'. On the other hand she was practical, efficient and capable; when the boiler failed at the Studio, Lisa was there to get it going again. She cooked, sewed, worked in the garden, made jelly. Oh yes, if you haven't tasted her Quince jelly you haven't lived - she was a 'Marthe'.

When Lisa was 7 years old, war broke out in 1914 and four years later when it ended she was still a child. The young life (now called a teenager) was spent in a country trying to recover from war. When she left school she chose to train as an artist at the Berlin College of Art. She always referred to her father as an 'artist' - talking of happy times spent out walking with him with their sketch books. Was he the inspiration for her interest in art? His portrait hung over her desk at Addlestone - was it a self-portrait?

(Included here is an extract from a tape recording made by Lisa in 1984 in which she describes her training and the teaching appointments which followed).

Now I want you to listen to Lisa's voice and to remember her inimical way of speaking English:

'Actually, I had danced already since little childhood and went to a layman's course in a Laban School whilst I was studying painting. I also joined the Movement Choir at the same school. The people there thought I was gifted in movement and dance and encouraged me to attend the professional training. After long hesitation I did this for a time; I went to Art School for half a day and the other half day I went to the Laban School for training. Then the Laban School insisted that I gave up my painting for a while until I had worked and passed my exam; I did that and I have never gone back to painting apart from in my hobby-time.'

Question: "Was the exam the Laban Diploma?"

'No, no! After two years of training you would do the exam and be entitled to teach laymen in the name of Laban and conduct a Movement Choir - a Movement Choir leader. In order to get the Diploma you had to study for two more years and during those two years you had to do practical work; so I ran my own classes in Berlin. After two years at the Laban Choreographic Institute Diploma Course, I passed my Diploma, and the last four weeks we had Laban himself all day long. It was so terribly exciting that I decided not to paint but to dance and to teach dance. I was always more interested in teaching and working with others than to dance myself. However, as I had gained my Diploma, Laban recommended me to one or two theatres where I could have become a Ballet Mistress. I also had an offer from Breslau to come to the States - to the Municipal Theatre, but I declined it because I really was more drawn to teaching. So I favoured a post at Nurnberg at the Laban School which was a professional school. I had hardly arrived when Jooss wrote to me and said: 'I am in need of a person to train my dancers, would you come to Essen?' Of course I jumped at this opportunity; it was really very exciting to be asked to do that so I moved to Essen.'

Lisa, in her twenties - a fully qualified teacher of Laban Dance - her choice! Lively, energetic, in charge of Jooss' students and their training.

After five years it all began to change: her father died, the Jooss Ballet (what remained of it) had to leave Germany - so Lisa came with the Jooss students to England. Fortuitously, the Elmhirsts had seen the Ballet Jooss in London and they offered Jooss a base at Dartington Hall in Devon. Lisa came with them and she described Dartington as:-

'It was like paradise, so beautiful, everything seemed to be so quiet, harmonious, smooth and well-cared for.'

Facilities for Dance at Dartington were good: an indoor theatre (*The Barn*), smooth lawns, well-cared for - outdoor classes, dressing rooms for performances, make-up areas and class-rooms. After some initial problems they were all well-housed and everyone was happy.

(A second extract from the tape-recording describes her experiences at Dartington and what was demanded of her - training the Jooss students and performers).

'Jooss was travelling and touring in various countries, but

when they came home, so to speak, they performed in the Barn Theatre - a converted forge. The performances were very well received at Dartington and in the whole South-West; that was the whole idea of Dartington - to give cultural opportunities to the people of Devonshire, Cornwall and the South West.'

Question: "Was it at this time in 1935 that you held your first Movement Choir in Plymouth"?

'Yes. In Plymouth the Workers' Education Association (WEA) asked me to take classes for them - classes in Movement and Dance, which I did as a Movement Choir enterprise. It was very exciting for me, because I learnt so much about my new country. I had to learn everything because the mentality of English people was very different - the way of living and all that.'

Question: "Did you speak English"?

'Well, I had my school English. I could understand and express myself, but I didn't learn much English because there were more foreigners than English people in the Dance School, so we spoke a very queer language which was nobody's language - it wasn't Dutch, it wasn't English, it wasn't American. We had an enormous group of Americans who were there already and had worked with Louise Soelberg; but Louise gave up her work and became a member of the Ballet Jooss at that time. These Americans were all very new to me, because I hadn't come across many Americans until then - another language, another way of living, so it was a very peculiar time.'

War-time regulations in 1940 England declared that aliens, and especially Germans, could not live near the coast - and in particular near the South Coast. This caused the dismantling of the Arts Department at Dartington Hall. It also ended Lisa's teaching of professional students and dancers. She had already been considering a degree study in psychology, having approached a tutor in France and enrolled at the Sorbonne. (Laban had arrived at Dartington in 1938 and Lisa renewed her study of his movement theories). She said that:

"She had discovered that Laban's approach to movement, expression and the importance of understanding such, gave her the insight into human psychology for which she had been searching"

The five-year change was starting again. Lisa and Laban moved to London, but as the bombing became more disturbing, they moved to Newtown in Wales. That period for Lisa and Laban was very hard. Lisa found classes to teach; the average fee for a class was two shillings or half-a-crown an hour if you could find a group to teach. This often meant travelling (Lisa had a bicycle) but I can't think that bicycling in Wales can have been much fun - added to that: if either of them moved out of Newtown they had to report to the police. Lisa was the provider, Laban continued his research into movement in Industry. This led to working with Charles Lawrence and the necessity to move to an industrial area - so in 1942 they moved to Manchester.

