

MOVEMENT AND DANCE



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EDITORIAL

This is always a Magazine whose contents look both backwards and forwards. Thus we are now travelling through years which see the pioneers and early associates who worked with Laban — taking away the seeds of movement and growing them in their own ground — leaving us, one by one, having passed on the ripened fruit to us, their successors. At the same time, we in the Guild are looking ahead to draw together all our plans for the cultivation of Laban's work in all its forms, so that we can get investment to help us tend our future crops (from the Sports Council Funds). And around us we can see the energy, the vision, the creativeness and sensitivity, and sheer hard work, which is going into current Laban based work, and in which we join so that it can flourish now.

The Guild is here, after all, to support its Members, and to help them forward and guide them towards using more and more, the knowledge and experience of Laban's work, which we have all proved over and over to be a positive force for good in this world — and we do not think this to be too strong an expression.

Therefore, we need to focus more firmly, and commit ourselves to take what is offered. The Regions and their Representatives and activities deserve full participation from us; and the Courses run for Members either in London or Regionally, reflect the popularity and need for meeting to enjoy Laban dance; and the Dance Leaders' Training Scheme, still developing and improving its Course, fulfils real and popular demand from the public, which we alone can supply with the excellence of content which it should have. Therapy through movement expands; Action Profilers increase their number and Client-list; learned works are published. All these riches we can support with our interest and by actively taking part.

MOVEMENT AND DANCE and the NEWSLETTER have a significant role to play amid all this. We see drawn together current happenings, future plans, and past wisdom, within their pages. We congratulate ourselves, and are justifiably proud to report what our hard work is achieving. Let the contents of these pages help us all to promote, with News, Funds, and Energy, the Information, the forward Plans, which step by step will win the wider acknowledgment and use, which Laban's work, and our efforts, deserve.

Let your Editors have your plans and hopes for the future of your work, as well as news of your current involvement. The future can only be built from *your* needs. Let us share in them, and promote them.

CHAIRMAN'S REMARKS

Sheila MacGivering

It gives me great pleasure to welcome you to the Annual General Meeting of The Laban Guild. I am glad to see so many of you here today as there is work for you to do before tea, in "brainstorming" groups where your help and support in planning ahead is needed by your elected representatives.

The Lisa Ullmann Travelling Fund is now poised to make its first awards. It is hoped that awards will be made annually and in increasing amounts. To this end, further donations will be gratefully accepted. It would be a welcome gesture to send a sum from this meeting.

The Laban Guild is a member of Dance and the Child International — da Ci — through the U.K. Chapter. The Chapter made a splendid start on October 11th last year with a wonderful evening of dance by many different groups of young people. Da Ci publishes a Newsletter and would be glad to hear about any Guild events, especially for young people. The International Conference is being held at Froebel College, Roehampton Institute, in July 1988. Submissions for lectures, demonstrations and so on, must be made by May 31st 1987.

The Celebration of Dance, on January 18th this year, in honour of Margaret Dunn, was a most happy occasion, at York's Theatre Royal; despite the snow and freezing cold.

The Guild continues to work with the National Resource Centre for Dance, at the University of Surrey, in the collection of oral archives. I recently listened to a recording made by Sylvia Bodmer, one of our two Vice-Presidents, and a founder-member of The Guild. She stressed the importance of movement-study for members of a Guild bearing Laban's name. Having learned the basis of the work then each teacher must find his own way of conveying this knowledge to others. I commend to you the Courses which are offered and the opportunities you have for recording your own progress (in "Move" and "Moving on" and the Dance leaders' Training Schemes). We need both introductory and higher level Courses, and these are being planned.

My last year as Chairman of The Laban Guild I approach with confidence in its future, and in the contribution which all of its members make to its aims and objects.

Warren Lamb

The impression I have is that this has been a year of increased activity and achievement. The new vitality noticed last year has not been allowed to flag. On the contrary, it seems to have been further enhanced. I hope very much that you all feel this. Whether the energy is always well directed, whether it is of the desired quality, whether it effectively integrates Guild and personal interests — these are questions which have to be asked and the answers are, I'm sure, in the main positive. The resurgence over the past two years has been wonderful and surely we are now poised for further growth. That growth can come from the extent of our activity, new developments, the packaging and promotion of the 'products' we offer and perhaps from becoming more international.

Expansion internationally as well as making our products available to people who do not know anything about Laban and are vague about what Movement is, seem to me to be the foremost challenges. I am on record as saying that the world is a small place and I keep on trying to prove it! Laban took refuge in England and we are the beneficiaries. But his work is of world significance — epoch-making significance — and I believe we have a duty to act as custodian to the Laban genius, and make it more known world-wide.

My main duty as President is clearly specified — to find someone to give the Laban Lecture. Carol-Lynne Moore agreed to come specially from Arizona. I believe that the results of the project that she will shortly be presenting to you have immense value to us all.

One value is that it will help to convey to the non-movement person what Movement Study is. You must all have had the experience of trying to explain to people what students of Laban Movement do. Sceptical enquirers look to us with an expression "Seems to be something in this; where does it belong? Is it cranky?" We try to explain what Laban did and what we do. "Oh, it's dancing" they exclaim with relief. Now they can categorise us as ballerinas, ballroom dancers, or even (the more advanced ones) as descendants of Gene Kelly. This is serious. A lot of advanced Laban work has been written-off by Professors of Psychology, Anthropology, Ethnology, Sociology, Aesthetics, Medicine as "those ballerinas". It is incredible how obtuse otherwise intelligent and possibly perceptive people are about Movement and

(in the wholesome sense) Dance. Such obtuseness if the reason why, in the Western world, a Dance professor of a university department is normally paid a salary half that of the head of the Psychology Department and one third that of the head of the Business Studies Department.

We have to change that. Carol-Lynne, together with her husband Kaoru Yamamoto, have completed a project which is impeccably academic but goes deeply into fields of perception about Movement where academics do not normally dare to tread. Laban comes into nearly every page of the published project and in a context which gives a rare elegance to his memory.

It is also a product and the publishers are already marketing it. So, too, does the Guild have products, for example, the Courses, the Days of Dance, the performances, the movement choirs, the Leaders' Training Scheme, the Guild Magazine. These are all products built from a lot of research and development, first by Laban then his successors.

Entrepreneurship is currently the trend and there is recognition that the entrepreneur is not just a profit megalomaniac. He can be someone with an idea of value to mankind. His objective is not necessarily just money nor his motivation unmitigated greed. On the contrary, the true entrepreneur wants to get his idea into a product which can be marketed so as to offer something worthwhile to the public. Let us all be entrepreneurs of the range of products available from the richness of the Laban material.

ANNUAL GENERAL MEETING

This year's one day Guild event incorporating dance sessions, AGM, the Laban Lecture and Dinner was most efficiently organised by Hazel Francomb on February 28th at the North Westminster School, London, with a larger-than-expected attendance.

This year's Certificates for the successful completion of the Recreative Dance Leaders' Training Scheme were presented by Warren Lamb to the Colchester group: Lesley-Anne Baldwin, Claire Britcher and Gillian Godwin. Barbara Campbell (Nottingham group) was also awarded the Certificate, but was not able to be present.

The annual Laban Lecture "Beyond Words" was given by Carol-Lynne Moore and deals with that province of human life that lies beyond words and how movement itself is a statement of social, spiritual, emotional, mental and physical values. Her lecture was a foretaste of the contents of the book by her and her husband, Kaoru Yamamoto, Professor of Education at Arizona State University. There were several marvellous examples of the process of making sense of movement using exercises to sharpen the observational and analytical skills; for example, saying 'watch' every time you see a movement initiated (and believe me, it wasn't always easy!). As usual, the full text of the Lecture will be published in the Guild Magazine.

The day was rounded off by the Buffet Dinner of delicious African specialities so appetizingly prepared by Etha. This provided another opportunity for new meetings and further discussions.

Linda Price-Goulbourne writes: "On arrival we discovered that we were divided into two groups, last minute bookings having upped the numbers considerably. I was in Chris Thompson's group first. To begin with, Chris gave us a warm-up that involved an imaginary huge ball squodged around between two people, plus the use of various joint movements. This was followed by our forming a step pattern that could be repeated and travel. Then he played the music, and whoops! we were all in a carnival procession. It was all very atmospheric. We went to coffee feeling as if we'd been dancing in a hot street. After the break we joined a class of a different sort. The contrast was most marked. The room was darker and smaller, and this helped when Dr. Preston-Dunlop asked for bound movement, but it was a difficult space in which to let go. We had, however, the new experience of dancing to live music. The percussionist provided a strong rhythmic support. Personally I would have liked some time just to 'feel' this beat before launching into the dance we were creating. It was a demanding session, with moments of pure frustration and also satisfaction. I was fortunate to have a sympathetic and talented partner, or else I might have disappeared into a bound-in pose for ever!"

Paul L. Vincent writes: "Having been teaching dance for several weeks non-stop, I decided that a break was in order. Where

did I go for this rest and change of life-style? To the AGM of the Laban Guild! At last a face to the name of Valerie Preston-Dunlop. Her skill, enthusiasm and clarity resulted in what was for me a unique dance experience. I actually found my mind and body working together—that doesn't happen too often. I am still not convinced that the groaning and squeaking during Chris Thompson's workshop was the sprung floor rather than our joints, but I'll take his word for it that it was. Chris' relaxed style added to my enjoyment of a creative session full of useable ideas—do I need ideas!!! With so much enthusiasm around during the business part of the day the future of the Guild looks very secure. Carol-Lynne Moore's Laban Lecture left me feeling green with envy, not only was she prettier than me but her delivery of the fascinating subject matter held my interest throughout, no mean feat as rumours of me sleeping through my own lectures abound. Thank you Etha for undoing weeks of dieting in a single evening but it was worth it and thank you to everyone who made my first experience of the Laban Guild such a memorable and enjoyable one".

THE LABAN LECTURE

Beyond Words: Enhancing Movement Understanding Today

Carol-Lynne Moore

Throughout today we have been dealing with the art of movement — one of the provinces of human life that lies "beyond words." Paradoxically, movement people share this province beyond words with poets, for both struggle to express the inexpressible. Indeed, this kinship was confirmed recently when I came across a speech by W. H. Auden, delivered on the occasion of his receiving a literary award. I would like to read a bit of this speech now, because although Auden is talking about the fate of poetry in the modern age, I believe that many of his remarks are applicable to the art of movement as well.

Auden observes: "The poet is perhaps the only kind of person who can truthfully say, and with full knowledge of what he is saying, that he would have rather been born in an earlier age —

very much earlier — an age when the statement ‘The *real man* speaks in poetry’ seems as self-evident as the statement ‘Men *really* speak in prose’ seems today.”

Auden then goes on to explain what *the real* meant in this earlier age. “The real meant ‘sacred’ or ‘numinous’. A real person was not a personality but someone playing a sacred role, apart from which he or she might be nobody. A real act was some sacred rite by the reenactment of which the universe and human life were sustained in being and reborn.”

Developing this theme, Auden proceeds to elaborate the plight of the modern poet, though by extension I think the same observation applies to our field. Auden says: “The essential difficulty for the poet in the present age is not that he has some peculiar experience which others do not have. No, all of us . . . are in the same boat. We all have experiences of the sacred, but fewer and fewer of them are public Before people complain about the obscurity of modern poetry, they should, I think, first ask themselves how many profound experiences they themselves have really shared with another person.”

What Auden is grappling with, it seems, is the impact on art of the so-called “secularization” of modern life. This secularization is by now a matter of record. As Peter Berger, an American sociologist, succinctly put it, “If commentators on the contemporary situation of religion agree about anything, it is that the supernatural has departed from the modern world.” This departure has been keenly felt, not only in religion, but also in poetry, painting, music, and of course, the dance. As Lincoln Kirstein, co-founder of the New York City Ballet, observes: “. . . all art started from some kind of comprehension of cosmic order which they call religion It’s a discipline, and it’s made incarnate in ritual If you delete from art, Oriental or Occidental, the religious process and religious impulse over the last five thousand years, you don’t have anything.”

