

Movement, Dance & Drama



Painting by Jack Bullen inspired by the spatial
harmony work of Rudolf Laban

More about the artist and his work in our Autumn issue



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Magazine Contributions:
Copy Dates:
15th April, 15th August, 15th December
Format: email or scanner-ready copy only to the Editor

ISSN 2046-3065
© Laban Guild 2014
www.labanguild.org.uk

Movement, Dance & Drama 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 and world-wide addresses £30; concessions UK £20; concessions worldwide £25. 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.

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Editorial Dr Clare Lidbury

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Laban Movement Choir Project

Dance in a Day – Movement Choir

Susi and Sam Thornton invite everyone young and old to get together and create a dance piece led and supported by experienced dance facilitators at the following venues:

20th September 2014 – British Schools, Hitchin, Herts
21st September 2014 – University of Bedfordshire,
Bedford Campus

For further information, contact:
Susi Thornton email: susi@thorntonclan.com

It was good to attend the AGM and Laban Conference this year and to be able to put names to faces – Ann Ward for example, regularly contributes to the magazine but until April 5th we had never met.

The conference had a clear focus, explored in theory and practice, so unsurprisingly perhaps this edition of the magazine takes that focus on Movement Choirs and features Anna Carlisle's Laban Lecture given at the Conference. Acquiring copyright for the photographs and illustrations has taken some time – hence the delay in publication - but their inclusion enhances the article greatly. Dick McCaw's article on Geraldine Stephenson's work in this area contributes to our understanding of the different contexts in which movement choirs can operate.

On a different note we also pay tribute to two key Laban disciples, Warren Lamb and Athalie Knowles, each of whom contributed greatly to the teaching and development of Laban's work, and who would, I am sure, have relished the sight of so many taking part in Susie Thornton's led movement choir at the conference.

Laban Guild AGM 2014 President's Address Anna Carlisle

During the process of research for the movement choir lecture I was reminded that Laban began his work in the field of movement and dance more than a century ago – and that the Guild celebrates its 69th birthday this year. A headline for the Guild's constitution states that its aim is the promotion of Laban's work.

This year I have observed in council meetings an ongoing dedication to fulfil this aim. All the projects for 2013/14 have been published in the Guild magazine but, as a reminder, I summarise the achievements of the guild council members this year:

a major initiative is underway to create an application for funding from the Heritage Lottery (more details in the Chair's report);

the promotion of Laban's work in Ireland continues with a further dance leaders training course in Kildare in the South – a mention here of a particularly valuable outcome from one of the participants on that course last year, Patty Abozaglo, who took Laban dance to a project for peace and Wellbeing in Columbia and Peru;

as a former chair and president of the Guild I have continued to press for ways in which

more young people can experience Laban's work, I am delight to report that Yael Owen McKenna initiated the running of the Laban Foundation Course recently in Coventry – this was successful, and unique, in that all the participants were young men, and two are here today to join us to receive their foundation certificates;

and finally the Guild has stepped into the world of the electronic – the magazine, which I believe now has a strong and interesting profile, is available on-line to Guild members while the website continues to be updated and maintained in a lively presentation by our IT expert who has also undertaken the painstaking task of collating the Laban index of past articles from Guild Magazines to ensure this valuable body of work will become available soon to all Guild members.

As ever I want to thank our chair and all council members for their hard work and individual contributions this year – without them the Guild could not continue.

Laban Conference 2014 - Personal Reflections

Carol Wallman

For me, the Laban Conference provided an exciting opportunity to re-connect with colleagues and friends, old and new, from the world of dance, with Rudolf Laban and his influence being our common denominator. Thrilling is the notion that some senior members of the Guild actually knew Laban the man, having had the privilege to be taught by him. What a legacy! It occurred to me that now is the time to attract and sustain new members in order to ensure that the work remains relevant in our constantly changing society and unstable educational climate.

This year's carefully researched Laban Lecture, presented by our President, illuminated Laban's early influences and his development of the movement choir. Anna's insightful and authoritative delivery was captivating. The subsequent practical session, delivered by Susi Thornton, enabled delegates to participate in a carefully crafted movement choir, thus linking present practice to Laban's original concept.

Whilst participating in the session I was acutely aware of the challenges and responsibilities of being a group member, sensitivity to others, co-operation and the opportunity to engage in life-enhancing creativity, essential elements for any society in any age. Susi's accomplished and perceptive orchestration of the choir was exemplary and an inspiration.

Cath Butler

I was deeply impressed by the effects of the day, on myself and the other participants. The whole event was so well conceived, with the Laban Lecture introducing

us to the background of what we were to experience in practice later. Anna Carlisle's talk and illustrations were altogether fascinating and so clearly presented, but I will just pick out two things here.

First, Anna's search for 'the seed' that spawned the Community Dance Movement and the Movement Choir. She found a clue in Laban's autobiographical 'A Life for Dance': aged 14 or 15, he had watched army manoeuvres in Bosnia (where his father was a high-ranking official of the Austro-Hungarian Empire) and had been literally moved by the patterns and designs in this display of movement by large numbers of people. Later when he turned to dance, use of formations and designs was part of his first (Carnival) job.

Then in 1922 began Community Dance, 'moving together in a common rhythm'. In choric dancing such as 'The Swinging Temple', described as a 'dance symphony', dancers in groups would 'woo, repel, bond in play, tenderly disengage, break into separate circles and end in reconciliation' – again, the circle: in the afternoon workshop on the theme 'Your Country Needs You', led by Sam and Susi Thornton, we moved through all this.

Anna had paid a lovely tribute to the reviving and expanding work of Sam and Susi with their Movement Choir project. Among their principles were 'energy, wholeness, and harmony': at the end of this physically and emotionally demanding, but so energising and unifying day it was hard to break the circle. After such an event, I think: we part, but we will also have that circle in us always.

Girl Guides and Dancing Devils

Dick McCaw



I was lucky enough to be taught movement by Geraldine Stephenson between 2001 – 2007. Over that time I recorded interviews with her about her work with Laban and about her career as one of the first Independent Dancers, one of the first choreographers for television, and a creator of many dance pageants (her expression for Movement Choirs). Here I give excerpts from transcripts of interviews that I conducted between 2000 and 2003. I have chosen descriptions of how she worked, the problems that she encountered and how she solved them. In the first excerpt she relates her experience of working with 250 people in E. Martin Browne's revival of the York Mystery Plays in 1951. Next is a description of how she organised a pageant for Girl Guides, and this is followed by two anecdotes, the first about a pageant celebrating the building of Rochester Cathedral, the second about her contribution to a television version of *Richard III*.

It is not clear how Geraldine got chosen for the York Mystery Plays: in one interview she states that Laban



was offered the job but declined and suggested her, in another she suggests she got it on her own merits. If Laban did propose her then it was in keeping with his style as a teacher and mentor: he had a knack for identifying the skills and creative potential of his pupils and knew that while Geraldine did not really enjoy notation and found Choreutics a bit dry, she loved the more theatrical work with movement choirs. She recalls the inaugural Laban Guild gathering in Sheffield in January 1946, during which there was a piece of group movement: "And that really was fantastic – there was such a mix of people, of all ages, shapes and sizes. [...] That was what made me want to do something to do with this movement. It liberated me." Later that year she joined Laban in Manchester one of the first students in the Art of Movement Studio. In 1949 when Laban was unable to teach his regular Thursday class for students at Esmé Church's Northern Theatre School, he asked Geraldine to take his place (his written instructions for the two two-hour classes: 'body parts' and 'efforts'). It was students from the School who helped Geraldine in the Mystery Plays.