Here once again Lisa started to give classes and working

with the *Lancashire PEO* and *HMI Myfanwy Dewey*; she founded the *Art of Movement Studio* - blessed by Laban and financed by Lisa - showing her courage and determination!

By 1946 the Trustees were starting to think of moving the *Studio* nearer to London and eventually a site was found at Addlestone billed as:-

'A country house in 16 acres of beautifully laid out grounds, 22 miles from London. Facilities for outdoor work, practice and lecture rooms and a beautiful hall.'

It had been the home of a *Choir School*. Part of the house had been gutted by fire; the grounds were lost in brambles and weeds up to the front door - neglected and overgrown all down the drive. Nothing daunted, and stoical as ever, Lisa set about to make a home for Laban and herself. The fire damage had been sealed off and was never rebuilt. Plans for more residential chalets to house students were shelved. Cost of building in this area of Surrey was prohibitive - controlled by laws of land-rights. The grounds, weeds and brambles were attacked by Lisa, one gardener, and help from students and friends; two grass areas were mowed and prepared for outdoor classes.

For Lisa and Laban it must have been a dream come true, not quite a *Monte Verita* in Ascona Switzerland, but with the same possibilities for an *International Arts Centre* - a permanent school for experimental living - according to spiritual artistic and anarchistic principles. There followed a period of stability and continuity - longer than ever before in Lisa's life in England, nineteen years approximately (1953 - 1972).

Choice Subject at L.in.C

(Wendy Hermelin reflects on the stimulus for her choreography at the LinC Summer Course as well as her strategies for 'Dance Training'.) Ed.

Northern Lights was a choreography I made that was deeply influenced by a holiday in Finnish Lapland last winter; the exhilaration of the freezing temperatures, minus



Photo by Trevor Skinner

That is not to say it was without worries. Student numbers varied according to government control of grants. Extensions to buildings were required, additions to staff with the requisite knowledge and experience were difficult to find. **The 5 year curse struck again - LABAN died in 1958.** Lisa was left alone to carry the full responsibility for the *Studio* and *Research Centre* - now hers in every sense except the *Trustees*. She had hoped and expected to be there until her dying day - like so many founders of *Dance Academies* had done before her. She resigned as Principal in 1972. The *Trustees* had decided to sell the site and transfer the students to an old building in SE London, adjacent to *Goldsmiths' College*. To a Londoner, this was one of the least desirable areas of the capital.

A small house in Addlestone was provided for Lisa retaining her nearness to Laban's grave which she tended with such care and affection until she died. After her retirement she was again in demand to teach and lead - now the requests came from abroad. In 1984 she was invited to join the staff of a course in Germany. It was a great success. I met her at Heathrow, tired and dragging her luggage behind her, but there was a radiance about her that I had never seen before. She had been back to teaching her own people, in her own country - students of varying ages, whom she understood and who understood her. **This is the memory which will always be with me of this amazing and unique being - LISA!**

I would like to end this talk by quoting from Susi's paper at the Guild day last March:
'Lisa's Mission was to keep INTACT Laban's teaching and research.'

Lisa often appeared concerned that Laban's work could be betrayed and/or sentimentalised.

Athalie A. Knowles

30 degrees, the beauty and strangeness of the snow-bent trees, the excitement of watching skiers whipping down the slopes, the thrill of guiding speeding huskies over frozen lakes and through winding paths in the forest and, finally, the utter stillness and silence as the snow fell.

The dancers I worked with explored movements alone and in small groups, identifying various aspects of these ideas and translating them into sequences which I then gathered, arranged and coalesced into a group dance that began with energetic flights into the space, moved through skiing, snowing, northern lights flashing in the sky and into a final lengthy stillness representing the forest as three dancers stepped delicately as reindeer across the space in front.

The dancer from Iceland felt she had discovered a new view of her northerly land and for me as choreographer it was a vital experience to see the feelings I had had whilst in Lapland portrayed for me by this willing and enthusiastic group of people. Thank you.

Dance Training at L.in.C

Being older now and less regular in my personal dance exercise, I felt a very small sense of uncertainty when asked to teach this year - "Will my back hold out?" "What about my knees?" So care and gentleness to start the session became vitally important for the participants and for me. Breathing one's way into movement and gradually becoming aware of all parts of the body working in concert is my way into dance training. With stretching, bending and twisting, the three most basic types of whole body movement, I ease the body into more flexibility and then develop these aspects into more energetic movements that involve swings, turns, jumps and travelling. Through this gradual increase, the body learns holistically about the dance. At the end of the week I feel so alive I wonder why I don't do this every day of my life.



Photo by Trevor Skinner

Prepared to Dance?

(Hazel Francomb, Head of Dance at Hills Road Sixth Form College Cambridge was asked to teach some classes at this year's L.in.C Summer School. Hazel opens up the debate on dance training and body preparation in the context of Laban's work.) Ed.

The issue of dance training is close to my heart because I normally teach teenage students who are studying for *G.C.E. AS* and *A Level* courses. The challenge is that they regularly need to get ready to dance, create, and work together sensitively and in a way relevant to the course aims, but very quickly. I am an older dance teacher, so the issue of long-term healthy dance training is particularly important to me. For these reasons, I decided to share some of my ideas, stimulated by the *L.in.C Summer School*, to perhaps open up the debate about dance training and body preparation in the context of Laban's work.