Of course, both Auden and Kirstein are talking about “the sacred” and “the religious impulse” in the large sense. If I am reading them rightly, they are talking about the special nature of the encounter between the human being and the cosmos. This encounter gives rise to various responses — to awe or wonder at the transcending orderliness of the universe, to terror of its

mystery and immensity, or to a non-rational longing to share in something eternal whose existence dwarfs our puny morality.

In the past art has stood at the centre of these various encounters with the inexplicable and the profound. But of late, this centre has been displaced. And those of us connected with the art of movement find ourselves, like poets, longing for an earlier time when movement was appreciated for its intrinsic power.

There are places even in the modern world where the arts, including movement, have maintained a connection to the most profound aspects of community life, be these sacred or secular. I have read, for instance, that in countries behind the Iron Curtain, poetry enjoys a large following that would be inconceivable in the West. Apparently this popularity arises because a poet can convey things in verse that it would be very dangerous to express directly under repressive Iron Curtain regimes. One can only assume that some basis for communal understanding of poetic symbolism still flourishes in such countries.

We learn too from anthropologists that there are societies today where a communal movement life still exists. In such societies, which are usually pre-industrial, one finds that there are many ritual occasions when people move and dance together. Birth, death, coming of age, marriage, the changing of the seasons, a victory, a defeat, initiation into cult mysteries, healing, evoking spirits or putting them to rest — all of these events, whether sacred or secular, are celebrated in movement. In such primal cultures, movement retains its connection to profound human experiences, allowing for communal expressions of awe, ecstasy, terror, thanksgiving, or self-transcendence.

By contrast, the communal movement life of most industrialized societies is virtually non-existent, in sacred or secular contexts. Dancing has been banished from the Christian worship service in all but a few sects for over a thousand years.

Even on secular social occasions today, group movement is rare. There is still a tradition of courtship duets that thrives, mostly in pubs and cocktail lounges. Folk dancing is still around, though it mostly serves a recreational purpose, substituting for other kinds of keep-fit activities. There are the ubiquitous aerobics and exercise classes. But while these movement activities occur in a

group context, one would hesitate to call them expressive. Finally there are spectacles of theatrical dancing, but these seem mostly to be tributes to the sensibilities and idiosyncracies of individual artists and choreographers rather than a community expression. It would not be too extreme to say that in today's culture movement has been stripped of its spiritual values and divorced from its communal meanings. And the movement professional who attempts to claim otherwise finds him or herself regarded rather like the modern poet; that is, muttering about some obscure experience not easily understandable to others any more.

Of course, it is ironic, even unnecessary perhaps, for me to be making this point to you. After all, all of you recognize movement as an *art*, not merely as some peculiar physical phenomenon, but as a meaningful carrier of social, spiritual, emotional, and intellectual values. Without sharing this point of view, you could not be associated with the Laban Guild. For as Warren Lamb pointed out very incisively in his lecture last year, "The unique element which isolates Laban from his contemporaries in analogous fields is that although rooted in the study of body movement (his work) goes beyond the physical." Mr. Lamb proceeds to point out that Laban saw movement as the common denominator of mind/body functioning which also takes in the spirit and the expression of emotions. Certainly in his lifetime Laban did a great deal to reintegrate body and spirit and to recreate modes of communal expression through which individuals from industrialized societies could experience the transcendental values of movement.

These ideas are our legacy from Laban. Moreover, I will venture to say that many of us have had profound personal experiences when moving, perhaps, in some cases, in the company of others. And so we "know in our bones" as the saying goes, that movement has meaning. Like the people from Auden's golden age long ago, we *know* that "the *real* person dances."

Yet, while we accept as self-evident the idea that movement is a significant carrier of spiritual, emotional, intellectual and social values, this concept is not readily accepted by most people. Despite some promising signs, movement remains a hidden and mostly undervalued dimension of modern life. Movement is seen, if it is

seen at all, as a purely physical happening, probably instinctual, a line of endeavour taken seriously only by those who are not bright enough to pursue more mental kinds of occupations.

This point of view, which is the majority one, overlooks several crucial points about human movement. For example, voluntary movement is an *extension system*. Let me explain what I mean by extension system. The term was coined by cultural anthropologist Edward Hall to encompass those inventions of the human mind that extend biological function. So, for example, a stone knife extends the function of the teeth in cutting and tearing. A wooden club extends the striking power of the human arm, as does a gun or a long-range missile. But extension systems are not merely technological. Verbal language and mathematics abstract and extend certain powers of the human mind. Cultural traditions make it possible to preserve the collective values of a society. All extension systems externalize and store individual experience, discoveries, and knowledge so that these may be passed along to other human beings. Since we are not able to adapt rapidly on the biological level, our species has adapted culturally, through the creation of extension systems.

Now it must seem very strange to claim that body movement is an extension system. After all, what is more intrinsically biological than our bodies, or more basically instinctual than the way we move?

While we cannot deny biology, we can take issue with the idea that movement, especially voluntary movement, is purely instinctual. To begin with, one peculiar adaptation of our species is our extremely large brain. It is the magnitude of our grey matter that fuels our capacity to invent extension systems. But this magnitude presents a problem — if our brains were fully developed at birth, our heads would be too large to permit delivery. So we have evolved a solution. The human brain is incomplete at birth, trebling in size during the first year of life. And the parts that complete development after birth are the areas of the brain and central nervous system that govern voluntary movement. Unlike little dolphins who can swim well immediately after birth, human infants have very little bodily control and must be protected until they can painstakingly develop the motor patterns necessary to protect themselves and to get along in polite

society. There are some inherited reflexes to get this process started, but the development of human patterns of movement must be learned, seemingly from other human beings. We know from the few examples of "wild children", human infants who survive among wolves for instance, that these children never master walking on two legs or talking. If these complex motor patterns were instinctual, that would not be the case.

Moreover, voluntary human movement serves not just a functional purpose, but a complex expressive one as well. It is in this capacity that movement's status as an extension system becomes the clearest. No one has been more eloquent in describing movement as an extension system than Lewis Mumford.

In tracing the development of movement as an extension system, Mumford argues that our prehistoric ancestors must have derived the same intrinsic pleasure from certain movements that we do today. These pleasurable movements would tend to be repeated, first for purely private reasons. But prehistoric man also discovered that such deliberately executed movements could serve a social function. Through movement the early human being "would call for an audience and demand some answering response, as in the little child's insistent 'Look at me' when it has mastered a new trick." Movements that were repeated often enough, in the same location and in the same context of events began to acquire communal meaning. In this way, movement became the first form of symbolic communication known to humankind.

As the symbolic possibilities of the human body were explored, new functions for human movement came into being. As Mumford puts it: "Even the hand was no mere horny specialized work-tool: it stroked a lover's body, held a baby close to the breast, made significant gestures, or expressed in shared ritual and ordered dance some otherwise inexpressible sentiment about life or death, a remembered past, or an anxious future." Once certain movements became so ritualized and socially meaningful, the bridge from the personal to the public and extended world was complete. Laban has written that even today, "An observer of tribal and national dances can gain information about the states of mind or traits of character cherished and desired within a particular community. Formerly, such dances were one of the

main means of schooling the young to adapt themselves to the habits and customs of their forebearers."

Mumford has seconded this opinion, writing that "it is surely here (in movement ritual) that sharable meanings have their beginnings; for naming, describing, relating, commanding, rationally communicating came as relatively late manifestations. Face-to-face communal expression through bodily movement almost surely comes first." Indeed, movement must have been humankind's original extension system.

Discussing movement as an extension system is one way we can begin to validate the significance of movement. It is concepts like this that have been used to shape the "Beyond Words" project. The purpose of this project, which was sponsored by the Laban/Bartenieff Institute of Movement Studies in New York City and funded by a branch of the U.S. Department of Education known as the Fund for the Improvement of Post-Secondary Education, was to prepare written and videotaped curricular materials in movement observation and analysis that could be used in varied fields of study at the university level. While it has been established by research that words comprise only a small proportion of human communication while nonverbal behaviour makes up all the rest, almost all education, especially in the university, focuses solely on the verbal mode. If we are to understand the extension system of expressive human movement as deeply as we understand words, this educational imbalance must be corrected. "Beyond Words" is one step in that direction.

The "product" of the project is a 12 chapter book accompanied by two 45-minute videotapes, slated for publication by Gordon & Breach Science Publishers in early 1988. The "Beyond Words" text and tapes are integrated so that four of the 12 chapters are primarily on videotape. This integration allows us to alternate between theoretical discussion of the observation and interpretation of human movement, which is mostly handled in the written portions of the programme, and practical experiences with observing and analysing movement, which is mostly handled in the videotaped portions of the programme.

(NOTE: A short viewing of the "Beyond Words" videotape followed, with a discussion of practical and theoretical aspects of

movement observation and its implications in higher education.)

We began by discussing the departure of “the sacred” from the modern world and the impact this departure has had on the communal meaningfulness of the arts. The art of movement is no exception. Indeed, the secularization of modern life and the disappearance of occasions for moving together with others have exacerbated the body/mind split. The spiritual, emotional, intellectual, and social significance of movement is not readily recognized nor easily grasped by most people. As a consequence, movement study has yet to establish itself in the public eye as comprising a proper *body of knowledge*.

Hopefully, the “Beyond Words” project will make a small contribution to the promotion of movement study. Yet, if this very promising field is to develop and mature, a great deal more needs to be done. In facing the challenges of this endeavour, a careful balancing of our capabilities as movement professionals will be required. To begin with, we must recognize that we are special without succumbing to the temptation to be specialists. While being master craftsmen we must eschew technical facility as an end in itself. We must appreciate and even cultivate the so-called “spiritual” dimensions of movement, but without retreating into a kind of mysticism that does little to foster the public comprehension of movement. And finally, while we attempt to explain and to understand movement better, we must not lose our sense of wonder.

If we can do all these things, then perhaps the field of movement study will mature and we will see the golden age that Warren Lamb predicted in his talk last year, an era when “for children to grow up intellectually brilliant but obtuse in the way they move their bodies will be regarded with as much disdain or compassion as illiteracy is currently viewed.” After all, body movement is the first seat of knowledge for the human child. So too it was the first source of knowledge for the species. It would seem that we *should* know a great deal about human movement. But what we do *not* yet know is greater still. Perhaps as we continue to explore the world beyond words, we may lift the veil of ignorance a little more and, by so doing, illuminate not only where we have been but also where we are going.



Ana Maletić performing a dance from Bosnia.

Last Interview on Choreographic Transpositions of Folkdance

Vera Maletić

An unexpectedly sad turn of events made this interview with my mother, Ana Maletić, the last one. Conducted in the Summer of 1986 it was meant to be an elaboration of the statement she made in her 1984 article for this magazine: "even my choreographies of folk motifs and our dance folklore, were based on Laban's principles of the art of movement." (*Movement and Dance*, No. 72, 1984, p.9).

It is an interesting historical coincidence that only two decades after young Laban's experience of dance rituals in Bosnia and Herzegovina, Ana received her calling for dance from the same culture: "The initial impetus came when as a little girl in Bosnia I saw local peasants dancing with the same enthusiasm as I danced in my childhood improvisations." To all who knew her professionally she was the herald of Laban's ideas in Yugoslavia, applying creatively and insightfully his principles in her pedagogical and choreographic work, transmitting thus his legacy to younger generations. In fact the day before her sudden death on December 28, she met with her former students, members of the Studio of Contemporary Dance, to give them a critique of their recent dance recital.

Because the transposition of folk dance motives into theatrical events was Ana's strong choreographic interest, it is revealing to find the extent to which Laban's framework also gave her the key for her initial observations; it is as though it almost compensated for a formal anthropological training. That she drew from it her choreographic elaborations is not surprising. But let her describe both processes in her own words:

"I would like to start with giving some hints as to approaches to collecting choreic materials which may be of interest to students of choreography. My observation and analysis of spatial, temporal and dynamic patterns of body movement in dances of various folk

regions, their many nuances, transition and contrasts, assisted me in internalizing their characteristic rhythms and stylistic features. Particular textures and patterns became like a language or dialect which when mastered enabled me to formulate my own movement images without the danger of losing the spirit of the source. Beside pure choreic elements in dance patterns, various moods could be brought about through enhancement or toning down of dynamic elements and their particular combinations, further through body carriage and the shape of movement. This may be particularly pertinent in choreographic renderings of some folk themes, such as customs or legends in which behavioural and functional movements are transposed into dance rhythms. The underlying wit of some folk songs and "calls" in a kolo (circle dance) can be emphasized through body shape changes, various movement accents, and phrasing. Of course accents and phrasing as elements of the temporal and dynamic rhythm are common denominators to folk music and dance. In addition to metric accents the emphasis is often placed on other beats, characteristic of a particular region and/or dance."