The York Mystery Plays (1951)

I was asked to choreograph a flight of angels around the stables. Nobody mentioned any crowd scenes. I went to York, rehearsed with the angels from Mount View School in York, and met Lucifer, played by John van Eyssen – a man of great charm, which, of course you needed when playing such a part. So how could I choreograph this falling down the stairs, falling in a turning movement so that I could see where I was going? I worked out a certain pattern for the Fall, sometimes with quick movements,

sometimes slowed by his holding onto the railing, which allowed him to act his lines. He was game to try anything. While he was falling the devils were to tear off his white and golden robes as he tumbled down, having been smitten by God's hand. And he landed at the bottom of the stairs in black and tattered costumes. I had also been asked to choreograph a small dance as the devils made their way from the bottom of the stairs to Hells Mouth, and this went down very well, but Martin Browne said that it was too good and would steal God's thunder. So it was cut right down – this was my first experience of work being cut.

The Last Judgement was so exciting to do. It was the organisation of the saved and damned souls, as one group surged forward so another moved back: it was this sense of counter-movement which excited people so much. The devils were everywhere stopping the damned from escaping, and then chasing them into Hell. The people playing these souls took to it so well, they loved being frightened, as it were. It seemed that the devils would lift people up



and throw them into Hell's Mouth. The saved souls were difficult because we had to figure out a way for them to walk up the steps to heaven without looking down to make sure they didn't trip on their long skirts dresses, and of course we wanted them straight-backed looking upwards to heaven. They had to learn to how to walk with one hand holding the hem of the skirt and the other gesturing towards heaven.

In the same interview she reflects on how the classes in choral movement helped in her work on the crowd scenes.

My experience of the choral movement did inform how I went about choreographing the crowd scenes. Of course it was much more stylised than it would be today – you can see that from the photographs. I absolutely loved handling the crowds, and the funny thing is that those people who studied choral movement with Laban never worked with crowds. His



advice to me when working with large numbers of people was to break them down into smaller cells, each with their own leader – that way you would create separate bodies of movement. [In an earlier talk she expanded on Laban's advice: 'Oh it's very easy, divide a hundred into three lots of thirty, and then put the next hundred into groups of ten, and then put your students in charge of these groups.']

The Journey of SOY (Spirit of Youth) (1961)

The instructions for the final dance were 'Marching groups spread through the arena and a joyful triumph ensues.' There were a thousand people doing this dance and I'd never worked with so many. The Girl Guides were already divided into areas of London but how to get them into the Wembley Arena without bumping into each other? How could they all enter? I drew the space patterns - the shape of a farandole - for the entrances. Jooss used this same dance in his Dance of Death at the end of The Green Table. A farandole is a vital dance for a choreographer to know. It dates back to medieval times where it was performed on the village green and it used to go through the back lanes and even through the houses. So each group of 70 to 100 Girl Guides at a time had their own pathway in the space. That was the most difficult part of the dance. Sometimes when they got there they would break away and move freely into the arena. I have used the farandole many, many times since then.

Rochester Cathedral Jubilee

What follows is a description of Geraldine at her best – as someone who knew how to get people moving. When she taught me to teach movement her most memorable piece of advice was, 'Go to where your students are'. And that is exactly what she did when she

conducted a rehearsal to celebrate the building of the nave of Rochester Cathedral in 1083.

On a freezing cold Sunday afternoon I met with an anxious, miserable little group of middle aged men and women huddled together in an enormous deserted factory canteen in the town of Dartford. They had gathered to begin rehearsals for their part in a pageant eventually to be enacted in the Royal Festival Hall. Sitting there, frozen and dejected in their coats, mufflers and hats they seemed rooted to their chairs. How could they ever be persuaded to get up and 'build the nave of Rochester Cathedral'? As they sat, I asked them to imagine that each held a tiny hammer and they were to knock an imaginary midget nail into an imaginary small plank. They dutifully obeyed looking rather bewildered. The nail became bigger, the hammer heavier, the plank larger ... bigger still, more heavy still and larger and larger... Some stood up, other removed mufflers and hats. Some swung the hammer as a mallet. Soon they were all on their feet banging away in frenzy. We changed the occupation to 'carrying a heavy load to a building site', then 'sawing through great chunks of wood'. 'First time I've been warm for weeks' said one. [...] If I had originally asked them to stand up and take off coats and mufflers and forced them to move vigorously straight away I know I would have antagonised them and the whole process would have taken longer, or, perhaps never got off the ground.

Richard III

The final example is from a television production of *Richard III* by Jane Howell (with whom Geraldine worked frequently), and it is hardly a *movement* choir since it is an arrangement of corpses. Geraldine showed me the clip of these corpses and it was impossible to hold back my tears. There was something so hugely affecting about how she had arranged the bodies that I found infinitely sad. Without her skill as a director of movement choirs I doubt she could have achieved such a beautiful and affecting image.

At the end of the play she wanted to show how many people had died in the Wars of the Roses. I had been asked to create this pile of stillness. It was quite tricky to do. I didn't want everybody rushing in and being a dead body corpse and smothering somebody underneath them. It became a kind of ritual as each member of the cast came in one after the other.

And so, through careful and sensitive movement she created this devastating image of the senseless destruction of war.

The images in this article were scanned from Geraldine Stephenson's personal collection and published by Dick McCaw in a DVD Lessons after Laban held in Arts Archives 2006



Vorsprung durch Dance Rhyan Parry

*There was a joy in the city that I'd not experienced since the Weimar days.
But it was more than just joy. It was history being written.
It was victory – victory for people, freedom and hope.*

These are the words of Elke Weiss, spoken in January 1989, in her beloved Berlin, as the infamous wall came down. Elke, now 79, had been a cabaret performer in the city and had witnessed – and been a victim of – the worst excesses of the Third Reich. Elke is speaking for the nation, the continent, the world. She has seen each suffer under both Nazi and Soviet totalitarian rule and, as the wall is smashed by the city's citizens, memory transports her back to 1930s Berlin; the happiest days of her life.

But Elke is fictitious; a creation of my imagination. She is the central character of *Vorsprung durch Dance*, a dance production that, until this academic year, had been an amorphous dream. In February 2014, in partnership with the Head of German, my dream was realised when 115 dancers performed the show in front of captivated audiences over three nights.

We have devised and produced many, many dance events at Haberdashers' Monmouth School for Girls but *Vorsprung durch Dance* was particularly special in a variety of important ways; it brought together aspects of the school – Dance, German, Music, Creative Writing, Drama, Art, Photography, IT, Media – that had never before collaborated on a whole school project; the level of sympathetic co-operation between departments was simply amazing and resulted in an example of sector-leading education practice of which I will always be proud; through conceptual thinking, applied imagination and passionate teaching, we proved that two seemingly unrelated disciplines – Dance and German – could combine in a holistic and creatively fulfilling symbiosis.



While Elke Weiss is imaginary, her message and narrative are very real indeed - and both would be highly regarded by Rudolf Laban. He would be moved that we used his beloved medium to relate a difficult and harrowing period of German and European history, a period through which he lived. And I know he would be delighted that, in order to educate and entertain, we combined dance with a breadth of other expressive, artistic disciplines. Through curriculum dance courses and extra-curricular clubs and activities - one of the compositions, 'Phoenix from the Ashes', was created by the Year 9 cohort studying the Laban Guild Foundation Course in Community Dance - we employed concepts and stimuli that inspired the students to reach beyond dance, discovering and researching topics and fascinating subject matter that they may never have



phenomenal. As Mrs Helen Davy, Headmistress of HMSG, commented: “The dance presentations were an outstanding example of talent and imagination and were performed to packed audiences as half-term approached. *Vorsprung durch Dance* was an example of collaborative effort that results in far more than the sum of its parts”.

We also received overwhelming feedback from parents and guests. They were extremely impressed by the standard of dancing, narration, music and singing and many of them commented on the original, creative and imaginative interpretation of this period of modern German History. The enthusiasm and energy of all the dancers contributed enormously to the success of the project, imprinting lifelong, poignant recollections in the memories of every participant.

During rehearsals, one of the dancers was asked what the project meant to her, and her reply encapsulates what *Vorsprung durch Dance* was all about: “This experience is not what I expected. I have learned about many aspects of German History that I didn’t know and I’m still learning now as we practise. I am really looking forward to dancing in the shows as I haven’t performed in anything like this before - and I can’t wait to see the other dances as well. Thank you so much for this opportunity.”