Photo by Trevor Skinner

As I planned my sessions I considered the particular nature of that dance preparation task. In most of my teaching the body preparation is dictated by the nature of the rest of the session, a focus on spatial awareness when teaching the "A" scale, particular care on weight transference and leg strength development to prepare for jumps, engaging core and arm muscles for weight taking pairs work etc. For the Summer School I would need a different strategy as I would

not be teaching the main content of the morning sessions. The dancers I would be working with come from a range of dance experience, personal confidence, age and level of fitness. The course itself includes an exciting array of dance, drama and therapeutic sessions - preparing such a wide range of people for their varied summer school programme offered quite a challenge.

As a participant on and off myself for over twenty years, I considered my own changing needs. Many years ago, as a young dancer, my main aim was to improve my physical and artistic skills, whereas now, as an older participant, I am hungry for a chance just to re-ignite my inner dancer - but safely! Overlaying this was, and is, the desire to engage with myself on a deep level, and with the distinctive nature of the Laban Dance experience. I wanted to address these slightly contradictory issues in my own teaching on the Summer School.

My overall description of the sessions was fairly vague - this was the outline I sent to Susi Thornton.

A gentle meditative start to the day that will move into dance patterning and fairly energetic travelling.

Each Session will:-

- o Include gentle body and mind preparation using floor work and core training; this will lead into lifting, travelling and elevation.*
- o Build on the skills learned in the previous day.*
- o Focus on a different spatial theme.*

In my planning I decided to include seven different aspects of dance preparation

1. A safe body and mind preparation
2. Relaxation and loosening of the joints
3. Engagement of the core for strength
4. Exploration of spatial orientation (lifting and dropping, opening and closing, using diagonals).
5. *Dancing*, including elevation
6. Engaging in some group /pairs awareness
7. Using patterning



Photo by Trevor Skinner

I felt the first consideration had to be safety for the body. The Laban training work often emphasises reaching behind the body, notoriously hazardous for the spine, and creative work can include a wide variety of actions, including jumps. Many summer school dancers are not regularly training their bodies, it would be all too easy to injure in this situation. For this reason my preparation started with muscle heating, walks into runs and whole body swings in the three planes, to warm up the back and knees. This enlivened the body and encouraged a swifter blood flow to heat the muscles and increase their ease of stretch as well as lubricating the joints. Hopefully this also made the dancer more alert and focussed. Next I fed in a simple exercise, adapted from *Pilates* work for core stability and basic posture, which was re-worked in later sessions.

The “mindful” focus on exploring the range available in isolated joints on the floor is a favourite exercise of mine. It tends to bring the energy down but it is relaxing, meditative and great for developing body awareness as well as easing out soreness.

“Mind” preparation is also about being prepared to make personal creative decisions (vital for the Summer School) and being able to work with a sense of the group. To start to sow these seeds I asked the dancers to dance a simple lifting and dropping exercise, placing it in relationship to others and adding their own timing and dynamics. As I was working at the start of the course I chose not to include close contact work, though this can be fun and wonderfully healing, it can feel insensitive and an invasion of personal space for people unfamiliar with that way of working.

I know in my experience as a student, preparing the body does not always include enough “dancing”. I tried to address this by inviting a personal interpretation of an exercise or sequence; providing a range of evocative music also supports this. More especially, I love elevation and travelling work; rhythmical travelling steps across the floor always feels like “dance” to me. I used this as a way of enlivening the group and perhaps challenging them to be braver with the movements they choose in later workshops. Playing with the spatial patterns of the exercises, or inviting students to develop their own sequences to teach to others can develop their sense of patterning for choreography.

At the end of the session cool down is needed, this includes relaxing, gentle stretches, squeezing and easing the muscles.

There are questions that arise from my Summer School teaching. I am interested to look at the preparation work I did and consider how much it is distinctly “Laban”? I realise that, whilst his spatial analysis and attention to dynamic colouring of movement always informs my work, the actual content of the exercises is very influenced by my other movement training experience, including *T'ai Chi*, *Pilates* and *Classical Ballet*. The other issue is how much “preparation” is just healthy body-management;

how much should summer school dancers be taught how to change their bodies? This change could improve their overall health and well-being, including learning how to release tension, become more flexible to prevent injury and develop healthier muscle tone. There is also the issue of creating body change for artistic/aesthetic reasons – you need to train in a particular way if you want to be stronger, more flexible, jump higher and maintain extra stamina. Both training aspects were partly addressed in my plans, though I am conscious that there are some tensions between these two approaches. Some participants in the Summer School choose L.in.C because it is not concerned with the narrow issue of physical dance excellence - many other training opportunities focus on this exclusively. Others, like my younger self, may want the Summer School to provide physical challenge and training alongside their creative and therapeutic Laban work and they need their body prepared for this. Of course the teachers in the later sessions in the day prepared their groups too and geared this to the body of the work in their class.

I really enjoyed my teaching in the Summer School; it certainly prepared me for classes each day! I felt I did physically challenge some of the group and addressed many of the areas of training that I value. I also have to say, looking back at my list of seven different aspects of dance teaching that I wanted to incorporate each morning, I realise why I felt so pushed for time in my sessions, it was a lot to do in one hour!