The issue of accents and phrasing brought to mind Ana's studies with Kurt Jooss at Dartington Hall in the early 30's. It was Jooss' contention that if one is able to clearly identify the dynamics of ethnic dances, analyzing their rhythm and accents, one can freely manipulate this material choreographically and it will always resemble its original source. In an Eukinetics class, Jooss used the well-known Polish dance Mazurka as an example of expressive accents in dance and music. The class members were asked to compose couple dances exploring the various metric and agogic accents of the Mazurka which created a sense of

unpredictability and independence.

Not unlike composers, such as Bartok, Kodaly, or Gorovac, Ana drew her inspiration and materials from folk dance themes and movement patterns and created personal choreographic transpositions of her own impressions and experiences. She also observed that folk art is not static but in a continuous dynamic change created by many anonymous folk artists who constantly vary established patterns and design new ones.

When asked about her actual process of collecting folkdance materials, Ana referred to several stages:

"Many initial stimuli came from large annual festivals of folk dance and music organized since the mid-30's in all major cities in Yugoslavia. Such gatherings would bring together original folk groups from various regions and would be an opportunity not only for organized performances but also for spontaneous sharing of music and dances. These were opportunities for me to experience folkdance both as a spectator as well as participant. When especially impressed by dances from a particular village or region, I would undertake a field-trip in order to become acquainted with the socio-cultural context and the geography of the region, and to observe and learn the dances in greater depth."

It is therefore no wonder that when Ana's first dance group — which grew out of her dance school — formed in the mid-30's, works based on Yugoslav folkdance resources were predominant in her repertory. She soon established creative collaborations with several young Yugoslav composers, such as Boris Papandopulo and Božidar Kunc, who not only shared her love for dance but also her enthusiasm for folk art. Two pieces for which she drew materials from two subregions of Croatia: Prigorje and Slávonía, were also appraised by Dutch critics at the occasion of her tour in the Netherlands in 1938. The reviews compared her choreographic approach to other dancers/choreographers of her generation. For instance the critic of "*De Maasbode*" (30, March, 1938) maintains that contrary to some of her colleagues from the German Laban School who showed a tendency for cerebral forming, Ana's choreographic strength lies in her choreic resources found in folk forms and movements. "What makes this dance group from the South so interesting is that it reveals to us a great deal. One can clearly feel that dancing means more than distractions and entertainment, that it represents the expression of life, reflects the endless variety of man's spiritual life."

The inspiration for the piece from Prigorje, "*The Stoned Wedding*," came from August Šenoa's folk legend of the same title. According to this legend, a rich miller's son falls in love with a poor girl and intends to marry her. In the midst of the wedding, the rich mother's curse transforms the whole gathering into stones. (In fact the legend is associated with a rocky formation on the hills near Zagreb which carries the name of "Stoned Wedding.") The music for this 30-minute piece was composed by Boris Papandopulo (today an established Yugoslav composer).

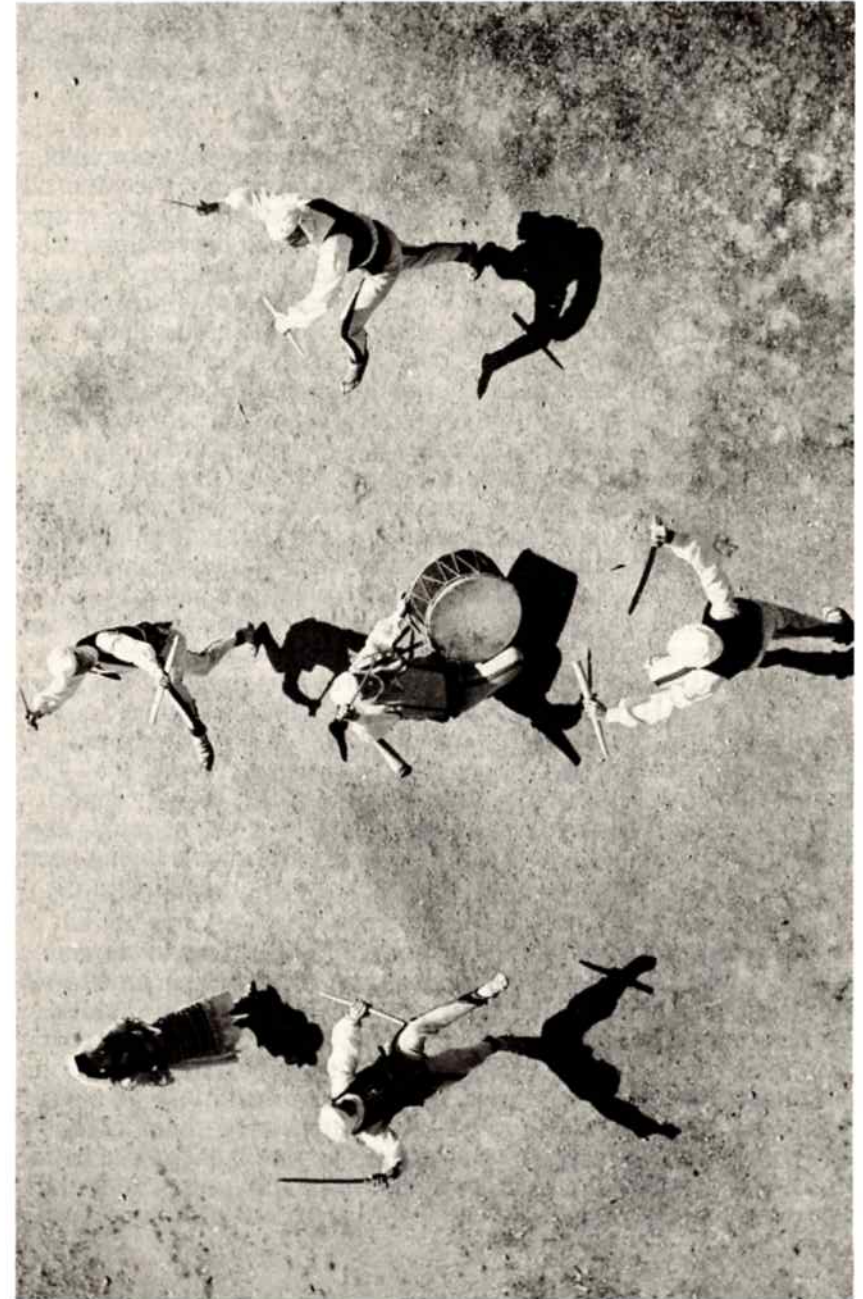
Describing the process of material gathering Ana said: "I had the opportunity to observe peasants from Prigorje, both women carrying huge round baskets with produce to the market in Zagreb and men in their own rural setting. While the women would maintain a predominantly vertical carriage, man's daily work linked with agriculture, cattle breeding and dairy products, would also require the use of the sagittal and horizontal planes. Echoes of some working actions are found in some of their dances. In the spirited and humorous "Old Sieve," (first notated by Diana Baddeley in the 50's), for instance, couples facing each other hold both hands and perform fast, small movements from the shoulder girdle as though they are bolting the flour. This working action-like motif is also supported by sagittal leg gestures and steps. Further, the shaking step — *drmez* (common to many Yugoslav folk dances) — can be seen as deriving from the early agricultural stomping on the wheat to thresh the corn or squash grapes. An upward thrust and fast vibrations from the ankles characterize the "*drmez*" from this region. In the *kolos* from Prigorje, the upward shaking steps often alternate with a more horizontally stressed circling step performed with forwards crossing which facilitates a free-flowing acceleration leading to an exhilarated spinning. Variations on the grasping of hands and arms are also noticeable, such as the crossing of extended arms in front or behind, so that each third dancer is linked. With regard to the floor-patterns, interesting variations are created when the large *kolo* splits into several smaller circles and returns again to its initial form. While predominant bouyancy can be observed in women's *kolos* as well as in mixed ones, in some energetic male *kolos* one can observe downward accents and a gravitation toward the centre."

Discussing her choreographic transposition of the legend "*The Stoned Wedding*," Ana said: "I have coupled my observations with my artistic imagination. For instance in the first scene which includes a group of men performing working-like actions, I have used dimensionally stressed movement linking height, depth, and width with gathering and scattering gestures. Performed with the phrasing of preparation-action-recovery, the movement motives created work-like impressions without any literal imitation. Further, the love scene between the miller's son and the poor girl started with a tentative, light and sustained mood, maintaining spatial distance punctuated by fleeting contacts as though they were afraid of their own feelings; only toward the end of the duet,

heightened speed, outgoing flow, and claspings of hands showed their mutual attraction. In the last scene of the wedding, I was able to draw from the rich choreic aspect of folk dances from the area, and design free variations: circles would open into meandering lines, close again only to split into even smaller circles and couples. Each new formation would heighten the spirit of rejoicing. The archaic motif of a line or couples passing under arch-like raised arms, also referred to as "threading the needle" — frequently symbolizing transitions from one state to another — embodied in this scene the transition from celibacy to marriage. The climax or rejoicing was interrupted by the appearance of the groom's mother and her curse. Under its impact, all groups disintegrated and dancers losing their sense of poise and balance gradually froze into various individual body shapes (such as inclined wall, ball, and screw-like ones), creating a rock-like formation — the Stoned Wedding.

A similar process of gathering choreic material and making choreographic transpositions also underlay the *"Easter Morning in a Slavonian Village,"* the other major work featured at the 1938 concert in the Netherlands. Here the Easter customs of rejoicing and cracking eggs have been imbued with the stylistic characteristics of the region. The weighty "drmez" — differing from the Prigorje one by its downward thrust and vibrations from the knees — and the forward tilted body carriage recur continuously through the various scenes.

It is interesting to compare Ana's choreographic intent with the perceptions of the press. Most reviewers recognized that she was able to convey a sense of the significance of dance in her country, as well as its lively spirit, and that her synthesis of art and folk dance was striking. But the perceptive reviewer from the *"Dagblat van Rotterdam"* (30, March, 1938) summarizes it all: "The simplicity of motifs always full of new nuances and ornamentations is captivating. Ana Maletić who herself performed with this group succeeded in embodying the characteristics of these dances. Being endowed with a secure sense of rhythm and design, as well as a vivid imagination, she ordered these dance motifs . . . which peasants still dance today, in a stylized way into group dances. Because the movement and rhythm of these dances are of primary importance, the ballet *"Easter Morning in the Slavonian Village,"* and the mimetic ballade *"The Stoned Wedding"* . . . are not so-called narrative dances. Rather the emphasis remains here



"Rugovo" a dance of combat from "Suite Shipetare" by Ana Maletić.

(Photo: Toso Dabac)

on the essential element which gave origin to dance — on the movement, *i.e.* life itself. . . . It was though, possible to dance the emotion which was felt by the people and which everybody who looks at it is able to absorb. . . .”