Vorsprung durch Dance is the best possible illustration of HMSG’s - and, of course, Laban’s - dance ethos in action: ‘Not only do we teach dance, we educate through dance’. A large and ever-increasing number of our girls – of all ages and abilities – participate in dance at HMSG and the discipline makes a significant contribution to their wellbeing and overall education. It is wonderful that the enjoyment and celebration of dance in all its forms makes such a difference to the

girls’ lives (now and in the future) and to the life of the school – which is exactly what we aim to achieve. *Vorsprung durch Dance* was a celebration of this and is powerful evidence that Laban’s philosophy is alive and thriving at HMSG.

Rhyann Parry is Director of Dance at Haberdashers’ Monmouth School for Girls

Photographer: Philip Sims



When I began the research for this presentation, I was interested to try to discover experiences in Laban’s early life which may have pointed towards his innovative idea of the movement choir. I was in search of the seed that spawned the idea of what we call today community dance - which we will experience here this afternoon, almost a century later, in the form of the movement choir.

If we turn to Laban’s biography, *A Life for Dance*, there is a significant account of an early teenage experience which offers a clue to his later work with large numbers of lay dancers. Laban’s father, a high-ranking officer in the Austro-Hungarian military was appointed governor of a remote garrison in Bosnia. On a summer holiday with his parents, Laban describes his experiences:

My father taught me the life of a soldier [...] Soon I imagined myself a better judge than any staff officer of tactics and strategy, from company and battalion exercises to the manoeuvres of huge corps. It was splendid to see our soldiers spreading out over the hills [...] to bar the enemy’s way [...] and then how wonderful it was when my father immediately ordered the artillery into position on the hillside. Horses panted, soldiers surged forward and gun carriages bumped over the field. It was as if everyone was flying and tearing about in wonderful designs [...] And the pleasure I got from my own physical exertions became associated with my admiration for the splendid display of movement. (1)

We have here a dynamic picture of what could be called a military movement choir. But it was to be more than a decade later that Laban began to devote his life to dance and begin to earn a living - somewhat like his father - master-minding the movement and formations of large numbers of people not, in his case, at war in Bosnia but on the streets of Munich in the exotic festivities of carnival (1910-12).

We take a 10 year leap now over the long years of Laban’s work in Ascona to create the new Central European modern dance. We arrive in 1920 and witness the hugely successful reception of his first book, *Die Welt des Tanzers*. At this point Laban began to rise to prominence as the founding father of the new modern dance form; he was able to form his first small flagship dance company in Stuttgart and the phenomenon of the idea of the movement choir began to emerge in the German dance culture.

In 1922, Laban opened his first official dance school in Hamburg. In addition to a programme for the training of professional dancers, a parallel curriculum was created for the training of lay dancers designed for the



18 development of his idea of the movement choir. Some of those first dancers in the company will be known to you: Sylvia Bodmer, who formed the Manchester Dance Circle in 1942 and taught on the Laban International courses; Kurt Jooss, internationally-known choreographer and creator of the famous work *The Green Table*; Albrecht Knust, legendary figure in the world of Labanotation; Martin Gleisner, movement choir choreographer and author of the book, *Tanz fur Alle*; and Dussia Bereska, Laban’s collaborator for many years who set up schools in Rome and Paris. It was a group of these dancers who became the prime movers in the promotion and development of the movement choir. The year, 1922, could be starred as the birth of the idea of what we call today ‘community dance’.

There has been, and there is still, much discussion about the nature and purpose of a movement choir. Can we offer a definitive description? As a beginning, I quote from Laban’s own account.

When [...] a number of young people from all walks of life had come to our courses [...] to refresh themselves through physical exercise[...] nobody had ever heard of a movement choir [...] Gradually, out of our exercises, grew at first modest, and later more extensive [movement] plays which not only appealed greatly to the participants but also to the occasional visitor. [...] they were really quite different from what had so far been called dance. The movements were simpler and the basic ideas of the plays were not show or stage based. We conquered space in common swinging and leaping, in measured, slow stepping or sprightly walking and running. [...] The sensitivity and spontaneity of expression of the participants was greatly heightened and clarified through moving together in common rhythm.

I quote this following statement because - though written in 1922, it is relevant today:

It was a time when the world was filled with vague unrest on the one hand and a forced desire for unlimited amusement on the other. In both these mental attitudes, there was a lack of dignity and innocent enjoyment, of healthy delight in physical ability and of natural poise, which is implicit in the human form [...] The discovery and practice of this ideal bearing in states of collectedness, and in vital dynamic movement became the basis of our first movement choir plays.

He goes on to say: "We were solely concerned with experiencing in ourselves and in togetherness the increased vigour of the spiritual-emotional-physical forces which are united in dance. Why? Because we were drawn to it, we benefitted from it, and we were inspired by it." (2)

However, within the year, Laban had modified this position. After the first official performance of a movement choir work, *The Dawning of the Light* in Hamburg, 1923, he witnessed the growing popularity of the idea of choric art and saw the gradual emergence of a presentation style which he believed to be worthy of an audience.

The classes for the training of lay dancers at the Hamburg school continued to flourish and Laban began to incorporate small movement choirs into his more ambitious choreographic works. At the same time, members of his original company began to set up their own schools and classes across Germany. Their work as movement choir leaders resonated closely with Laban principles but, as we shall see in later illustrations, the choral work inevitably differed according to the personalities of each leader.

A given feature was an over-arching choreographic form, as was simplicity of movement content, repetition and unison work, but gradually, variations began to occur in: the size of the group - some movement choirs were small, with up to a dozen group members; the facilitation of increased creative contributions from the participants; the age range - Lisa Ullmann records of her first movement choir experience: "When I got there, I found a hall full of people of all ages and shapes" (3); and to Laban's dismay - some movement choirs were used for the purpose of left-wing political propaganda. This prompted him to announce publically that the movement choir was: "not [to be] in the service of some

particular mythology or biased form of ideology." (4)

The photographs belong to the history of the movement choir giving powerful illustrations of the strength of its impact and the commitment and enthusiasm of engagement in choric dancing.



Photo 1: *The Swinging Temple* Here we have a glimpse of *The Swinging Temple* created in 1922 - given the constraints of dance photography of the time, the photograph gives only a flavour of style and historical period. Though it was composed for Laban's theatre company in Hamburg, it can be seen as a choreographic prototype for movement choir works. It was described as an abstract work - a dance symphony which presented: "the gradual transformation of disharmony into harmony, of chaos into cosmos". (5) The dancers wore different coloured costumes of black, red, yellow blue, white and green and, true to Laban's belief that modern dance should not follow the constraints of a given musical score, these early works were accompanied by percussion, piano and in some instances the incorporation of a speech choir.

We turn to a press description to reveal an indication of the flow and dynamics of the work. I quote from a report in a German newspaper:

From a wild dark maelstrom, spots of colour disengage, coalesce in groups. Groups woo each other, repel each other, bond to each other in loitering play, and once again tenderly disengage from each other. A bright strident rhythm forces all the colours under its spell into a frolicking game. The struggle that erupts between red and black is subdued and calmed. Nonetheless there is not the harmony to enthrall all. Joined in two circles, the colours stand against each other. A deep conflict remains [...] But the deep inner feeling of harmony surges up in all. The circles disengage and are engulfed anew. Abruptly - a sound that is all compelling puts them in the spell of its symmetry,

its harmony. Thus the wild maelstrom ends in reconciliation. (6)

At the same time that the school was underway in Stuttgart, Laban was appointed choreographer at the Mannheim Theatre. We see from this next photograph that he was also working with community projects.