Hazel Francomb



Photo by Trevor Skinner

Rosie Manton on Body-Training First Session of the Day

Having missed out on a “formal” technique in my youth, or so I thought, I have long searched for the principles which need to underlie body training, only to find I was in receipt of them all along.

There has often been discussion about terminology: warm up? body training? Technique? I think what I do contains elements of all three. Lisa used to say that technique was embedded in the execution of Spatial Forms, so, space work was also technique. I also learned that there were fundamental principles for *turning* or *balancing*, for example. In other words, there were efficient ways of doing what you needed to do.

One of my fundamental teaching principles is to teach “to those in front of you”, and on *Laban Summer School* we are mainly people who don’t dance very much from one year to the next - I’m generalising of course. So, yes, for me there is an element of warming up. I encourage people to come early and tune into their own particular needs, centring into the body for example, breathing deeply and connecting inner with outer, attending to the stiff places with gentleness. When the teaching begins I start from stance, finding a base and aligning heels, hips, spine shoulders and top of the head. I encourage an ease of posture with a light upward tension.

My underlying philosophy is that through the class we produce a flexible, fluent ease of response to the task in hand. Strength, stretch and flexibility, the three stated aims of many technique classes, can be approached in a variety of ways. We need bodies that move without ‘stuckness’ or unnecessary tension, that respond harmoniously and with resilience. Strength is built through repetition and is about the muscle’s ability to hold tension. It is built slowly over time. Each opportunity of standing, in order to do anything (carry the arms or warm-up an ankle joint), also offers the opportunity of building strength. Stretching needs to be accommodated by the body which is stretching. It’s not something outside or imposed. A person stretches to experience and express something - openness and reach, or a long linear line, so the exercises must be built with this in mind. Flexibility relates to the possibilities inherent in the nature of the bodily structure: what joints are capable of, knees and ankles that are resilient and can bounce, limbs that can swing from a joint,.

So, my classes go from slow, centred awareness to connection with various parts of the body, into management



Photo by Trevor Skinner

of whole body movements and finally culminating in various travelling turning and jumping movements. I am always mindful of the need to return to stillness and the centre before finishing the class.

On Choice Topic:

The work I usually lead in *Choice Topic* relates to “personal journeying” through the dance. This is dance through which one comes to know more about one’s inner life.

This year’s course was entitled “Dance Your Socks Off” and it entailed dancing hard and long through a series of different energies (5 Rhythms as named by Gabrielle Roth). Personal themes emerged which were then painted, and the paintings were then used as starting points for

‘active imagination’ - *Jung’s* term. This entails identifying fully with the image and allowing it to speak. From this we created theatre, strong simple and sharp images which impact quite deeply on those embodying them, and moving for those in the witness position. We share the art-work and I tell the other delegates what we have been doing and something of its process.

Rosie Manton

Mitch Mitchelson’s ‘low life’ Choice Topic!

My *Choice Topic* was inspired by Jacques Le Coq and his interpreter’s levels of tension, offering the opportunity to develop a rhythmic agility for the actor and the dancer. I was also intrigued by correlations with Laban’s system of movement. The scale I used

was inspired by some of the Le Coq teachers who evolved their own variations, so there was some comical terminology that as originally transmitted by Pierre Byland and others were referenced. Each level of tension was directed and then explored through improvisation. Our journey began with *The Drunk/Survivor* in the *Desert/ Exhausted state*



Photo by Trevor Skinner



Photo by Trevor Skinner

cholera, bacchanalian revels, death by the sea. It offered humour and tragedy.

I delight in hearing the dialogues in the accents of our international cast and encouraged them to speak in their own tongue. I really appreciated one German delegate's enthusiasm and sharing of her deep knowledge of the text. We all worked hard but also enjoyed laughter. Characters used their own initiative to create costume and atmosphere. (This year the broom-handles were the oars of the gondoliers!)

I love my process when I create a working text, find and edit the music. I am still clumsily old-fashioned in my methods but, next year, I-pod, here I come! I revel in handing over ideas to the group who choose to work with me.

that involves minimum energy that evoked refugees from Shakespeare's *Pericles* and hopeless drunks trying to get a key in a key hole. The *Californian/Laid Back* evoked sultry climes and with a suggestion from Ann Ward, a chorus of insouciant low life from the *Beggars Opera*. *Neutrality* offered an insight into 'less is more' as well as offering powerful atmospheres. Increase in tension took us from self-absorption through the urgency of the *Commedia dell' Arte* and the intensity of melodrama into comic images of Universal horror films such as *The Mummy* and *Frankenstein*, and the tragic space where movement carbonizes. Like Laban's *effort* journey, there is an amazing rhythmic variety on offer for transformation. There are resonances of Laban's effort economy in the matching of the states of tension to the appropriate setting and task. There are also times when free and bound flow are apparent. It is enlightening to explore different systems with a sense of play and creative pleasure that unites all practitioners.

Mitch Mitchelson

Susi Thornton's Choice Topic

*This year, in my Choice Topic, we explored, practised and performed a piece entitled "Walks, Journeys and Dreams" based on Thomas Mann's *Death in Venice* using Benjamin Britten's music and some of his libretto. I thought the piece worked well. It offered many contrasts and interesting movement challenges ... children's games, spreading*



Photo by Trevor Skinner



Photo by Trevor Skinner

Lisa Ullmann Day at Eastbourne

The *L.in.C Summer School* at Eastbourne never fails to give me a lift of spirit and the physical feel good factor. Unusually I was only able to be at Eastbourne for half of the week this year, but was so thankful that the special Lisa Ullmann Day took place during my few days there.