Although referring to her pieces interchangeably as ballets, dance ballads, pantomimes — terms familiar to the Central European dance scene of the 20's and 30's, the Dutch critics appear to have hinted at the crux of what was to become a heated discussion after World War II. The issues of “authenticity” versus “stylization” of folk art were topics for continuous polemics in Yugoslavia of the 50's and 60's. After an artistic hiatus due to the war, Ana was invited to join “Lado” (the Croatian state ensemble of folk dance and song) as teacher and choreographer. Already, in the 30's, Ana had realized that once a folk dance is removed from its soci-cultural context it ceases to be integrated into the community where it was performed by its members as a participatory activity rather than performance. Thus, no matter how much the steps and formations are true to the original, there can no longer be a question of authenticity. Rather than settling for arrangements or adaptations of the folkdance material to the proscenium stage, Ana took the route of an artist's transposition. That she was able to capture the spirit of the dance of her culture and share its meaning with other cultures was noted in the cited dance reviews. Having also developed as a dance researcher, Ana's new work for the ensemble “Lado” was to be structured by identifying dance archetypes in the folklore of Yugoslavia. The *Suite Shipetare*”, inspired by dances of the Shipetars — a minority from the south-eastern region of Yugoslavia — brought new dimensions to Ana's choreographic transpositions. Having seen their dances on location, Ana observed several salient features:

“An outstanding oriental influence is manifest in woman's carriage and movement: the opposition of the upper and lower body movement, and the light and flexible sway of hips also corresponds to the quality of frequent gathering and scattering arm and hand gestures. Man's movement is predominantly strong but also resilient and endowed with great versatility in all spatial levels. Landing from a sudden high jump onto their knees or lowering from the medium level on one leg into a deep knee bend, are feats acquired since early childhood in this rocky, mountain landscape. Unlike the dances of Croatia, male and female dances

are strictly separated. The former are frequently initiated by a leader who signals the changes of motifs. Although both male and female “ora” (line dances) have similar floor patterns consisting of straight, arc-like, and spiral lines, the hand holds and step material differs greatly in its Body, Space and Effort aspects. Along with irregular meter rhythm and phrasing there is great richness of Effort qualities in dances of both sexes. The dynamics are supported by the idiosyncratic band consisting of wind instruments (such as “zurle”) and percussion: a large drum — “tapan” accompanies male “ora” and a small clay and skin — “tarabuka”, female dances.

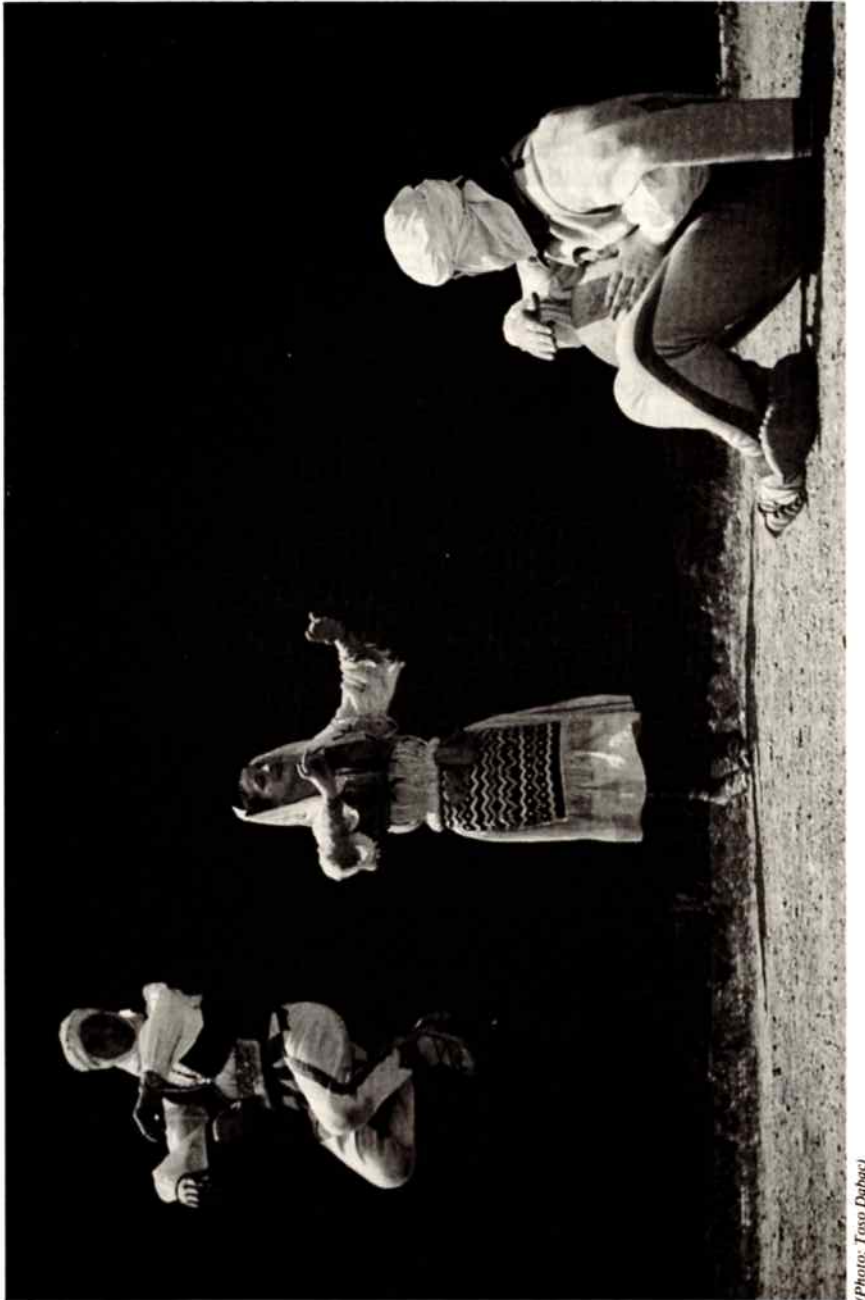
Several dance archetypes are beautifully exemplified in Shipetarian dances. Dances of combat include a dance duel with short guns and the famous “Rugovo,” a sword fight for the bride between two or even four contestants. In my choreographic transposition, the four dancers moved within a shared octahedron advancing, retreating, circumventing, attacking and defending in turn. The predominant action drive dynamics would at times modulate into a passion drive of suppressed rage. The combat ritual is accompanied by the drummer with the huge “tapan” moving at times in the midst of the contestants. The bride-to-be stands placidly at the side awaiting her fate. The fight was followed by a dance of wooing which uses flexible, light, and bound qualities creating a spell-like mood. Arm and hand gestures may be described as zoomorphic, echoing a bird-like waving of the wings. Several dances drawing from working action motifs depicted the atmosphere of the secluded woman's world in this culture. A dance showing various phases of making a cake was followed by weaving and sewing dances. The great complexity of the shapes and dynamics of arm gestures over the ostinato rhythms in the legs made these dances quite unusual. The suite concluded with dances celebrating the marriage consisting of a great variety of air and floor patterns carried by various rhythms and dynamic nuances.

This 30-minute suite was performed with great success on “Lado's” European tours in the early 50's. After an extensive description of all the scenes of the “*Suite Shipetare*”, the reviewer from “*Toute la Danse*” (August, 1953) describes it as a veritable “ballet d'action” which was not choreographed by exactly recreating original steps. “Rather the choreographer totally

integrated the spirit of these peoples succeeding magnificently to evoke their courage, bravery but also naivete and goodness. . . . In spite of its diversity this ballet maintains a great unity and one can feel the same emotion from the beginning to the end."

Not unlike the diverse activities of her mentor Laban, Ana's strivings in the many areas of dance were of a pioneering nature. Thus the collaboration with the ensemble "Lado" was terminated due to differing artistic and pedagogical points of view: several members of the board of directors did not approve of artistic transpositions or stylizations of the folk dance material; they also saw no need for a Laban-based systematic training for the members of the ensemble — the urbanized folk dancers.

In conclusion, when asked about her message to young choreographers, Ana suggested that they should enrich their dance themes and movement invention by drawing from the living folk dance traditions. Rather than arranging spectacular step and floor-patterns, they should familiarize themselves with the socio-cultural context of the dances and, most importantly, penetrate into their stylistic essence by means of Laban's analysis. "I believe that in future decades the dance world will not only wonder about choreographers who do not write and read dance, but also about composers of dance who do not apply Laban's principles."



(Photo: Toso Dabac)

Dance of Wooing, from "Suite Shipetare", by Ana Maletić.

1908-1986

Dr. Muriel Kay

Marie died on December 9th 1986, after a lengthy and difficult illness, borne with quiet fortitude and patient endurance.

My chief qualification for writing this appreciation is the association which Marie and I shared, from 1956 onwards; first as colleagues (though in different disciplines) at Furzedown College; then as staunch friends, and ultimately as joint partners in home ownership.

From time to time during those years, Marie communicated to me something of the highlights of her years of training (1926-1929) at the then Bergman-Osterberg Physical Training College (later, of course named Dartford P.E. College); and also of her early professional years. Her career from 1929 to 1941 ran a varied course. She had experience of teaching P.E. in private as well as state schools, and she held two posts as P.E. Organiser with local authorities. The second of these was at Portsmouth, during the early years of the war. This proved to be a traumatic time for her, ending in injury from a Nazi bombing raid, and a subsequent period of breakdown — a painful, but ultimately creative, experience.

From January 1942 onwards until her retirement in 1968, she remained faithful to the cause of higher education; as Lecturer, and later Senior Lecturer in P.E. in different Colleges. She began at Whitelands, which was then evacuated to Bede College, Durham. Later, on return to London, Whitelands occupied premises at St. Katherine's, Tottenham, before finally returning to its own home in Wimbledon. In January 1946, Marie joined the staff of Furzedown College, Streatham, where she remained until her retirement. By then, in 1946, she had identified her major interests in the extensive field of P.E. as Swimming, Gymnastics, and especially Dance.

It was at Furzedown that Marie found the opportunity to nourish her keen interest in Laban Art of Movement; with which, through a colleague, she had first become acquainted while at Durham. This proved to be a significant turning point in her

professional life. Her growing awareness and understanding of Laban's work and her eventual commitment to its many-faceted significance, gave her own work — already highly competent — an added impetus and inspiration. She took every possible opportunity of enlarging and deepening her knowledge, and was a frequent and faithful participant in courses taken by Rudolf Laban and Lisa Ullmann as well as other pioneer teachers. She joined the Guild in 1947, with a membership number of 101. And she was glad to count herself a friend of such early workers in the field as Lilla Bauer-Sieber, Diana Jordan, Sylvia Bodmer, Audrey Wethered, Veronica Sherborne, Chloe Gardner, and Margaret Dunn.

I have been trying to construct, from the many recollections I have of her discussing and exploring, with myself, and with Dance colleagues, wherein lay the importance to Marie of Laban's work, and what she personally found to be most meaningful. I see this now to have at least five aspects. First, the close relationship between Modern Dance and the other arts of music, painting, poetry, and sculpture. Marie explored all these modes from time to time, sometimes for her own personal development and enjoyment, and sometimes in her professional work with students and with children. Closely linked with this aspect is another — the creative and expressive — which again led Marie into some interesting experimental work, both with individuals and with groups. Thirdly, the therapeutic aspects of Dance and Movement were of importance to her. She was a member, for some considerable time, of such a group working in London, composed jointly of dancers, of doctors, of analysts, and of patients. Also, in her retirement, she worked for several years with groups of adults — aged from 60 to 80 — for whom she adapted her lengthy professional experience to meet the special needs of these older members of the community; working with patience and ingenuity to increase their freedom of movement, and to help them reach a better understanding of various forms of physical and/or mental handicap. Fourthly there is the scientific/mathematical aspect. This I personally found both intriguing and enlightening — in terms not only of the spatial elements of dance, but also of the necessity for accurate observation of body movement in sickness and in health, in action and in relaxation, at work and in stillness. Finally, there is the spiritual and religious dimension, which became of increasing importance to Marie as the years went by,

and about which she reflected and wrote. During her retirement she participated, on at least two occasions that I remember, in important experiences of this kind; once at St. Katharine's Retreat House in East London, where I believe the purpose was to enact, through Dance, the significance of Holy Communion, and the second was in Worcester Cathedral, in a dance/drama exploration of the Easter story.

She has presented to the University of Surrey her personal collection of dance material. This is now in the care of the recently established National Resource Centre for Dance at that university, where one of her former students, June Layson, is Director of Dance Studies and Director of the National Resource Centre for Dance. Another of Marie's former students with a research doctorate in Dance is the Director of The Laban Centre for Movement and Dance at University of London Goldsmith's College. These Institutions are two of only three in the U.K. which offer undergraduate degrees in Dance Studies and the only two with full post-graduate programmes.

Marie was a gentle, gracious, loving, loyal, considerate person. She was a gifted teacher — though she herself barely recognized her abilities here. She had a quick wit, and a ready sense of humour, and was a great lover of life in all its variety. She was also a woman of keen and sensitive perception, and possessed great spiritual insight. As my final word, let me offer my belief that, for her who has now known both, the processes of living, and dying, are — in a truly symbolic sense — essentially experiences of the movement of the universal and eternal Dance.