Mannheimer Bewegungschöre Laban

Photo 2: Mannheimer Bewegungschöre Laban. Here we see a movement choir of around 40 young dancers - the chorus of boys orientated towards forwards-deep, the chorus of girls, reaching in the counter-direction, backwards high. It can be seen from the photographs that follow that the attraction of the new modern dance appealed predominantly to the young. Embodied in German culture at the time was a call to health, fitness, the outdoor life and a concern for the pursuit of the spiritual. Classes with Laban fitted the bill perfectly - I quote from Sylvia Bodmer: "I will never forget my first class with Laban. Up into the air, down onto the floor, leaping, spinning and turning, around one's body, under ones's body over one's body! A whirlwind in the room." (7)



Photos 3 and 4: Herta Feist's groups, Berlin, leaping and whirling. I spoke earlier of the ways in which each individual movement choir leader came to express their own style and movement preferences. There is a lightness, quirky elegance and upbeat quality in the illustrations of Herta Feist's work - a real contrast to the more weighty look of Laban's compositions:-



Photo 5: *The Death of Agamemnon*. This is a fragment from *The Death of Agamemnon*, created in 1924 for the Hamburg movement choir. Here we see the group rehearsing outdoors - a year later - presumably for a further performance. This is a very clear illustration of what Laban saw as an essential movement choir principle - the arrangement of participants into specific groups of deep, medium or high dancers. This was, of course, a device to create visual interest but for Laban, it also mirrored the structure of the traditional singing choir with its divisions into bass, baritone and tenor, alto, mezzo soprano and soprano. Additionally, it had a more significant purpose. I quote again from Sylvia Bodmer: "Each dancer has, according to type, a different part of the trunk from which the movement is initiated and from which it grows and radiates outwards. The high dancer leads his movement from the so-called *centre of levity*. The medium dancer leads his movements from the so-called *centre of the torso*. The deep dancer [...] from the so-called *centre of gravity*." (8)

In his movement choirs, Laban divided the groups according to types and through this he achieved a response of personal involvement and individual freedom. It was an unforgettable experience for me to be made aware of my potentials as a deep dancer. I have found the possibility of unfolding and deepening my personality and through this, of developing my own



ideas. The experience, not only in dance but also in other fields, of being fully 'involved' has given a new dimension to my outlook on life.'

We can clearly see a balance of men and women in the works for both the theatre company and the movement choirs. But Laban was also committed to popularising dance for men. We see from these following illustrations that Albrecht Knust and Martin Gleisner had no difficulties in attracting young men into their movement groups.

6-8



Photos 6 - 11 showed Knust's choir group in Hamburg; Knust was Laban's assistant and rehearsal director.



9-11

12



12 Photo 12 showed Gleisner's book cover - Martin Gleisner, talented dancer, choreographer and inspiring teacher, dedicated to the idea of the social/communal import of choric dance, published a widely acclaimed book on the movement choir, *Tanz für Alle*, in 1928.



Photo 13 - showed the Hamburg Men's group 1928 (9)

13

13



14-15

Photos 14 and 15: rehearsals for *Titan*. By 1928, Laban's career as the figurehead of the new modern dance was ascendant. For the Magdeburg Dance Congress, scheduled to run for four months in the summer of 1927, he planned an ambitious movement choir performance involving 25 dancers from his company and 40 dancers from choirs across Germany. Accompaniment for *Titan* was sparse - a woodwind melody, a kettle drum and silence.

About *Titan*, Laban wrote: "A genuine belief in the power of unity, in an unspoiled core within the human being gave me the inspiration for a dance play, telling of the strength in the common hope which lies in a common will to achieve something better [...] The purpose of life as I understand it is a care for the human as opposed to the robot. [He envisaged] an image of a mass of life in which all the celebrants in communion of thought, feeling and action, seek the way to a clear goal, namely to enhance their own inner light". (10)

It was perhaps this very philosophy, embodied in his most ambitious movement choir *Vom Tauwind und der Neuen Freude* (*The Spring Wind and the New Joy*), that brought about his downfall at the 1936 Berlin Olympic Games. The mass of 1,000 dancers, formed from choirs across Germany, came together to perform four 'reigens' of *Tauwind* which ended in a grand harmonious finale. Present at the dress rehearsal were Hitler and Goebbels; the work did not meet with approval. Goebbels's diary records the response: "Freely based on Nietzsche, a bad, contrived and affected

piece. [...] I do not like it. That is because it is dressed up in our clothes and has nothing whatever to do with us". (11)

Laban's career in Germany ended there - his work was banned, his schools were closed. Mary Wigman, former pupil and renowned teacher, dance soloist and choreographer stayed on.

16



18



17

Photos 16, Entrance; 17, groups; 18, finale circles; 19, German Eagle from Wigman's work for the Olympics

Two years later Laban's arrived in England, emaciated and depressed. Yet, by 1942, we see evidence of his influence at work in three areas: the industrial war effort; the State Education system; and in the enthusiastic reception of his idea of the movement choir.



14

19



20-23

the Laban movement choir - the groups working with their individual preferences as deep, medium or high dancers, while Photo: 23 shows the same concept, illustrated in Joan Russell's notes for a movement choir at Worcester College - circa 1970

Throughout the 1950's Laban's work took hold in England and the popularity of the movement choir was celebrated by several large-scale public performances.



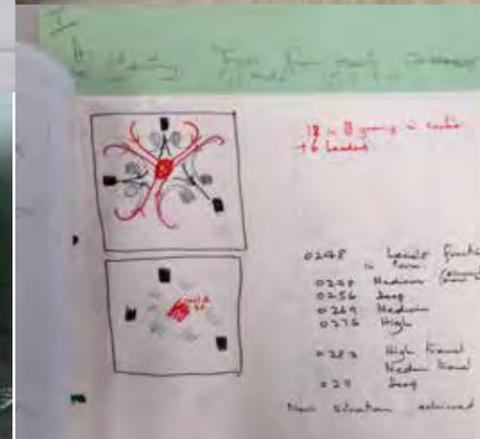
24

Photo 24: The Wembley movement choir, 1956, was choreographed by Laban and Lisa Ullmann and performed to an audience of 8,000 on the occasion of a Festival of Movement and Dance organised by the Central Council of Physical Recreation. 80 women dancers took part in what they called a 'saltata'; music was by Bizet. Ullmann records that it was highly acclaimed. (12)

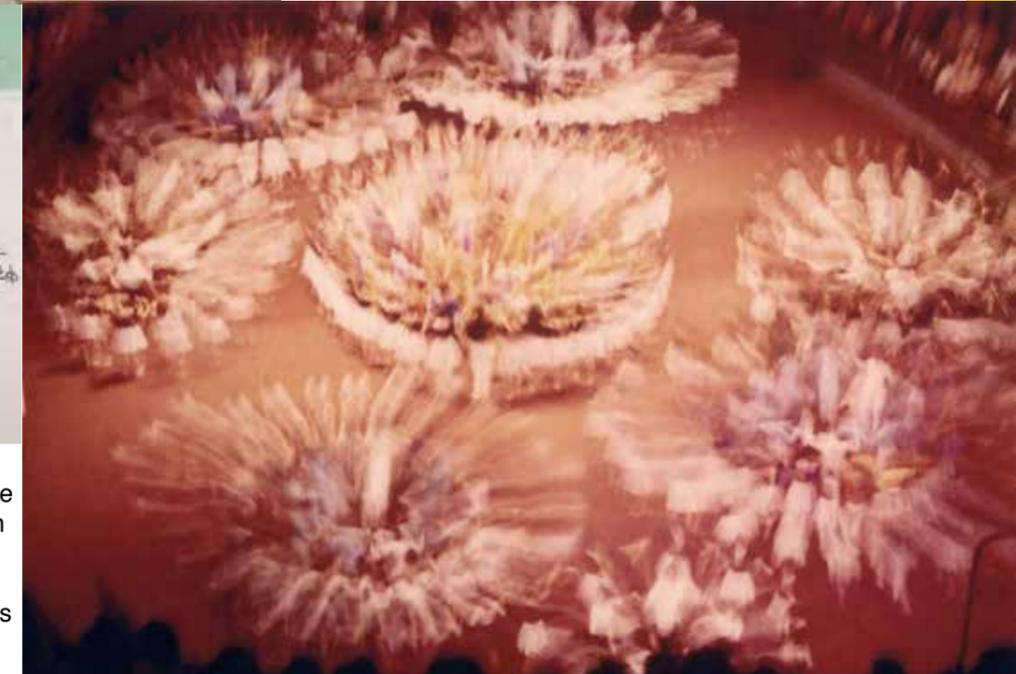


In 1970 a Laban Guild event took place at the Royal

25



Photos 20 and 21 show a sequence of photographs from the first Laban Summer School in England in 1942 based at Moreton Hall in Shropshire with Laban on the lawns in movement choir mode. In Photo 22 we see again a hallmark of