The day began with a general warm up session followed by an earlier than usual coffee break. Many new faces appeared for the day and there was a friendly buzz of meeting and greeting.

A great deal of preparation had obviously gone into the next session where Susi Thornton and Ilana Sneider had collaborated on recreating two of Lisa's space studies from the original notation. I found myself in Ilana's group where we worked on a study based on the A scale. Much intensive work ensued starting with mastering the *A scale*, followed by the learning of the study and finally using this creatively in developing a small group piece.

Lisa's space study for me had a powerful flow and breadth of movement, interspersed with subtle changes of quality and very clear use of the body into occasionally unobtainable positions. I remember being a little surprised to see a non-stop two and a half hour session on the timetable, but it was quite amazing how quickly the time disappeared. At the end of the morning it was lovely to have the opportunity to see the work covered by Susi's group.

An extremely generous buffet lunch was provided and this brought together a superb gathering of so many eminent people from early days of the Guild. I enjoyed an interesting conversation with Janet Goodridge where we discussed approaches to teaching the retired.

I was particularly delighted to speak to Henry Metcalf who took the afternoon practical session, as I used to thoroughly enjoy his evening classes at The Studio in Addlestone, dare I say it, nearly forty years ago. It was a thrill to once again experience his creative approach to tasks and to watch him demonstrate his wonderful fluid movements with his long, agile, expressive limbs.

After the tea break we moved to the lecture theatre to listen to a fascinating and informative lecture about Lisa by Athalie Knowles. It was a great thrill to see the original painting by Lisa of a woodland scene. A few other people, including Jean Newlove, who positively sparkled with her enthusiastic reminiscences, followed Athalie's lecture.

During the delicious evening dinner many people rose to their feet to give short stories about Lisa. An exhibition of archive photographs and diagrams was also on display.

The day ended with a video, which contained images of Lisa teaching. What an experience it was to see this to finalise a truly wonderful day which I am so thankful not to have missed.

Thank you Susi and Sam for initiating and bringing to fruition this amazing day.

Jill Goff



Photo by Trevor Skinner

Reflections on the L.in.C Summer School 2007

As a student on the *M.A. Drama and Movement Therapy (Sesame) Course*, this year, I have been fortunate to experience working with the basics of Laban's principles of movement, both in experiential workshops and my own facilitations of students and clients. This has inspired me to delve deeper and it was for this reason that I attended the 2007 L.in.C Summer School in Eastbourne.

I was made to feel at home as soon as I arrived, by the 'family atmosphere' generated by the many people who



Photo by Trevor Skinner

have danced together year after year. We danced or participated in dance/movement workshops from 9.00 till 5.30 pm and again after supper and I loved every moment of it!

The warm ups were a wonderful body-focus, preparing us to work at depth, especially on Lisa's studies. Notation was new to me but people were most helpful. Highlights were my choices - the work with Mitch Mitchelson on the *Commedia dell' Arte* characters and the *Steps to Heaven* - lethargy through to frozen activity - where we worked to create dramatic intensity through the body. I was also inspired by Susi's choreographed production of *Death in Venice* with imaginative props like a rope for a boat and a wide stretched elastic to build tension in the plague scene. My challenge was to remember on which side of the stage I had left my script as I buzzed around playing different roles!

How Sam managed to get 30-40 people moving together so harmoniously in the movement choir, beats me! It was a very moving experience when it all came together. It's such a different way to get to know people: by their gestures, expressions and body movements. It takes you to a deeper place sooner as you work together artistically - an experience unique to that time and place. So a big 'thank you' to all who made the 2007 L.in.C Summer School such a success. See you there next year and tell your friends, as I am doing.

Gillian Stott



Photo by Jill Goff

walli in greece

(*The Director of Cerebral Palsy Greece is euphoric in her praise of Walli Meier's teaching expertise following one of her recent regular visits to Athens.*) Ed.

It is hard to remember when Walli Meier first came to Athens. She has been part of our life for such a long time - yet each visit is like a first encounter. Before I met her personally, I asked one of her students "How old is Walli?" The answer was "Ageless". And that is what she is.

The first time we worked together, the theme was *The Labyrinth* and I was mesmerized by Walli's unique ability to translate ideas and feelings into movement - the ease, the fluidity, the clarity of her approach.

We next worked on *The Song of Wandering Angus*, where I can still see Walli plucking "the silver apples of the moon" and giving them weightlessness and yet substance and meaning.

Everything Walli does has substance and meaning and her vitality and generosity of spirit are contagious so that any class with Walli is always transformed into something rich and rare. She has a particular knack with children and people with disability. Being totally un-narcissistic herself, she never overwhelms with her talent and skill, but on the contrary draws out other people's abilities and talents, so that everyone grows and blossoms.

Walli has collaborated with *Cerebral Palsy Greece* on four *Creative Seminars* for people with and without disability, each on a different theme and it has been my honour and joy to translate for her and watch her at work. She has also created wondrous choreographies for our plays, particularly our prize-winning play: *Ithaca, Long Journey Home*.