These accounts of the development of the use of movement with handicapped people, make fascinating reading. The line of movement teaching, stretches from Laban and Veronica Sherborne, to these her students who are now themselves teaching. There is a tremendous expansion of the acknowledgment of movement as a basic therapy, which we as observers can rejoice in. The benefit to the participants, is beyond what they are able to express.

George Hill

From a background of service in the Royal Air Force and Prison Department I was given the opportunity to work with adults with mental handicap. Whilst on a course related to this new career I was introduced to movement for mentally handicapped children by Veronica Sherborne. My attitude was one of reticence — "not the sort of thing for me". However, the sense of well-being that I gained from the first session encouraged me to try some of the activities with the folk I was working with. The group responded surprisingly well, leaving everyone with a desire to do more.

This led to a very rewarding addition to our curriculum. The advantages became apparent in many areas, in particular good relationships, body and self-awareness, improved concentration and attention span, and suppleness. Very important was the non-competitiveness, the ability to work at one's own pace, and the fun of participation. Equally important was communication, both verbal and through body language.

When I moved to a large Adult Training Centre in Bristol I was able to share this experience with the 170 mentally handicapped people there. Movement is part of the skills and activities programme provided at the Centre and all the members have movement sessions twice a week. The emphasis of the programme is to help the adults acquire the skills and independence they need to cope with the community in which they live. They also develop self-esteem, and through trust-activities group relationships and

social integration are strengthened. Movement sessions also contribute towards creating a happy atmosphere in the Centre.

The "Special Needs" group, those who are the most severely handicapped, have two movement sessions a week, and more able people partner them. They enjoy helping and gain confidence through their responsibility for the less able. The movement sessions develop self-awareness in the less able, who also learn to build up trust leading to good relationships, and through "against" activities develop concentration and attention skills. In addition we run free-choice sessions in the Centre twice a week when anyone can join a movement class, so it is possible for some of the adults to do movement four times a week.

Following a short course of movement which I ran for the staff of the Centre, six of them now lead sessions for their own groups. To reinforce this we run occasional movement sessions at the end of the working day.

Through visitors coming to the Centre I am now teaching in the Social Work Departments of the local Technical College and of Bristol University, also for the School of Nursing of a local Hospital. The value of movement to the students for their professional use was recognised. I taught the students at the end of their training until an observant tutor noticed that after our sessions the students became a better group; they related to one another better and many barriers were dropped. Now I work with the students at the start of their training as well as later. I take a group of the more able folk from the Centre to help me with the students in the Technical College.

My wife Cyndi and I also offer evening and weekend movement courses for teachers, social workers, and others who work with the mentally handicapped.

Felicity Marks

I work in a Family Centre situated in a large council estate on the outskirts of the City. The Centre is a community resource for families with pre-school children and also works with families who

are facing particular difficulties.

Soon after joining the team of workers at the Centre I attended a movement course run by Veronica Sherborne. Having shared my experience with colleagues it was enthusiastically agreed that it would be of great value to use movement with a small group of families who attend the Centre one day a week.

The group members are families where there is a risk of, or has been, a breakdown of parental care and periods of separation. The aim of the group is to develop and maintain parenting skills and mutually satisfying parent/child relationships.

Our first challenge was to introduce the idea to parents that physical play with their children could be fun and rewarding as well as an aid to working on their relationships with their children. To help us with this we used Veronica Sherborne's film "A Matter of Confidence".

Working with parents and children who feel stressful and insecure and whose experience of physical contact has mainly been of a rough and boisterous nature and even at times violent, it was felt important to introduce the movement session slowly and gently, being sensitive to each individual's feelings.

We concentrated mainly on containing, sharing, supportive and free-flow movement, starting and ending with cradling and rocking. Most parents found it difficult to get down on the floor with their children and this reluctance was very quickly picked up, through body language, by the children. Parents needed a great deal of encouragement to continue and take the initiative to overcome this cycle of rejection. Once this was achieved real changes took place which could be seen and parents were able to appreciate the part they had to play in making it so.

After a time group members' self-confidence grew and they became quite creative. Children who had previously held their bodies stiffly looked relaxed and willing to commit their weight.

We have been particularly pleased with the progress of a three-year-old child who, when she first came to the group was a nervous, tense child, biting herself and still wetting. She found the

movement sessions very difficult and would wander away from her parents at the first opportunity. The first thing she really enjoyed was rolling her mother along the floor, maybe for the first time she felt some control. This was the start of her growing confidence and trust and after a period of time she became very proficient at movement, to the extent that "aeroplanes" (balanced on her father's feet with his legs outstretched, not holding on), was one of her favourite activities. Her new found trust in adults became very apparent when she was able to lie on her back across a line of adult backs being rocked gently to and fro. Not only had she gained confidence and trust, her parents' caring attitude had also increased.

Once it felt safe we introduced the use of video to record the movement session; this enabled us to give clear and positive feedback. Parents were able to reflect on the very real changes and we were able to observe and comment on some close bonding as well as discuss areas of difficulty.

Movement has been part of the family group day programme for fourteen months now and although I believe we are still learning, the benefits are clearly apparent and very rewarding to observe.

Cyndi Hill

I have been using movement with children with severe learning difficulties in an educational setting for several years. For the children movement education offers an aid to body awareness and self-image. For those children who lack confidence in themselves and in the environment, movement offers the opportunity to come to terms with their inhibitions, in their own time and at their own level, and it allows emotionally and socially disturbed children the opportunity to make positive relationships in a way which they can cope with. For all children movement education offers the opportunity to come to terms with themselves, their environment and with other individuals or groups of people. In whatever way their personal needs or handicaps are manifested movement experiences offer them the opportunity to explore ways in which they can work within their own capabilities, knowing that whatever they achieve in a positive socially acceptable way, will be

looked on as 'successful'.

My first experience of teaching movement was when another teacher and I combined our classes of nine to fourteen-year-old children. At the beginning the sessions lasted only ten to fifteen minutes; the movements were kept very basic, concentrating mainly on individual body awareness. Partner work was kept to a minimum, as we felt that the children needed time to come to terms with the new experiences we offered them before being asked to enter into more demanding relationship activities. However, the children quickly developed considerable confidence and movement skill, to the extent that they soon became very proficient at supporting each other in quite sophisticated and complicated movements. Their trust and confidence in each other was apparent in that they were quite willing to trust others to support each other in many varying ways.

Movements involving strength helped very much in the development of concentration and attention skills. The direct focus of energy onto the point of contact in these activities gave the children a positive experience of concentration on a particular focal point or task, and I believe the movement experience was carried over into classroom behaviour.

The caring attitudes towards each other also noticeably increased, with the result that they became very sensitive and gentle towards each other, when activities required this. The children also became very creative, inventing new movements for themselves, and also in suggesting activities which we could use in the sessions.

After a period of time this group of children became very proficient at movement, to the extent that they were able and willing to adopt the supporting role during shared sessions with very young (three to five-year-old) children with severe learning difficulties. The younger children responded well to the older children, who, in turn, developed a great sense of responsibility towards the younger less-able children.

I am now working with children with profound and multiple learning difficulties with an age range of eight to sixteen years. Their personal movement skills range from being physically quite

able, though non-ambulant, to being so severely disabled that virtually any movement is necessarily of a passive nature. All of them need someone in a supporting role in order for them to have movement experience. I am now developing a movement programme in which I work with a group of senior pupils in my school, giving them movement experiences, with a view to them working in the supporting role with the children in my group. This programme is in its early stages, but I am confident that the movement sessions combining the seniors and my class will be a valuable experience for all participants.

Although I approached my early movement sessions very tentatively I discovered that the benefits to the children were quickly apparent and we all grew in confidence together. Movement has been part of my teaching programme ever since my initial introduction to it many years ago. I have since developed strong beliefs and convictions with regard to its value for work with children with special needs.

Sally Silverman

"Will you help me to swing Maneer in the blanket?"

Maneer is just a year old and has been enjoying banging his fists down on the large tambour as we sang his name. He is in his own house and is surrounded by his family. He had his dinner half-an-hour ago and is feeling good about himself and his world.

At the moment it is a world that he can only experience through sound, touch, smell and taste. Maneer has congenital cataracts, some spasticity and brain damage. It is hoped that surgery for the cataracts will take place soon, but at the moment he is functioning as a totally blind baby.

We lift Maneer gently into the blanket, I hold one end and his young Auntie holds the other.

Maneer smiles as we start to sing: "Caci Maneer ello, caca Maneer ello".

The sense of movement is readily accepted by Maneer. He feels contained, secure and is hungry for the free-flow sensations on offer. After his swing we give Maneer a little tickle and blow onto

his tummy, very soon he is too tired and has a rest on the play-mat. It is now time to work with Nazia, Maneer's two-year-old sister who has similar handicaps.

When I and my colleague, Dominique who helps me with these weekly play/movement sessions leave the house, our hope is that the children will have gained in self-esteem, awareness and confidence, and that this will sustain them until we can come again. It helps to know that they belong to a close knit and very loving family where daily massage and close body contact are routine.

My contact with this family is a result of my role as "Peripatetic Teacher" in Avon for children (all ages) with visual and additional handicaps. Several of the children also have an added hearing loss.

I have trained as a teacher of mentally handicapped children with an additional training for visually handicapped children. All aspects of the training were of value, but the core and the influence which underlines all that I do is the direct involvement with "Movement" which was available on almost a daily basis, during the first two years of my training.

It was often said by our guide, teacher and friend, Veronica Sherborne, that we could never empathise fully with the children until we had had direct movement experiences ourselves, on our own particular level and at our own particular pace.

It is because I have been rolled on the ground, it is because I have had my eyes closed and been rocked and moved by another unseen person that I have gained some understanding as how to start the same work with the children. I have been lifted from the floor and been swung and have often experienced the joy of being "slid" and of being swayed a little, to help me to feel my centre.

The blind multiply-handicapped children who I work with are often unsure of the space around them. It can be alarming to venture out (even with the smallest of arm movements), it is safer to curl your fingers up, or to put them into your mouth. In every setting in which I see the children, (their own homes, classroom or nursery) my aim is to increase the children's self-awareness and

their awareness of the pleasure and information which they can receive through their own bodies.

This journey of self-discovery is shared with the child's own family members and class teachers. We encourage the children to lie close, or indeed, on top of us, to share our movements and our breathing patterns. We work in unison together, the adult providing the most effective teaching aid the children can hope to have. We are the climbing frame, the swing, we can change smells, we can sing and we can comfort.

Many parents of multiply-handicapped children understand the need for movement play instinctively, and the quality of their inter-action has a great deal to teach us all. Many teachers and therapists would welcome the opportunity to go back to discovering these early play experiences themselves once again.

Nazia is starting to roll herself on the floor now; all the family are excited by this and are encouraging her on. Now she lies on her back and reaches down to feel her silky trousers, slowly she grasps the material in each hand and begins to pull her legs up and to give herself a gentle rock: Bye Bye Maneer . . . Bye Bye Nazia . . . We will see you next week.

A MESSAGE FROM ROLAND LABAN

Translated by Elja Barveh

Greetings and thanks to the 'Magazine of the Laban Guild.'

Graz, February 1987.

Since the death of my father, Rudolf Laban, the Magazine of the Laban Guild has been the constant connection for the furthering of his great work. Because of my professional engagements (teacher of Psychology, Education and Gymnastics) I was only rarely able to visit England. And besides, I knew then and know now, that the Laban work was in the good hands of Lisa Ullmann, her colleagues and successors. But, through the magazine, I am following with great joy the many activities of the Guild, of the Laban Centre and of all the other institutions and persons engaged in the work. With particular interest, I also noticed the admirable

way in which organisational, financial and personnel problems were overcome. To such problems institutions based on an ideal are prone.

Congratulations to the Guild and all who are concerned with the publication of the magazine on their great success in sustaining their consistently informative Magazine for forty years and I thank them all for their wonderful work.

And as I know how glad my father would be to know of the existence of the Magazine and its far-reaching effect, I am asking you, in his name and in his honour, to continue the Magazine with the same enthusiasm and professionalism: it is an outward sign of fellowship of all followers, friends and developers of the work of Rudolf Laban.