15

Albert Hall to celebrate the Guild's 25th anniversary. The day was produced by Geraldine Stephenson and in true Laban style, her choir, involving around 400 dancers working in 14 centres across Great Britain, came together to rehearse before the performance. (13)

Photo 25 (previous page): An illustration from *Kaleidoscopia Viva* of the final Purcell chorus. A slow camera setting has produced a wonderful example here of 'cosmic' harmony. For Laban, the symbol of the circle formation was another important feature of movement choir work: the 'round dance', the circle - symbol of unity, wholeness and eternity.

I want to finish this presentation by paying tribute to Sam and Susi Thornton. It was through their direction of the Laban International Summer School courses that the tradition of the movement choir has been sustained and can look forwards towards the future. The summer courses began in 1979 and many of you here will remember them vividly. They were truly international - with participants arriving from Scandinavia, Europe, the Antipodes and Asia. The courses ran for eight days and culminated on the last day with all dancers working together to participate in a movement choir. This last day was anticipated with great enthusiasm and excitement. We knew that this would be a special dance experience and we knew that the traditional ending of the choir would culminate in a huge group circle - in a silence which connected all and was filled with communal significance and strong emotion. Thus, from 1980 to 2009, Sam Thornton composed, directed and established the Laban International Courses (Linc) tradition of the movement choir. A selection of some of the titles of the choirs will call up memories of those experiences: *Pictures at an Exhibition: Carmina Burana: Eine Kleine Nachtmusik: Missa Criolla; African Sanctus* and *Stillness and Stir* - performed at the Royal Albert Hall in 1985. The movement choir was performed in silence - with the accompaniment of a single voice reading a long metaphysical poem by Laban of the same title. (14)

[a filmed excerpt from the opening chorus of *Carmina Burana* (15) was shown]

26



Photo 26: The finale of the Linc millennium movement choir

It has been interesting to research for this lecture, because as a member of many of those movement choirs, I would wonder in what ways they might be different from Laban's original ideas. I discover that they differ predominantly in one aspect - that the Linc movement choir was produced as a day of dance rather than a work which was brought to fullness over a period of time.

I summarise by recalling aspects and features of the movement choir envisioned by Laban:

1. that it was a celebration of communal thought, feeling, action and joy in the harmony of movement;
2. that it had sensitivity and spontaneity of expression heightened and clarified through moving together in common rhythm;
3. there was simplicity of movement in unison swinging, leaping, stepping, gesturing and running;
4. there was a concern with experiencing alone and together the increased vigour of the physical, emotional and spiritual forces which are united in dance;
5. that it had a means of touching and enhancing one's inner light;
6. there was a care for the human being as opposed to the robot;
7. that it was not necessarily designed for performance to an audience.

These hallmarks of the movement choir were written by Laban in 1920. This year, Sam and Susi Thornton have produced an account of the guiding principles that inform their own movement choir work. It will become clear that their position is 'Laban-authentic' and closely reflective of the original movement choir principles. I quote:

1. The whole group dancing together is an experience of heartbeat, common rhythm, a great belonging. Everyone experiences the build up of energy which this dancing engenders; faces light up, people give themselves to this moment of wholeness and harmony.
2. Movement choirs bring dancers to the familiar[...] travelling through space by walking, running jumping. The work needs to be simple, uncluttered, repetitive. It will offer unison movement to reinforce the wholeness and oneness.
3. They require sensitivity, offering the opportunity to give and receive, showing generosity and withdrawing from competition.
4. The movement choir touches, in some way, on the best of human attributes and helps to bring a meaning to life.

And finally a comment from Susi Thornton "movement choirs are very much needed in these days of speed, electronic devices, adulation of left-brain thinking, self-centredness and individualism." This resonates with Laban's prophetic statement: "A care for the human being as opposed to the robot".

This brings me to the final part of the lecture - a tribute to Susi Thornton. She has worked tirelessly, alongside Sam, as co-director of the Laban International courses to sustain the Laban legacy and currently, to point the movement choir towards the future. In 2011, Susi created the Movement Choir Project, designed for the training of movement choir leaders. Its aim is to promote the idea of the movement choir to a larger general public across the country. To date, under the title of 'Dance in a Day', the project has produced choirs in Surrey, Devon, Gloucestershire and Northern Ireland. Future projects are planned for Bedfordshire and London - and a development of the choir today is planned for another performance next month in Surrey. A very successful beginning!

27



Photo 27: The 2011 *Missa Criolla* movement choir at Egham in Surrey

It seems to be the case that Laban's role - as originator of community dance as we know it today, creator of the movement choir and founding father of dance in the State Education System - has been forgotten. But, as we see, the history of the movement choir runs from 1922 to this afternoon and we hope with the new cohort of movement choir leaders, that the tradition will continue into the future. We look forward to being part of that history when we dance together in the movement choir at 2.00 p.m.

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15. DVD *Carmina Burana* (copyright with S. Thornton)

Slides:

1. Rudolf Laban Archive, NRCD, Ref: L/F/1/15
2. - 4. Brotherton Library Hodgson Laban Archive
5. Rudolf Laban Archive, NRCD, Ref: L/F/1/111
6. Rudolf Laban Archive, NRCD, Ref: L/F/1/109
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8. Rudolf Laban Archive, NRCD, Ref: L/F/1/107
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11. Rudolf Laban Archive, NRCD, Ref: L/F/1/110
12. Internet image
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23. Rudolf Laban Archive, NRCD, Ref: JR/E/5/5
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25. - 27. Laban Guild images

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The Brian and Bronwen Mills Charitable Trust for their invaluable funding assistance in the making of this DVD.
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Warren Lamb 1923 - 2014

Carol-Lynne Moore

Warren Lamb, who died in January 2014 at the age of 90, was recognized internationally as Rudolf Laban's protégé- the heir and developer of the industrial movement studies initiated by Laban and Lawrence in the 1940s. Warren was respected for his acute understanding of management behavior by the high-powered business executives he advised. Likewise, he was admired by his dance and movement colleagues for the globe-trotting career he had created from something as slight as the study of movement. I don't believe either group really understood how he managed to pull it off. Warren's modest demeanor and personal generosity effectively cloaked the keys to his success: enormous creativity, independence, and loyal perseverance.

Born in Wallasey in 1923, Warren left school at 16 to join Lloyd's Bank. Following wartime service in the British Navy, he reluctantly resumed his banking career when a chance encounter with Rudolf Laban changed the course of his life. Despite his mother's protestations, Warren enrolled in the Art of Movement Studio to study dance. However, Laban soon sent him into the noisy northern textile factories to observe the workers. "The usual practice was for me to work alone, standing all day in some steaming weaving shed," Warren recalled. "Laban demanded lots of sheet of paper covered with effort 'graphs' and I strove desperately to make copious observations."



Warren was torn between his desire to attend studio classes, and his need to support himself through assignments for Paton & Lawrence Company. Eventually Lawrence offered to pay Warren's studio fees and provide a stipend for the industrial work he was doing with Laban. This involved the odd consultation with a factory foreman or manager. Laban "used his genius" to give the manager helpful advice, Warren claimed. "I used to have to give more chapter and verse." Over time, Lawrence's staff of accountants and engineers began to consult Warren for guidance on clients. He found that he could independently give advice that was respected.