With her base of expertise firmly in Laban territory, but also her active implementation of what Jung so strongly believed to be the healing properties of creative experience, Walli is a worthy disciple of both great men, but she is also uniquely herself, an original and free spirit, who can lead and inspire and encourage, like no one else I have ever known. Walli is deeply loved and sought after by the old and the young, the weak and the strong, the confident and the shy and this never fails to surprise her. Perhaps it is that all these elements are blended in Walli himself, so that there are no dark areas in her understanding of human nature.

Walli is a born teacher and it is essential that there should be a following of young teachers who can learn from her and by retaining her sensitive and magical touch, take what she has to offer onwards and upwards.

In Greece there will always be a place for Walli in everyone's heart.

Daphne Economou
Cerebral Palsy Greece

'the nightingale'

This was the theme of my latest project in Athens working with Daphne Economou who is the Founder and Chairman of the *Open Door Centre of Cerebral Palsy Greece*.

Daphne Economou regularly organises residential courses where the aim is for disabled and non-disabled young people to participate in inclusive and artistic activities as creators and performers in their own right and on an equal footing. This course was as usual run on the *Jungian* notion of the therapeutic value of the healing arts. On this occasion the participants were offered a choice of art, music, drama, story telling and movement and dance. The whole group consisted of approximately one hundred and twenty five people between the ages of seventeen and thirty, although there were several young children from the home and one or more older ladies who were either parents or carers. All of us resided in a splendid building, *The Amalion House* situated on the outskirts of Athens. During term time this is a home for very disadvantaged children, and it was a small group of these who chose to join us and were automatically adopted by our group. As usual all workshops concentrated on a common theme, this year's being Hans Christian Andersen's *The Nightingale*.

I was fortunate in having Cathy Bullen, a member of the *Phoenix* group, with me and the help of a young Greek dancer, Eleni Fortosi, who acted as interpreter and gave much practical help as well as participating in the dance. It is always the intention that there should be a short presentation at the end of the week, though it is recognised that it is the process of the whole experience which is of greatest value.

On the first day we gave four one-and-a-half hour sessions so that all participants had a taste of what we had to offer. The other workshops did the same. From this experience everyone made a choice of the activity they were going to concentrate on for the duration of the week. This gave us an opportunity to meet all the

participants, try out some of our ideas and find a comfortable way for the three of us to work together.

In our final group of twenty-five participants we had a good mixture of disabled and non-disabled people. The disabled were mainly manual wheelchair users and others had chairs that were electronically driven. If anything this added another complication to the procedure, although it makes the users much more independent. Among the ambulant participants some had worked with me before but for the majority it was their first introduction to movement and dance. Two of the wheelchair-users, Irene and Christos, had attended at least five other projects in previous years and have since married. Irene has now formed her own dance company. The other wheelchair-users were new to this experience and one or two had slow learning disabilities.

In spite of some difficult personalities to begin with, the group worked with concentration and commitment. They contributed enthusiastically and were full of questions, ideas and suggestions. The questions were answered, the ideas incorporated and suggestions accepted when appropriate. Minor difficulties arose with a group from Portugal who needed translations from Greek to English and then into Portuguese. At first, they complained that they were not sufficiently challenged, then that we went too fast, but they responded very quickly to our suggestions and became increasingly more inventive and then of course we went too fast!

I have found, from experience, that once people have gained confidence they are incredibly inventive in overcoming their disability and therefore make very creative contributions. Irene and Christos soon felt undervalued and insufficiently stretched but were very happy when given the added responsibility of choreographing most of the final scene.



In our movement and dance sessions, mostly through structured improvisation, we created: a dance of listening, a dance of the *Palace Garden*, a working action dance of cleaning, the making of the clockwork machine, a processional dance for the entrance of the nightingale and one for the revival of the dying Emperor. It was interesting to see, yet again, how clear, simple structures in each session produced such interesting and varied work.

Cathy and I were very pleased with the collaboration of the art

and music departments. The art group, as well as working on their own artefacts, created the backdrop and all our props - which included: a throne and a highly decorated trolley upon which the magnificent parcel containing the mechanical nightingale was processed through the hall and onto the stage revealing, when opened, a brilliantly masked and glittering bird. The music group, as well as presenting their own musical compositions through song and orchestration, accompanied our procession of the entrance of the Japanese Emperor's gift and the making of the clockwork machinery.

In the final presentation the dancers created the atmosphere by moving through the audience performing their own listening dance. Then the artists, with their vast creative artefacts paraded through the hall and set the scene of the Emperor's garden on the stage. This was followed by me telling the true story of Beatrice

Harrison, who played her 'cello in her garden which stimulated a nightingale to join her, the recording of which was later played as an accompaniment to the dance.

The performance proceeded with the garden coming to life. A simple embellished *motif* on the 'dimensions', executed in cannon, represented the trees and plants. The lake erupted with a fountain and the waves rippled and spread. A group improvisation dance communicated the search for the nightingale while the wheelchairs flew like birds between them and settled - locomotion and stillness exemplified. This was then followed by the dance of the working-actions of cleaning the ballroom in preparation for the ritual procession of the Emperor's gift. Next came the dance of making the clockwork machine, the opening of the parcel and the clockwork nightingale's dance and its break down which was performed by one of the youngest children. The presentation ended with the revival of the dying Emperor, danced by Christos and choreographed by Irene. He entered in his wheelchair and slumped diagonally onto his sumptuous throne and then slowly, with beautiful tender body-awareness, he grew with energy and leapt back into his wheelchair, circled the stage with ecstasy and cried '*Kali Mera*' which means 'Good morning' in Greek.