THE MARKETING OF DANCE

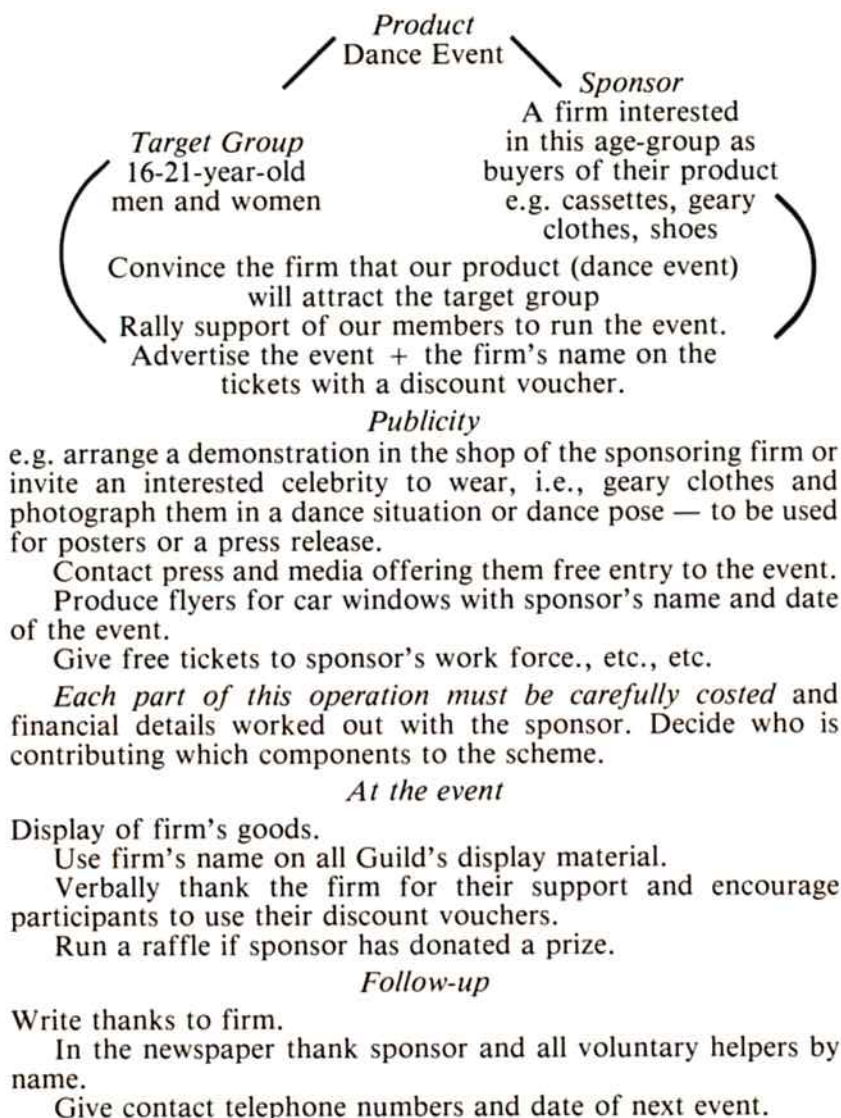
*15th National Conference of Sport and Recreation
19-21 November, 1986.*

Audrey Pocock, Janet Whettam

Mr. Mark Jeffery, Director of Karen Earl Ltd., introduced his firm's day seminar on marketing which is based on a course first devised in Canada. He made particular reference to the marketing of sport (read 'dance') saying that it was just as important for the people at the grass roots (like the Laban Guild) as it was for the large Governing Bodies to 'get their act together' and know clearly what is *the product* which we are offering.

Sponsorship is the cornerstone of marketing strategy. The sponsoring organisation and the governing body must derive mutual benefits. This means clarifying a programme which would offer to prospective buyers *value for money*.

The following is a suggested framework which could be used to plan the selling of our product, promote the sponsoring firm and raise money for the Guild.



This example has been constructed from our notes taken during the lecture and is only an indication of how to proceed. All sorts of ideas can be used as they occur to the organisers and sponsors as they plan a strategy together. The ideas given show how a sponsor can get maximum exposure to the target group which interests him while at the same time the Guild should have attracted new interest and raised some money from this targetted age-group.

The Guild then has the responsibility to keep the interest of this group, gaining more funds and possibly, in the long term, members by giving them value for money in the form of other events (both dance and social?) all of which should provide opportunities to demonstrate its philosophy and its relevance to present-day situations. (The energising effect of dancing together and the relationship/understanding which can ensue?)

There are many further ideas contained in the Manual which is available to those who have attended a day's seminar at Karen Earl Ltd. on Marketing.

It is hoped that the C.C.P.R. Movement and Dance Division may be persuaded to host such a course for its constituent G.Bs.

THE DEVELOPMENT OF ACTION PROFILING — Part 1

Warren Lamb

When I enrolled at the Art of Movement Studio it was with no specific career objective and with only a vague idea of what 'Industrial Rhythm' was. This was one of the names which Rudolf Laban gave to the work he began during the Second World War in conjunction with F. C. Lawrence about which three features have always stuck in my mind:

1. Laban was supposed to have advised on the selection of parachutists and commando troops from a study of candidates' 'Effort'.

2. Shop floor workers on highly repetitive operations were trained so as to be able to cope with less frustration. (The wrappers of *Mars* bars were quoted as an example.)

3. During the war Laban advised on how jobs traditionally done by men could be adapted to women.

Laban claimed that in order to do anything in movement, whether as a dancer, teacher, therapist, industrialist, choreographer, or actor, a basic three-year training course was essential. He and his colleague Lisa Ullmann were at this time running such a course at their Art of Movement Studio in Manchester, where I enrolled in 1946.

Laban appeared to see in me a student/protégé for the industrial side of his work and must have felt my availability would stimulate him to develop it. Within the first year at the Studio, I was visiting factories mostly within the Lancashire textile industry, making observations of the workers. These consisted primarily of basic efforts. If there was a predominance of say, 'slashing' then the operator was referred to as a 'slasher'. The job itself was looked at with a view to establishing the desired effort for effectiveness, usually after looking at those operators who had highest efficiency records and, perhaps also, the best attendance records. Therefore, a 'slasher' would be regarded as unsuitable for a job mainly assessed as requiring 'gliding'. It would then be discussed whether she could be trained or moved to another job.

The usual practice was for me to work along, standing all day in some hot steamy weaving shed, the clatter of looms making speech impossible, intensely observing and before long, trying desperately to keep my eyes open. Laban demanded lots of sheets of paper covered with effort 'graphs' and I strove desperately to make copious observations of some sort or other. The usual practice was for me to take these sheets of paper to Laban, who would go through them avidly asking me penetrating questions. He would try out various ways of analysing the observations. Preliminary conclusions would be reached, mainly as to who was suitable and who wasn't. Then Laban would accompany me to the scene and would confirm or refute the conclusions after a quick look at the subjects. It seemed to me that he came to conclusions in minutes because of his genius while I sweated for hours trying to avoid any conclusion until a disciplined analysis and evaluation had been made.

One job which another student and I did was at Pilkington's Tile Factory where we observed about thirty girls operating fly presses. One of them amazed everyone by vigorously dancing about in front of the press, yet persisting all day without fatigue and getting the best results. We took a detailed notation record of this girl. I think the main use of it was to show that economy achieved by cutting out movements, as Work Study people aimed to do, could be counter-productive. A rhythm which included compensatory movements, and which suited the individual, should be the aim.

My observations dating from this time show three categorisations:

1. Functional movement
2. Body attitude
3. Shadow movement.

I cannot recall ever being clear how observations in these three categories were inter-related and evaluated. Laban made much use of the shadow movement category to substantiate his conclusion about a person. "You can see from her shadow movements" he would say "that she is disequibrated. Equilibrium or the absence of it was a frequent reference as was 'imbalance', 'conflict', 'absence of inner effort'. What provided balance or harmony, or how one discerned 'inner effort' really remained a mystery to me although I thought I was getting insights.

These insights would come as Laban talked incessantly during sessions at his house to review my work or in the course of travelling when I accompanied him to assignments or lecture engagements. He was always observing and commenting, then asking me questions, forcing me to dredge up some sort of reply, then taking it and adding to it, fashioning some new interpretation, trying out some new arrangement of the data. Had these somewhat one-way conversations been tape recorded I doubt if a replay would reveal them to be very coherent. Yet I, like others in touch with Laban, felt them to be inspired. Maybe mine was a catalyst role. Years of this goaded me into being ready to do anything, though I little knew what it was I was doing.

By 1948 and 1949, I produced nothing so far as I recall, which had not been vetted by Laban. From the beginning, while respecting Laban almost to the point of hero worship, I hated

being tied to his apron strings.

Sensing the potential oppressiveness of the combined weight of Laban and Lawrence I resisted offers to be subsidised by Lawrence preferring to be free to make my own decisions on what work to do for him and when to attend classes at the Studio. Fees at the Studio were £32 a term and my meagre savings were soon used up. I was not eligible (or the course did not rate) for the ex-service grant. So I was attending classes at the Studio as much as I could, working with Laban by negotiation (missing some classes was most reprehensible to me) and trying by various devices to earn enough money to eat, pay the rent of my room, and pay the £32 a term fees. Eventually — early 1949 I think — I succumbed to an offer from Lawrence to pay the Studio fees and give me £4 a week. I was rich! It did, in fact, mean spending more time with Laban but I recall feeling resentment at having to miss more of Lisa Ullmann's classes than had previously been the case.

Lawrence revered as gospel everything that Laban said and, understandably felt some insecurity in the early days about my capability. So long as anything I did was 'true Laban' he had complete faith — later he had cause for insecurity but, often to my embarrassment he would claim that what I was saying was irrefutable because it came from Laban.

However, Laban's genius wasn't foolproof. On one occasion I had to rate about thirty operatives as to who was the best and who was the worst in terms of output. My results compared not too badly with the company's efficiency figures except that girl A, who I said was the best, had the lowest figures, and girl B, who I said was the worst, had the best figures. F. C. Lawrence, as was his wont when any such problem arose, called in the master. "Who is girl A?" commanded Laban, "Of course," he said in a matter of seconds "you can see that she has no sustainment. She is unbalanced in Time". "Where is girl B?" "Now, she has good directness, it is clear that she has mastery of the job." I accepted contritely, though bewildered. Lawrence was appeased. Sometime later, worried by the episode, because I was certainly conscientious and desperate to learn, I checked my observations, then double-checked, then checked again and again. There was no doubt about it. I had given the two operatives to Laban the wrong way round. Girl "A" should have been B, and vice versa.

This experience did much to mature me out of the hero-worshipping veneration of Laban. At least he was human. I respected his undoubted genius no less. Only this was the turning

point when I realised I had to begin to go my own way.

The work with operatives led to the odd foreman and manager being included. Laban had a guru-like charisma and so managers who felt themselves in some difficulty would consult him. When inconvenient to him I would find myself observing a manager's movement and sometimes writing a report. Laban used his genius for giving some point of advice which, when the manager tried it out, helped him to feel better. I used to have to try and give more chapter and verse. The notion grew up at this time that people could be observed during a meeting or interview and not necessarily at their place of work, and that there were enduring characteristics which indicated degrees of equilibration/disequilibration.

The 1950-1952 period was significant in that Paton Lawrence & Co. staff asked my advice on managers with whom they were dealing independently of Laban. To Lawrence, Laban was a god; to his staff of engineers and accountants he was a mystical figure they could not begin to understand. I discovered that I could independently give advice which they mostly seemed to respect.

This led to my beginning to work as an independent consultant in 1952, although the work with Paton Lawrence & Co. continued. A factor which influenced me was the way Laban and Lawrence wanted to promote the work. Originally styled "Laban Lawrence Personal Effort Assessment" it was changed, against my recommendation to "Laban Lawrence Test". I never felt that what I was doing was a test.

If I rejected 'Test' then what was I to call the work? My reports became 'Aptitude Assessments'. I reasoned that, O.K., everyone has to do his job, but he would have more aptitude for some part of it than for others. For years I was dedicated to the idea that what could be read from movement was aptitude.