In 1952 he set up his own consultancy base, confirming his independence. In the decade plus that followed, Warren re-thought all that he had learned from Laban, studying movement in a variety of contexts. His legendary vitality and resourcefulness were put to the test as he labored to provide a living for his first wife (Joan Carrington) and their growing family. In addition to his management consultancy practice, Warren was a tutor in movement for the Adult Education Department of Hull University. He did a project at a mental hospital. He took assignments to produce, act, or dance in plays and pageants. He also organized over a hundred individual movement courses for actors, sculptors, dancers, and musicians.

During this period Warren also started to work in the United States, notably with Dr. Judith Kestenberg, the child psychiatrist, and Irmgard Bartenieff, former dancer and Laban student turned physical therapist. This led to a unique cross-fertilization of ideas. Kestenberg's intensive studies of infants and toddlers influenced Warren's own notions about the role of effort flow in the adults he was analyzing. Lamb's decision-making model, which was gradually crystallizing during this time, helped to shape Kestenberg's notions of movement development during childhood. Bartenieff integrated both perspectives into the Laban Movement Analysis program, which was gradually coalescing under her leadership at the Dance Notation Bureau in New York.

By 1965, Warren had established the major links between patterns of physical movement and the cognitive processes used in decision making, a method of assessment now known as Movement Pattern Analysis. However, 1965 did not start as a year of achievement. For three months, Warren was unable to obtain earning work. His well-worn car exploded on a selling trip and he had to return to London drearily by train, feeling that all his intensive developmental work had achieved little. However, he persevered, applying his creativity to the problem. The solution was to get involved in executive recruitment of the "head hunting" type. Though unorthodox at the time, it proved to be successful.

1965 ended amid a blaze of publicity with the publication of *Posture and Gesture. Management Behaviour*, co-authored with David Turner, followed in 1966. Warren's head-hunting venture became

profitable, and he developed other applications for movement assessments, including career counseling and top team planning. By the time I met Warren in 1976, during a course at the Dance Notation Bureau, he had an international clientele and a uniquely round office above Regent Street. He was by all accounts a well-established, successful self-made man. Nevertheless, I had the temerity to suggest he publicize his work in an airline magazine. "I'm not really interested in that," Warren replied, "but I would like to have a small booklet to give clients. You write well, maybe you could write something."

Thus began a friendship and collaboration that extended over three decades and two continents. We did not always see eye to eye, but our disagreements never spoiled our friendship. At the base, we cared about the same things, and the energies we brought to bear were complementary. Warren was absolutely dependable. He retained an engaging youthfulness and enthusiasm that was attractive to younger people, and he was unfailingly generous to younger colleagues.

When I reflect on Warren's life, it seems that the long years of independent endeavor, when he tested everything he had learned from Laban in the crucible of giving advice to hard-headed businessmen, convinced him of two things: 1) Movement has meaning, and 2) We can decode that meaning through disciplined observation. Once convinced, he never wavered.

The many individuals he profiled and advised are the beneficiaries of his long and lonely labor, along with the next generation of Movement Pattern Analysts, who carry on his work. Warren changed the world of movement study. I know he opened a whole world for me.

I believe Warren spent the last 50 years of his life waiting for the rest of us to catch up, to appreciate what he had been able to discern about movement patterns. He was not always patient. But he never gave up. In my last conversation with him, only a few days before he died, Warren was still looking forward and seeing a vista of possible possibilities. And that is how I will always remember him.

Warren Lamb's professional papers are now housed by the National Resource Centre for Dance as a companion collection to the Rudolf Laban Archive. Fundraising to complete preservation and cataloguing is in progress.

The Warren Lamb Trust (established as a standing committee of Motus Humanus, with trustees appointed by Warren Lamb himself) is responsible for overseeing the development of Movement Pattern Analysis.

Columbia College Chicago currently offers graduate-level certification in Movement Pattern Analysis Consultation.



Athalie Knowles - a long-standing member of the Guild - died on 5 October 2013 aged 92. During my time as editor of the Guild Magazine I was privileged to be the recipient of some of her prolific letter-writings - letters which demonstrated her passion for movement and dance and her admiration for the legacy of Rudolf Laban and Lisa Ullmann.

In his tribute to Athalie the Canon Andrew Knowles, a close relative, reminded us that she was:

the only daughter of Clifford Knowles and his wife Ethel (nee Lunn).

Athalie's father was a civil engineer and chartered surveyor and her mother a concert pianist. From her father, Athalie inherited a capacity for astute observation and assiduous documentation; from her mother an artistic temperament, elfin physique, and firm independence of mind.

Athalie grew up in South London and attended Clapham High School from whence, in 1939, she began her three year initial professional training at Bedford College of Physical Education where she excelled in dance. There followed years of teaching and lecturing in Cambridge and Dartford. In 1956 Athalie took the One-Year Special Course at the Art of Movement Studio Addlestone and during that time, in one of her recent prolific letters to me, Athalie wrote: "In the Summer Term, Lisa - passing me in the hallway - said: 'Mr Laban and I would like to offer you a place on our staff'. I was dumb-founded. For the next eleven years Lisa was my employer".

Athalie became Deputy Principal to Lisa Ullmann - of whom she was highly supportive. Among her many diverse responsibilities was that of directing teaching practices for student teachers - many of whom were on secondment from Trent Park and Chelsea College Eastbourne. As well as a heavy load of teaching, Athalie carried mounting administrative duties at a crucial time in the development of the Studio; she was also a member of The Examination Board of the Art of Movement Guild.

Former HMI BJ Lewis wrote:

Athalie was a colleague of mine in Her Majesty's Inspectorate of Schools from 1968 to 1981, working nationally in colleges and schools. She was a member of the Physical Education Committee with responsibility for Dance and was based in the South of England. When I first joined she was well established and often travelled with her two black poodles who were well known to colleagues. She was a keen and knowledgeable observer of movement and her insights were appreciated by many. When she retired she took the whole of the Physical Education Committee to a London theatre to see a production of CATS.

Of her personal life, Canon Knowles stated:

Athalie never married but maintained a strong connection with her wider family and went to great lengths to attend family celebrations (and) while second cousins discoed in ungainly fashion, Athalie would perform the most graceful of shimmies, observing with characteristic wryness that 'true dance comes from within'.

He also recalled that Athalie and Jo (her companion) travelled widely with:

each successive adventure incomplete until carefully recorded in photo albums and scrapbooks. She would also corral her neighbours into proper observance of the Oxford and Cambridge Boat Race (with everyone required to wear their colours) while on Christmas morning she and Jo kept an open house of legendary generosity.

Athalie's retirement in 1981 was no rest cure for she continued tirelessly to engage in the advancement of movement and dance. Among her initiatives were: the Secretaryship of the International Council of Kinetography Laban; arranging (with the late Ellinor Hinks, Principal of Nonington College) the gift and deposit of the Rudolf Laban and Lisa Ullmann archives to the National Resource Centre for Dance at the University of Surrey; and, with Geraldine Stephenson and Ellinor Hinks, Athalie was a Founder Member of the Lisa Ullmann Travelling Scholarship Fund. She also took part in an Oral Archive Project initiated by the NRCD.

Athalie will be greatly missed - but her legacy of monumental achievements will undoubtedly live on

Acknowledgements for vital information on Athalie's lifetime achievements are due to: The Revd. Andrew Knowles, Jo Buckle, Dr B J Lewis, Dr Judith Chapman, Anna Carlisle MBE, Stephanie Daniels (Bedford CPE Archivist), Sally Archbutt and Dr Margaret Whitehead.

At the very successful AGM and Conference day at the University of Surrey in April this year, as Chair I drew the membership's attention to a number of positive outcomes resulting from Council's planning and activity during the year 2013 - 2014. Our financial footing is slightly more secure with expenditure balancing income more than previously. As the membership will be aware Council have made changes which have had an impact on finance - for example the magazine is now offered online and the membership fee has increased only where a hard copy is required. Needless to say whilst things look healthier, we cannot afford to relax but, we are moving in the right direction. Thank you to Stephanie Mogg our Treasurer who has now moved onto pastures new.