I felt there was an equality of endeavour, contribution and achievement of both the disabled and non-disabled performers. All became artists in their own right and everyone danced. There is no doubt they all had a wonderful time, gained a real sense of achievement and learnt a great deal from the process.

We applaud *Cerebral Palsy Greece* for their vision in spending time, energy and money in making such creative projects possible.

Walli Meier

book review

Dancing the Rainbow by Lani O'Hanlon

In her article "The Sacredness in Movement and Dance" in this issue of the magazine, Lani has already indicated the basis of her philosophy and practice.

Her book *Dancing the Rainbow - Holistic Well-being through Movement* takes this further, into a practical guide for those seeking to find a way to escape from entrenched patterns of thought and behaviour in order to find a more harmonious way of relating to themselves, to others and to the environment around them.

In her introduction, Lani describes the many sources which have contributed to the development of her practice. Coming from a background of creative arts: dance, performance, writing, storytelling and a Celtic heritage, Lani has used not only her own experiences but extensive research in order to seek ways of healing through the synthesis of the many creative and holistic approaches offered by different cultures.

Her open mind and willingness to explore whatever views or ideologies can contribute to this process has resulted in a remarkable book. Not only does it expound philosophies that some may deem esoteric, but it grounds these in a soundly based physical practice. We are not just what we think or feel, but what we do - physically. And of course, the one influences the other - Laban?

As Lani has indicated, she found that working with her friend Antoinette - a very experienced teacher of Yoga, enabled her to

bring all her experiences together to provide a way forward, both for herself and others. Lani immediately saw a resonance between the Yoga descriptions of the *chakras*, each of the seven relating to different colours and energy systems and emotions within the body. Her research uncovered the importance placed on dance, rhythm, drumming and song as a means of "communicating with the spirit world" in previous cultures. A study of colour therapy in relation to these elements led to a conviction that this could be a valuable means of enabling people to regain harmony in their lives - and so *Dancing The Rainbow* was born. It is significant that in Celtic mythology, the rainbow provided a link between the physical and spiritual world.

So far - so interesting; but Lani goes on to suggest a series of practical exercises which ground everything back into bodily experience. From simple exercises combined with colour imagery, you can take them even further back to a five-minute sequence which you can use to kick start the day, or forward into much more intensive workshops. The practical work is outlined meticulously with a constant regard for the well-being and safety of those taking part.

The ideology and practice does not allow for shortcuts; you cannot skim through the book looking for a "quick fix". But it does provide starting points for further consideration and exploration, and an opportunity to start *Dancing the Rainbow* for yourself - or with others.

Ann Ward

courses report

First of all, congratulations to all those who have successfully completed our Community Dance Leaders courses in both S Wales and Kildare. As several people have a few items to complete, we shall publish a full list in the next edition.

There were some excellent sessions presented and we hope to be able to offer more coherent plans for CPD from now on. Our thanks go to Lucina Russell of Kildare County Council Educational Arts Department, and Rachael Robertson of RCTCA in South Wales for hosting the course, and to the lynch pins who kept it all together, the co-ordinators Paula O'Shaughnessy and Gemma Fraser.

No course would be complete without a course baby, so congratulations to Genevieve, who only missed the one W/E when she had just given birth to a baby boy, and to Gemma who had a beautiful baby girl just after W/E 10. More Laban dancers - we hope! On the same theme Grace, who has just completed the course, is the daughter of Amanda Goulding who completed the first course we ran for Powys dance. It certainly gets into the blood!

And thanks, as ever, to all the tutors, assessors and staff who give so generously of their time to the courses, often through horrendous journeys and W/Es away on top of their busy lives.

We do it because of our commitment to the work and the value that we perceive it to have on other people's lives. We know that many of you out there have experienced the courses or an encounter with the work as a life changing experience, so all we ask is that when you are working, you state clearly your debt to Laban. The greater the acknowledgement of our debt to his vision and analytical powers, the more we can bring his name to the forefront in the development of dance and foster the desire to research further in others.

The course is continually adjusted in the light of experience, but at the moment we are undertaking a major revision in order to bring it in line with the current requirements for accreditation. So there will be a short gap before the next course, but we are still hoping to start another course in the Spring in Belfast followed, when feasible, by one on the S Coast.

We are also planning further tutor training and opportunities for development for anyone with an interest in the work. If you would like to register an interest in future courses and workshops, please contact me at awardglenkeen@bigfoot.com

Ann Ward
Courses Officer

PRINTERS APOLOGY

We would like to apologise sincerely for the errors on the previous edition of Movement & Dance. Due to a technical problem various articles were missing some punctuation and we hope this did not spoil your enjoyment of the issue.

Mickle Print

Magazine Contributions:

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.