This conviction helped me to establish some basic principles underlying what I was trying to do (apart from earning a living):

There is no one way of doing a job.
 Everyone has his own way.
 Each person has a distinctive pattern of action.
 We should try to pursue whatever we have aptitude for.
 Maybe we can find a new way of doing a job which is in accordance with our aptitude.
 If it is impossible to find such a way relative to a particular job, then we are unsuited to it.

(To be continued).

REPORTS

WEEKEND OF MOVEMENT AND DANCE — SEYMOUR HALLS

Janet Lunn

In 1985 Westminster City Council organised a Weekend of Movement and Dance at the Seymour Halls, just off the Edgware Road, as part of their 400th anniversary celebrations. It was such a huge success that the Movement and Dance Liaison Group in London were asked to organise a repeat event in 1986. Learning from the teething problems but also the undoubted successes of the first year, they were able to offer two very full days of interesting, sometimes exhausting, and often exhilarating sessions; with something to appeal to everyone whatever their age, level of experience, background or inclination.

There were continuous "come and try it" style sessions, offered by each of the many varied Movement and Dance groups active in the South of England, from Medau to Margaret Morris, Scottish Country Dancing to Slimnastics, and Yoga to Dancercise. These were held in the main galleried area and people could opt into and out of any session at any time, or observe from the sides. There were also continuous teachers' workshops in the smaller area for those with particular interests or needs.

All around the edge of the main arena the different groups put up publicity stands so that those whose appetites were whetted by any group's offerings could seek out advice on where and how to pursue their interest. As a volunteer on the Laban stand I was disappointed and frustrated not to be able to offer more to the several people who, much impressed by the Laban session, which was so inspiringly led by Jan Fear for the Guild, repeatedly asked me where they could attend "Laban classes".

We know there are people in London and the South who are running evening classes, recreative movement sessions, dance clubs, etc., and if they would only let the Guild know of their existence we could help fill their classes, because it was obvious that people are crying out to use their bodies and love of Dance in a creative, expressive way; but often have to resort to stressful evenings in overcrowded halls, "doing physical jerks at high speed to loud music" as one woman put it.

Hazel Francomb — 01-474-7479 — and I, Janet Lunn — 0892-30995 — need to know of anything, however humble you may feel it to be, going on in terms of Laban-based work; and that is as broad a term as you like. Any Guild member or teacher trained in Laban principles who believes in the work, warrants a mention.

Jan Fear was, as I said, a real inspiration to many. After a morning of largely "monkey see, monkey do" sessions where teachers did and

participants copied, Jan's session was a breath of fresh air, incorporating as it did improvisation, dynamic range and colouring, personal creative input and composition; and above all that unique ingredient in Laban's work, *relationship*. Dancers met, made contact, reacted to one another, danced together, and for once during this weekend of furious and essentially self-challenging activity, people related to one another and made some statements of feeling. There was much laughter, a dramatic lift in the energy level, an atmosphere of purposeful movement and best of all, many smiles of satisfaction at the end of the half hour. Jan well deserved the delighted applause awarded her at the end of the session, and the Guild thanks her for her stimulating teaching and the positive "good publicity" she gave the work.

The event took place again this year over the weekend of 24th/25th October 1987. Do drop in for an hour, a half or a full day or the full weekend; and please let Hazel and me know of any one-off or regular dance experiences to which we can direct enthusiasts.

REGIONAL DAYS OF DANCE IN ESSEX DURING 1987

Judy Crawford

We have had two very successful Regional days of dance in Essex this year. As in past years Honeywood School in Coggeshall have very kindly allowed us to use the school and now that their rebuilding programme is complete, it makes a very pleasant venue, with three large working spaces available and a community lounge.

The first day was held in July when our Tutor was Suz Dobson. Suz is a well-known local freelance teacher and dancer, who trained in P.E. at Nonington, studied Graham technique at London Contemporary and danced professionally. She founded East Anglian Dance Theatre and during this time went to the U.S.A. and studied Murray Lewis and Alwin Nickolais technique which relates closely to Laban's ideas. The day was entitled "Dance technique into creativity" and Suz made links all the way through the two related Theories which

was fascinating. About 25 people attended and all, I think, enjoyed the day very much.

Our second day took place in December and was run primarily to give the Leaders Training Scheme students from the West Bergholt course an opportunity to teach on a day of dance. The students took "The Seasons" as their theme for the morning. The stimuli they used were very varied — poetry, music and percussive sound to name but a few. The whole group met together for the warm-up session and then chose two out of the possible four seasonal choices. A sharing at the end of the morning enabled us to see what everyone had been working so hard on during the morning — the variation was enormous and very exciting. After lunch we were delighted to welcome Di Crawley, a local freelance dance teacher who trained at the Laban Centre who stretched us mentally and physically with a Study based on a 3-ring pierced by a diagonal which we then developed in trios. It was an exhausting but very enjoyable day and surprisingly well supported considering Christmas was only two weeks away!

So, the Laban Guild is alive and well in Essex!

GUILD COURSE — TECHNIQUE (Jan Fear)

Anne Ward

Those of us who know Jan, were not fooled by her gentle introduction and assurances that everything would be easy — we knew there would be more to it than that — and we were right!

We had a hard, demanding, exhilarating day's work, which left everyone glowing with a sense of achievement and aching muscles.

The first session concentrated on centring and then extending from the centre into the dimensions. A carefully-planned sequence of movements meant that if you didn't get it right, you fell over; but having established the dimensions within ourselves, we were then free to move and travel with control and spatial awareness.

The second session was based on

movement through the planes, using the weight of the body to swing us through a series of spirals, circles and turns in the three planes and at different levels. Most people found this very demanding, but by the end of the session were beginning to experience the feeling of letting the weight and the momentum generated, carry the movement through the sequences; and to feel the dynamics involved.

The afternoon was a "fun" session, based on the awareness of the dimensions worked on in the morning; but used in a very different way, producing a "primitive" jazz dance. What started as a rather disparate group of individuals jerking about convulsively, was refined and focussed into a cohesive group emanating a sense of power.

The day's success was proved by everyone begging to be allowed to do it "just once more"; and many thanks are due to Jan for providing such a worthwhile and enjoyable experience.

EFFORT STUDY DAY

Janet Lunn and Vera Zikic

Effort Study Day with Susi Thornton and Mary Wilkinson was held in London on 15th November. Janet Lunn reports for the intermediate/advanced group: "A number of people in the Guild have in recent years yearningly spoken of the chance to do in one day courses the kind of advanced effort and space harmony work, which is normally only found at Summer schools. My mind and body were truly stretched; my experience and understanding of dynamics and their expressive colouring of dance were enlarged by Mary Wilkinson in one of the most exciting and interesting days of dance I've attended. So much was packed into the day and I drove home still tantalised by the ideas and concepts we explored in five short hours (we couldn't even bear to stop for tea!). After a useful dynamic warm-up which provided us with vital movement vocabulary we were given words to interpret through dynamic expression. These we observed and analysed only to find that the well-chosen words produced moods which were the infamous "Effort drives". Phrases like "vision drive", "spell drive", and "passion drive", which normally put fear

into the average Laban student's heart, (enough to paralyse flow in an instant) became exciting, rewarding experiences! In the afternoon we felt able to accept the challenge of trying to produce the drives in our bodies working from effort notation and most of us found this easier than in the past thanks to the thorough and useful work of the morning. We ended the day observing different approaches to, and uses of, flow in various choreographer's work, through carefully selected videos of contemporary theatre works from loose limbed Tom Jobe to the more classical Paul Taylor. We all thank Mary Wilkinson heartily for a fascinating and enlightening day's work and sincerely hope that our Courses and Conferences Committee might persuade her to do a follow-up for our whetted appetites".

Vera Zikic for the beginners/intermediate group: "For the first time I had an opportunity to spend a whole day under Suzi's "guidance" — the best word I can find to describe her masterly and unobtrusive teaching. "Effort describes the manner in which the movement is done" her brief statement indicates where the emphasis was for the day: in the morning learning to understand by experience dynamics of quality of movement (individually, in small and large groups, to the beat of Indo-Jazz Fusion), and in the afternoon creating a very powerful dance to the words of Homer and Trojan siege. Suzi's handout on Attitudes to the Motions Factors and their elements I found informative and very useful. Definitely, we were in agreement, we look forward to more days of enjoyable and instructive dance of this kind.

THE LANGUAGE OF DANCE CENTRE

Language of Dance Workshops

Ann Hutchinson-Guest

Workshops presenting the Language of Dance Teaching Approach were given by Ann Hutchinson-Guest during July at the following schools and studios: Rose Marie Floyd's School of Dance, Royal

Oak, Michigan; The Hallenbeck Dance School, Albany, New York; The Hartford Ballet School, Connecticut, directed by Enid Lynn, and the Boston Conservatory Dance Department, director Ruth Sandholm Ambrose. In each case the invitation to teach resulted from the question "What do you mean by 'Language of Dance'?" and the results proved that only by seeing and 'tasting' can one appreciate this very different approach to understanding movement, particularly as met in the familiar forms in classical ballet which often contain richer and more interesting ingredients than one is aware of.

The transference of all teaching of Labanotation to the Labanotation Institute at the University of Surrey has provided Dr. Guest the opportunity to concentrate on Language of Dance, as an enriching movement education in which notation plays a minor though useful part as a visual aid. There is no emphasis on learning the system, rather the emphasis is on how one sees and experiences movement.

The book "Your Move — A New Approach to the Study of Movement and Dance" provides a basic 'text' for this teaching approach, although it is the 'doing', the individual investigation into the movement at hand, the discussion and answering of questions, that delve into the 'language' side of dance. The recently produced Teaching Aids Set I and Set II, designed to be used with "Your Move", were introduced to illustrate the practical flexibility which they provide. "Your Move", The Teachers' Guide, cassette music tape and the Teaching Aids published by Gordon & Breach, New York, are available at dance book shops.

THE BOOK SCHEME AND INFORMATION PACKS

Su Johnston

The Book Scheme started because the Council recognised the need for Guild members to have a way of recording, and systematically pursuing, their enjoyment and increasing knowledge of Laban's principles of Movement.

Whether you are a Member because you like to come along and enjoy the Dance sessions and the company of like-movement-minded people; or whether you look for an aim and object, a record of progress and achievement, and of reaching a certain standard — The Guild offers you this scheme to help do it.

There are two Books — MOVE, and MOVING ON. They are available from the Course Manager of each Guild Course you attend, or from Su Johnston, 2 Brockham Warren, Box Hill Road, Tadworth, Surrey KT20 7JX.

All new Members of The Laban Guild are offered the "starter book", "MOVE" — A COURSE DIARY. This gives you a space to record your Membership, number and dates of entry and renewal; and record of who issued the Book and took your 75p. There is a statement of the purpose of this and other Books in the Scheme, and a Syllabus which you may want to follow subsequently. The rest of the Book has spaces for you to record the Courses, and the sessions or classes within them, their content, and your personal response to each. So, you can record a diary of experience and enjoyment at Laban Courses. After gaining this experience, you can if you wish "move on" to the second Book — "MOVING ON" — A RECORD OF STUDY.

"MOVING ON" is where existing members would possibly want to join the Scheme. It is for this stage that the Syllabus is included; because at each Guild-approved Course (those which are advertised in the Newsletter each Quarter) you can record which aspects of the Syllabus have been covered — as well as having all the enjoyment of Dance which you always have! This is a way for you to see what you have covered in Laban's work, and what you still want to explore, experience, master.

The Recreational Dance Leaders' Training Scheme students are invited to regard the Book Scheme as an opportunity to consolidate their knowledge of Laban's basic principles. They will find that the Syllabus is very much parallel with the "Laban" content of their Teaching Course.

When you have filled your RECORD OF STUDY, you may feel ready to take part in an ASSESSMENT DAY; during

which you will be able to consolidate your grasp of the basic principles laid out in the Syllabus. At the end of the Day, if everyone concerned feels that this has been achieved, you can be ceremoniously Signed Off — and on to "FURTHER STUDIES" and a third Book. There is no compulsion, other than your own wish to progress and achieve.