The technological developments that have taken place this year are contributing to our financial stability insofar as Paypal, which is now available, should make paying membership fees easier. Eflash, which is being circulated monthly, will ensure that members and others are informed of Guild related activities - this should improve attendance; thank you Mary Cormack for your work on this. Similarly the website is updated regularly, thanks to Pam Anderton for this, and our Facebook and Twitter accounts are up and running and should help us to reach a wider audience; thank you Yael Owen-Mckenna.

Thanks also to Janet Harrison for the hours she has spent working on the Guild database and thank you as well to those members who have completed the membership survey; we will summarise the results and publish them as soon as possible. If you have not completed the survey yet you are urged to do so in order that the database can be used effectively, efficiently and strategically. The database has the potential to offer members information regarding available expertise in given fields. To date this has been a useful tool. Updated email addresses are vital for the system to work so please keep the membership secretary updated with any changes.

Thanks to Pam for producing attractive leaflets for the AGM, Summer School and the movement choirs. In addition to her role in the production of the magazine she has also had printed packs of cards to sell; another Council stalwart!

The Heritage Lottery Bid is almost complete with a final version being reviewed at the next council meeting. Contacts for the Brotherton Collection and NRCD have expressed an interest in being identified as partners, while we are waiting to hear from Trinity Laban. With interests in common it is hoped that each of the archives can be utilised to inform developments. There are many oral histories in existence - with HLF funding we hope to use these to inform current practice. Partnership working is important both for the bid and the preservation of Laban's work. Sharing the heritage is exciting, particularly sharing with a broad spectrum of interested parties - younger/older groups, given communities and members of the public. Shared by individuals who understand and respect the heritage will enable us to conserve and develop its use. Thank again to Yael Owen-Mckenna for leading on this initiative.

Our fourth Summer School is to be held at the University of Bedfordshire 29th - 31st August. The Guild will be working with Sesame (<http://www.sesame-institute.org/>) and Moving Forth (<http://movingforth.org/>) to offer a range of workshops. Working with like-minded partners seems to be the way forward, indeed this is a theme that is likely to characterise future activities. Thank you to Ann Ward for taking on the Summer School administration yet again. Three movement choirs are in the diary thus far this year: 17th May in Egham; 20th September in Hitchin and 21st September in Bedford. Further movement choirs are planned but dates are not currently available. Thanks you Susi and Sam Thornton and team for your commitment to these unique events.

As another training course in Ireland comes to an end Council would like to thank Ann Ward and the team for their commitment to such a demanding feature of the Guild's work. Ann is busy exploring further training possibilities in Belfast and Surrey. Training success with both younger and older recruits has resulted from Guild members teaching the Foundation course; congratulations to all.

With all these plans and initiatives it will be no surprise to know that the Guild needs the support of the membership. Please attend events and volunteer - we still need a treasurer and a secretary; Pam and Ann are standing in at the moment but, given the demands of their current roles, this is not tenable in the longer term. We have had a volunteer to help with marketing; thank you. Suggestions for future events/developments would be welcome - please communicate with Council so that we can move forward together. With your support we will be able to do so much more so please consider also donating to the Guild either on a regular basis or for a specific project, or a lump sum/legacy.

Finally members will be aware of the passing of Warren Lamb. AGM attendees shared memories of their dealings with him and it was clear that Warren was well liked. He had been a long term supporter of the Guild, indeed he had been a member for over 40 years with a period as President, and was concerned to protect and promote the work of the Guild. Dependability was a notable characteristic - when unable to teach due to illness in early 2012 he apologised explaining that it was the first time he have ever had to renege on a professional engagement! Media tributes reveal an international figure in movement pattern analysis; despite this he was unassuming and readily accessible. Ever youthful, well into his eighties Warren joined in practical workshops with a smile on his face and every indication of total enjoyment. He is remembered by the membership for his smile, his commitment to Laban, his excellence as a lecturer (clarity and concision) and his readiness to share his knowledge. He was seen as a wonderful person to enlarge the heritage of Laban's work. His love of dance, eagerness to participate, modesty and integrity made him an ideal dance companion.

The NRCD is fund raising in order to develop Warren's archive; donations would be welcome.

ANNA CARLISLE

Anna Carlisle was a scholarship student at the Royal Academy of Ballet before training in Modern Dance at the Art of Movement Studio under Lisa Ullmann. She has taught extensively on the National and International circuits, specialising in Laban Studies, Choreography and Dance Education. She was a faculty member of Trinity/LABAN lecturing in Choreological Studies and Dance Analysis.

Current projects include the provision of Professional Development Courses for postgraduate dance students and research into the praxis of Laban's concept of Choreutics. Due to be released this year, her new DVD "Mapping Space: Choreographic Resources for Dance Education", illustrates the use of Laban's Choreutic and Eukinetic principles for choreographic processes and practice.

Anna is President of the Laban Guild and Chair of the Lisa Ullmann Travelling Scholarship Fund. She was awarded the MBE for Services to Dance in 2003. www.labanguild.org.uk

ALEXANDRA BAYBUTT AND SUSAN SCARTH

have been co-teaching the *Talking Bodies* introduction to Laban Bartenieff Movement Studies (LBMS) across the UK. This short course serves as a pre-requisite for the Certificate Programme in Laban Movement Analysis that Moving Forth runs in Edinburgh and Krakow in collaboration with the Laban Institute for Movement Studies (LIMS NY). Moving Forth, an Edinburgh based charitable organisation, was founded by Susan to provide a dance movement psychotherapy service to the Scottish community and an intensive Laban/Bartenieff education programme for a range of professionals.

Alexandra is an artist and movement coach working in theatre, performance, research and education. She holds an MA from Goldsmiths University in Performance and Culture, and completed her Certification in LMA/BF in 2010.

Susan is a dance movement therapist (Laban Centre 1990) and certified movement analyst (LIMS NY 2008). She teaches at Queen Margaret University, Edinburgh and is the CEO of Moving Forth. Alexandra and Susan are committed to the teaching and learning of LBMS as a somatic practice. www.movingforth.org

CATH BUTLER AND RACHEL PORTER

Cath Butler and Rachel Porter trained together in Sesame Drama and Movement Therapy at Royal Central School of Speech and Drama: Laban is one of the bases of the Sesame Approach taught here, along with Jung, Myth, Drama and Play. Rachel is now a tutor on this full time Sesame course, teaching Movement with Touch and Sound, which is unique to Sesame. She specialises in working with non-verbal clients, and she recently completed a piece of research which will be published in the journal of the British Association of Drama Therapists. Rachel is also a performer and theatre maker working with Feral Theatre in the UK, as well as developing her own work in Belgium.