Design/Typesetting:

Pam Anderton
Email: magazine@labanguild.org

Printed by:

Mickle Print
Canterbury, CT1 3RA
01227 780001

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www.labanguild.org

Interim Editor:

Gordon Curl
Copse End
Conyngham Lane
Bridge, Canterbury
Kent
CT4 5JX
Phone: 01227 830421
Email: gfcurl@globalnet.co.uk

Editorial Advisers:

Anna Carlisle
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

diary of events

NOVEMBER

LABAN Theatre Creekside SE8 3DZ

Wed 21 November, 1930hrs Robert Hylton, *Urban Classicism: Swan Breaks* Laban Students' Performance, Part 1: Mixed Bill, £12 / £8 (concessions)

LANGUAGE OF DANCE CENTRE

Saturday 24 November 2007 and 12th January 2008 Open Graham-based contemporary dance classes with Valerie Farrant
Contact: info@lodc.org phone: 0207 603 8500

RAMBERT TOURING SCHEDULE

Wed - Fri 23 November 7.45pm Regent Theatre, Stoke

Constant Speed, Swansong, Anatomica #3

Wed - 28 November - Sat 1 December 7.30pm Theatre

Royal Plymouth

Gran Partita, Swansong, Anatomica #3

DECEMBER

Studio Theatre LABAN

Sat 8 December, 1930hrs £12 / £8 (concessions) **Danse Sans Joux** presents the UK premiere of a movement-design performance adapted from Hiroshi Teshigawara's mysterious film 'Woman in the Dunes' and featuring fashion design by Michèle Danjoux and dance by Katsura Isobe, Helenna Ren and Olu Taiwo.

APRIL 2008

Sat 12 Apr Laban Guild AGM University of Bedfordshire

Contact: Bobbie Millar email: b.j.millar@leeds.ac.uk

LABAN ANNIVERSARY EVENTS 2008

FEBRUARY 2008

Tues 1st and Wed 2nd February 2008 LABAN undergraduate Historical Project performances at 14.30 and 19.30 will include a re-creation of Laban's *The Green Clowns* (1928), directed by Alison Jones along with other works being studied. Contact: LABAN Creekside London SE8 3DZ
email: info@laban.org or Tel: 0208 8691 8600

JUNE

Mon 23 - Friday 27 June 2008 Zion Arts Centre Manchester
A week of Creative workshops with Sue Moulson (well known for her stunning experiential work and her knowledge of Laban ideas) and with members of Transitions Dance Company who will conduct creative workshops with young people in schools. Collaboration with Lynn Jordan - a long time member of Manchester Dance Circle. Exhibitions of the Manchester Dance Circle and the Art of Movement Studio as it was in its Manchester days. Contact: Lynn Jordan l.jordan1@manchester.gov.uk

JULY

Sun 6 July - Thursday 10 July Dartington Totnes Devon

The Laban celebrations at Dartington span four and a half days of experiential workshops, exhibitions, talks, performance (*Transitions*), film screenings, Bartenieff Fundamentals-based workshops, choreutic meditations and presentations. There are residential places at Dartington, providing plenty of opportunity to eat, drink and socialise with each other as well as the artists and presenters including Rosemary Lee, Michael Platt, Valerie Preston-Dunlop, Warren Lamb, Regina Miranda, Anna Carlisle and more. The focus of the four days will be the area of work that Laban, supported by the Elmhursts, focused on while at Dartington, art experience for all! as such engagement in the activities will be by those living in and around the Dartington area, as well as those coming to stay at Dartington in residence for the period. To register interest and receive updated information direct, please email Lara Lloyd l.lloyd@dartingtonplus.org.uk

OCTOBER

Fri 24-26 October 2008 LABAN will host an International Conference: 'How are Laban's ideas relevant today' - whether in choreography, therapy, teaching, research, acting, behaviour science, community leading, documenting?
Enquiries to: vpd@corners.demon.co.uk

22ND WORLD CONGRESS ON DANCE RESEARCH

- ATHENS, GREECE

JULY 2008

Wed 2nd - Sun 6 The largest gathering of dance specialists world-wide: All forms of dance represented. Programme includes: Research Reports, Classes, lecture-demonstrations, video projections, performances by dance companies, exhibitions, visits to places of special interest. Tel: (30)210.324.6188 www.cid-unesco.org president@cid-unesco.org

LABAN INTERNATIONAL COURSES (L.in.C)

AUGUST 2008

Sun August 3rd - Sun August 10th 2008: GRAND FINALE*

- 'CARNIVALE'

30TH L.IN.C COURSE at the University of Brighton, Eastbourne Campus

Come and celebrate, with us, 30 years of awareness, creativity, dance, friendship, fun, harmonic understanding, positive relationships. Remind yourself of the community experience, mingling with dancers from different parts of the world, all bringing their uniqueness to the group.

This is the final Course solely administered by Sam and Susi, sharing the pattern of Dance Training, Laban Studies, Choice Topics and Movement Choir. A small international group have come forward to assess the possibility of continuing L.in.C as a community-run project. L.in.C, hopefully, will continue its operations in a new and stimulating way in 2009.

Sam and Susi want to make this thirtieth year something special, bringing new people into the fold as well as drawing in those who have known and loved L.in.C but not come for a year or two. They want to thank all their dear friends who regularly attend the Course and will want all of them at Eastbourne in August 2008). Contact: susi@thorntonclan.com



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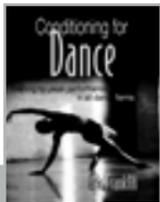
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humankinetics.com
107 Bradford Road / Stanningley
Leeds / LS28 6AT / UK
t. +44 (0)113 255 5665
f. +44 (0)113 255 5885
e. hk@hkeurope.com



Dancing the Rainbow Images