Cath is currently Chair of the Sesame Institute (UK and International), and uses movement as a major component of therapy practice with a range of clients from the elderly, including those with dementia, to young people on the autistic spectrum. Cath's research article on the use of movement with music in Sesame therapy for clients with dementia, and its relationship to the findings of some recent neuroscientific research, was published in the Journal of Applied Arts and Health in March 2013. Her research continues, especially concerning the psychological effects of particular rhythms. www.sesame-institute.org



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with Cath Butler and Rachel Porter

Moving Forth
Registered Charity No. SC044412
www.movingforth.org

The Sesame Institute
Registered Charity No. 263155
www.sesame-institute.org

Laban Guild Summer School

29 - 31 August 2014
University of Bedfordshire
Email: coursesofficer@labanguild.org.uk

Dance in a Day - Movement Choir

20th September
British Schools, Hitchin, Herts
21st September
University of Bedfordshire
Email: susi@thorntonclan.com



London

LABAN Creekside

Box Office 020 8469 9500
www.trinitylaban.ac.uk

19 - 20 Jun
Historical Project including recreation of Nacht (1927) - Alison Curtis-Jones
19 - 20 Jul
Centre of Advanced Training - recreation of Green Clowns (1928) - Alison Curtis-Jones

4 Jun
Lecture - How Dance Thinks - Dr Julia Beauquel
4 - 6 Jun
Transitions Dance Company - mixed bill
11 - 12 Jun
Aracaladanza, Constellations
18 Jun
Mapdance 2014

The Place
Box Office 020 7121 1100
www.theplace.org.uk

4 Jun
Matches/Halfway of the Otherside - Mickael Marso Riviere
6 - 7 Jun
In Good Company 2014 - Hofesh Shechter
7 Jun
EDge: Austria - Salzburg Experimental Academy of Dance
10 Jun
This is That - Philippe Blanchard
13 Jun
Hide - Deborah Light
14 Jun
Witness - Portraits of Women who Dance - Jo Fong
18 Jun
Intoto Dance 2014 - London Studio Centre
26 - 28 Jun
EDge: London

Sadler's Wells
Box Office 0844 412 4300
www.sadlerswells.com

27 May - 8 Jun
Flash Mob
Rambert
3-4 Jun
Bruno Beltrao? Grupa de Rua
5-7 Jun
Russell Maliphant Company
6 - 7 Jun
Tao Dance Theatre
10-14 Jun
Akram Khan Company
10-28 Jun
Rast Thomas' Bad Boys of Dance
20 - 21 Jun
Fabulous Beast Dance Theatre
23 - 24 Jun
Eastman - Sidi Larbi Cherkaoui
1-4 Jul
Nederlands Dans Theater 1
19 - 27 Jul
Mummenshanz
29 Jul - 3 Aug
Sylvie Guillem and Russell Maliphant
31 Jul - 1 Aug
BalletBoyz
28 Sep
DMD+
8 - 11 Oct
Lord of the Flies - Matthew Bourne
30 Oct - 1 Nov
Armitage / McGregor / Pite / Whitley
16 - 17 Nov
Candoco Dance Company
2 Dec - 11 Jan
Edward Scissorhands

Regional

Marlow Theatre, Canterbury
Box Office 01227 787787
7 Jul
Flash Mob
24 - 27 Sep
Matthew Bourne - Lord of the Flies
8 - 10 Oct
Rambert: Rooster
14 - 15 Oct
Park - Jasmine Vardon
28 Oct - 1 Nov
The Great Gatsby - Northern Ballet

Theatre Royal, Norwich
Box Office 01603 630000
4 Jul
Flash Mob
7 - 11 Oct
Cinderella - Northern Ballet
6 - 7 Nov
Rambert
19 - 22 Nov
Lord of the Flies - Matthew Bourne

Hall for Cornwall, Truro
Box Office 01872 262466
25 Jun
Flash Mob

Exeter, Northcott Theatre
Box Office 01392 493493
19 Jun
Impermanence Dance Theatre

Malvern Theatres
Box Office 01684 892277

Regent Theatre, Stoke
Box Office 01782 213800
19 Jun
Flash Mob - Where Dance Worlds Collide

Nottingham Playhouse
Box Office 0115 9419419
27 - 29 Jun
U.Dance 2014
2 Jul
Ballet Black
5 - 6 Jul
Dance Express 2014 and Variations 3

Churchill Theatre, Bromley
Box Office 0870 0606620
29 Jun
Flash Mob

Salford, The Lowry
Box Office 0870 787 5780
11 - 12 Jun
Flash Mob
26 - 27 Jul
Flux: A State of Change
1 - 3 Oct
Rambert: Rooster
25 - 29 Nov
Edward Scissorhands

Royal and Derngate, Northampton
Box Office 01604 624811
28 Jun
Flash Mob
30 Sep - 1 Oct
Richard Alston Dance

Lighthouse, Poole
Box Office 0844 406 8666
10 Jul
Flash Mob
18 Nov
Dracula

Theatre Royal, Glasgow
Box Office 0844 8717627
11-14 Jun
Matthew Bourne - Lord of the Flies
17-21 Jun
Go Dance 14

Report from the Training Committee - April 2014

Ann Ward

Kildare: We are now approaching the end of our Creative Dance Leaders Course with only two more weekends to go before the final assessments in June. Unfortunately we had to cancel the planned weekend in February due to exceptionally bad weather, but an extra weekend has been added in May in order to complete the course on time. The students took the opportunity to bring their files up to date and their work on the last weekend showed that they have really consolidated their understanding and application of LMA. Thanks to all the tutors who have contributed to this.

If you would like to support the students by being a "body" at their final assessments on 7/8 June in Newbridge, Co. Kildare – and enjoy half a day, one or two days of dancing – contact Ann Ward for details (see below).

Belfast: We are just awaiting confirmation of a venue close to Belfast in Lisburn and then we shall be able to build on the interest we already have in order to, hopefully, attract enough people to start the course in the Autumn.

Surrey: We also have an excellent venue here and are just waiting for sufficient interest to start a course, so we shall be pursuing that too.

Foundation Course:

Congratulations to Yael Owen McKenna, who has just completed the Foundation Course with four young men who are dance apprentices as part of a scheme in Warwick. Two of these were able to attend the AGM day to receive their certificates and take part in the day's activities. Congratulations to Thato, Frankie, Cletus and Simon. They are already asking for further training, so this is something we shall have to consider.

Jean Hunter has completed the course with her "Age on Stage" group in Belfast. Rionach ni Neill is still working with her group, again of older dancers, in Galway and Rhyan Parry, and an ex-student of Rhyan's, Lara Jakes, are working with groups in their schools.

For details of any of the above courses, please go to the web site www.labanguild.org.uk, or contact the courses officer, Ann Ward - email: coursesofficer@labanguild.org.uk with any queries or requests.

Training Committee: Janet Lunn (Chair), Louise Costelloe, Mel Horwood and Ann Ward.
Consultants: Sheila McGivering, Noeleen McGrath, Mary Ellen Coyte.

Laban-based dance classes

Belfast, Crescent Arts Centre
Monday: 5.30pm - 6.30pm Adult
Movement and Dance
Contact: **Brenda McKee**
Email: brenda@mckee1.myzen.co.uk

Cambridge
Wednesday mornings 'Third Age Dance' - Cambridge U3A.
Contact: **Maddy Tongue** 01223 302030

Beehive Centre, Cambridge
Thursday: 2 - 3pm
Contact: **Filipa Pereira-Stubbs**
Email: pereira-stubbs@yahoo.co.uk

A Tribute to Warren Lamb

Gordon Curl

a very sincere, if brief, biographical tribute to Warren Lamb
at the Celebration for Warren on 15 February 2014
Pembroke Lodge, Richmond Park, London.

'IF'

(with apologies to Rudyard Kipling)

If as a boy you boycotted banking
When peers all around you were going to war,
If you were desperate to abandon your bank-books
enlist in the Navy, posted off-shore,
If on return, your love of theatre, of amateur dramatics,
of movement and dance,
'twas little surprise, then, you were enraptured by Laban
Whose theories of movement were yours to enhance.

If you excelled in the testing of workmen -
detecting their faults on the factory floor,
If Action Profiling was then your invention
and Effort Assessment a critical score,
If Posture and Gesture were key to your kudos
And led to your fame in consultants' rapport,
Then Captains of Industry commanding your know-how,
Were improving their products - laying praise at your door.

If you have prospered in MPA practice:
With Attention, Intention, Commitment - as new,
If mergers of posture-and-gesture addictive
have won you admirers - far more than a few,
If Management Selections are paramount issues
Personality profiles in need of review,
Then your seven-concept-categories
are a brilliant breakthrough!

If - like Warren - you can fill a lifetime's days
in superabundant ways,
If - like Warren- you can dream of movement autonomy,
of human mobility - on a much deeper plane,
If you can match his modesty, his charm and his humour,
his mastery of movement, his eloquent forays,
Then his example - must surely claim:
OUR MONUMENTAL PRAISE!