Thus The Laban Guild offers a progressive, voluntary training. The sessions concerned are all taken by reliably trained Tutors. There are Courses for these Tutors to attend, in order to broaden and deepen their knowledge of Laban's work: consolidation Courses for qualified Recreative Dance Leaders as well as frontier-extending Courses for Tutors on intensive Workshops like LINC. WELCOME to the BOOK SCHEME!

The Information Pack was designed to send out to every Guild Manager, and any Member in charge of a Guild happening, or any other Dance or Movement event at which there might be new Members to be enrolled; and new entrants to the Book Scheme.

The Pack contains: a folding stand, A3 size, publicising The Guild and Book Scheme; Newsletter — with list of Courses available; copy of "Movement and Dance"; book lists from Northcote House (20% discount to Members); Membership Forms; Dance Leaders' Training Scheme leaflets; MOVE DIARY — copies; MOVING ON — RECORD OF STUDY — copies; biographical notes on Laban.

Most of the items are photocopies, and it is up to the holder of the Pack to keep renewing them as necessary. Monies from the BOOK SCHEME and requests for photocopying expenses are sent to the Treasurer.

The holders of the Information Packs at present are: Janet Lunn, Anna Haynes, Judy Crawford, K. Aldcroft (Manchester Dance Circle), K. Garvey (Birmingham Contemporary Dance Club), Anne Scott (Laban Youth Dance Group, East Midlands Dance Group), Scylla Dyke, Anne Ward, Margaret Jelfs.

It would be very useful for me to know just how worth-while this service is being, and I should be delighted to hear a word from any of the holders as to their experience of the Information Packs.

DACI U.K. GALA

Janet Wilks

Dance and the Child International, or daCi (day-see), is an international organisation with the interests of children — 3-18 years — as its *raison d'être*. DaCi believes that every child should have the opportunity to dance, and to become aware of what alternative types and ways of dancing exist. We aim to further the interests of all people between these ages 'irrespective of race, colour, sex, religion, national or social origin'.

An Executive and other committees were, in the new U.K. Chapter, formally constituted in September, 1985, and these included a Working Party whose specific brief was to work towards a National Launch in October, 1986. It was decided that this should take the form of a Gala Performance together with Press Conference and Exhibition of Children's Art Work entitled 'Children Dancing'.

The Working Party was determined that the performance should reflect dance activities from all over the United Kingdom, and that as many different forms of dance as possible should be represented. Members were asked to suggest groups whom they knew, and the committee set out to select a possible range, bearing in mind a cross-section of age, sex, geographical location, type of dance, as well as quality of performance suitable to the occasion. While not necessarily looking for the most experienced groups with hours of performing experience, we were, nevertheless, aware of our responsibility towards our young audience members for whom the gala should be an exciting and informative experience. We then visited as many groups as possible in order to make selections and organise a final programme. We ended up with 17 groups with ages ranging from 7 to 18 and demonstrating a truly wide variety of types of dance.

The Gala Performance took place on Saturday, October 11th in the Logan Hall Theatre of the University of London. It was a most exciting and invigorating event. The groups arrived during the course of the day and had a technical run-through to place themselves on the stage and to work out the lighting for each number. Few had the chance to rehearse

properly and great praise is due to these inexperienced dancers who went on to perform without this preparation. After a preliminary run-through the evening went without a hitch and the audience enjoyed performances of ethnic and folk dance, theatre forms such as ballet, contemporary and tap, groups from educational dance classes including an amazing group from a Special Education School and including teams of folk dancers, works with 'casts of thousands' (15 or so anyway) and solos.

The aims of daCi and the U.K. Chapter in particular were well fulfilled. The groups who were performing mingled and swapped experiences, they also learnt a great deal from watching each other perform during the run-through, and many of them saw dance forms which they were unfamiliar with. The members of the audience were exhilarated by the youthful enthusiasm and capabilities of all the groups, as well as being astonished by the variety and entertainment value of it all. Although this was in rather grander manner than we envisage most daCi events will be, it nevertheless launched the organisation in an exciting and fulfilling way. As one of the participants put it, it gave the opportunity for '... dancers of all levels, from all over the country (to) bring to life their own form and meaning of the word dance.'

THE LISA ULLMANN TRAVELLING SCHOLARSHIP

Athalie A. Knowles

The Selection Committee received 10 applications for scholarships, ranging from one from a student wishing to study for a Masters' degree at Sussex University to a parent asking for help with the expenses incurred by her 12-year-old daughter travelling from the north of England to a dance school in the south. Each one was worthy of help, finally the committee chose three.

When the fund was launched Maria Duchenes, a former member of the Laban Guild and contributor to the magazine, who had studied with Laban, visited the Art of Movement Studio and who was

instrumental in arranging for Lisa to teach in Brazil in 1978, wrote to say: "the idea of a fund to help perpetuate her (Lisa's) work around the world will help to keep her memory alive. As a part of a contribution we would offer a place, food and board for the candidate. Probably also scholarships at the two new Dance Universities being created where I helped with advice with the programming and where some of my pupils will be teachers. The 'treasure house' of dance of the many cultures (here) from the beginnings of time till the most sophisticated international and a very special national dance style still existing side by side will be put gladly at the disposal you choose."

It has so happened that Kerry Ribchester who gained a B.A. in Music and Dance at Bretton Hall College of Higher Education and who has subsequently taken the post-graduate Community Dance and Movement Course at the Laban Centre, applied for and has been awarded a scholarship. She had tried to study the music and dance of Latin America in London but couldn't find classes which focussed on the dynamic-rhythmic content which interested her. She speaks some Portuguese and is learning Spanish in order to benefit fully from the opportunity to go to Sao Paulo.

A second scholarship has been awarded to Emma Diamond who after training at the Merle Park School and the Royal Ballet School, where she won the Ursula Moreton Choreography Competition in 1984, has been dancing with the Israeli Ballet Company and at the Staat Theatre in Hanover, West Germany. She applied to the fund for help to travel to New York where she will study contemporary dance at the Merce Cunningham Foundation and at the Martha Graham and Alvin Ailey Studios. She aims to gain dance experience which will enable her to join a Modern Dance Company and eventually to realise her ambition to become a choreographer.

Thirdly the committee decided to award a small scholarship to Clare Lidbury an Honours Graduate in Music, Dance and Drama, now a part-time lecturer at the London College of Dance and Drama, who is making an outstanding contribution to the teaching of Kinesthesis Laban/Labanotation. She will attend the first advanced course in

Notation to be held in England, organised by the Labanotation Institute, a section of the Dance Studies Department of the University of Surrey, taking place at the Roehampton Institute of Higher Education in July this year.

All three applicants have accepted the conditions of the awards and we wish them well in their studies and look forward to receiving their reports at the end of their courses.

In awarding the scholarships to these three applicants the committee has honoured the stated aims of the fund and the intention to assist dancers irrespective of training, to foster the widening of their interests in Movement and Dance.

Presentation of the scholarships will take place in London in June, when it is hoped that many subscribers to the fund will be able to be present.

THE LISA ULLMANN TRAVELLING SCHOLARSHIP FUND EVENT

Joan Russell, distinguished author, educationalist, and former Chairman of The Laban Guild, has spent the last three years, with Brenda Jones, in turning an acre of land into a garden; which they have opened for various charities' benefit. Now we have ourselves the opportunity to benefit, both as Guild members, and as supporters of the Fund. They have generously offered to open their garden in aid of the Travelling Scholarship Fund, on

SUNDAY, JUNE 28th, 1987,
from 2.30 to 6.00 p.m.

Make a party to go, with your friends and relatives — or make it the occasion for a reunion of Guild friends and colleagues from near and far. The Management Committee looks forward to seeing you there!

HAWKHURST HOUSE GARDEN is at CRADLEY, near MALVERN at the foot of the Malvern Hills. It is reached from the A4103 Worcester to Hereford road, taking a left turn after Storridge, signed "Cradley ¼ mile". Parking in the drive of the House is limited, but you can leave your car near to the Church, and in Brookside, opposite the village Post Office.

Please let Joan and Brenda know if you will be there, and how many your party will be, by

JUNE 20th AT LATEST
— they would be grateful to hear from you by postcard or letter.

COURSES AND DATES

DANCE AND THE CHILD INTERNATIONAL

The United Kingdom Chapter of daCi announces the International Conference 1988, 19th-28th July. "Young people dancing — a Perspective". This Conference will focus on the international situation regarding dance for young people between the ages of 3 to 18 years as well as exploring opportunities and possibilities in the United Kingdom. Each conference day will be dedicated to one or two themes. A keynote address will introduce the topic which will be further explored through lectures, workshops and performances: dance in education; training the young performer; dance and movement in a therapeutic context; research — implications for young people's dance; dance — a cultural phenomenon; dance initiatives in the community and opportunities for recreation and leisure.

LEBAN INTERNATIONAL COURSES LINC

Summer Workshop 1987, July 25th to August 2nd, at Avery Hill College. Main Course, Movement Choir, and Choice Topics which are an opportunity for personal growth and enjoyment. Laban/Bartenieff Movement Analysis; You are your Movement — discover your own integrated personality; Exploration and Description of Dance Motifs — Composition and Recording Dance Motifs; Dance reconstruction — Ted Shawn's "Tango" as a dance experience; My body, Myself — relaxation towards a positive self-image; Choreographic skills — to aid understanding of dance composition; Myth, Movement and Relationship — three aspects of the myth of Persephone.

Apply to LINC, Philip Bennett, Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF.

CENTRE FOR DANCE AND RELATED ARTS, CROYDON

Fifth Intensive Summer Dance Course, August 17th to 22nd. Teaching faculty — Barry McBride, Len Martin, Robert Masarathi, Ross McKim, Hettie Loman, Sally Archbutt, Ivor Megido, Jacqueline Lanham-Brown. Apply to CDRA Course Secretary, 53a Croham Road, South Croydon, Surrey CR2 7HE.

INTERNATIONAL DANCE HOLIDAYS

Gerard Bagley, 28 Hillcrest Road, Purley, Surrey CR2 2JE.

Holland — 6th-11th July, Beekbergen (near Arnhem). (Residential). "IN THE SPIRIT OF LABAN". (Collaboration IMC Bloemendaal & Dutch Royal Gymnastic Society). Group dance — Movement as Education or Therapy. Tutors: Mida Schutte (IMC), Gerard Bagley (U.K.), Anna Haynes (U.K.).

Germany — 3rd-9th August, 1987, Konstanz by Lake Bodensee, near Swiss Border. "THE ART OF MOVEMENT — A BALANCE OF POLARITIES". Tutors: Gerard Bagley (London), Claude Cornier (Zurich), Inge Missmahl-Grusche (Tanz Werkstatt Konstanz). Topics: Creative dance technique for improvised dance. Dance-motif and composition. Mask making and masked dancing.

Germany: Remscheid venue situated in Westphalian hills near Dusseldorf. 24th-28th August 1987, at Tanz Akademie Remscheid. (Residential). (Auspices of LAG Regional Community Dance Project). "SIDE STREAMS OF DANCE". Four international teachers of creative dance contribute to a merging of ideas and influences from Laban, Wigman and Nikolias to more modern approaches to dancing together. Sam Thornton and Gerard Bagley (U.K.) with 2 other teachers from Wigman School.

COURSES AND CONFERENCES COMMITTEE OF LABAN GUILD

June 20th, Liturgical Day of Dance, Nottingham, Frank Seely School.

November, Contact Improvisation, Walsall (for further information, please contact Anne Scott, 7 Hillcrest Gardens, Burton-Joyce, Notts).

A.G.M. of the Laban Guild; movement, meetings and social gathering: weekend of March 5th and 6th, 1988.

BOOKS AND VIDEOS

BODY — SPACE — EXPRESSION

Vera Maletic

The Development of Rudolf Laban's Movement and Dance Concepts. Available from Walter de Gruyter Inc., 200 Sawmill River Road, Hawthorn, N.Y. 10532, U.S.A., or Walter de Gruyter Inc., Genthiner Strasse 13, D - 1000 Berlin 30, Germany.

Dance Studies Vol. 9, 1985, now available from Centre for Dance Studies, Les Bois, Jersey, Channel Isles.

Documentary Dance Materials, No. 5, 1986.

FARRUCA by Gisela Reber. Notated in 1953 during tuition received from Maestro El Estampio, in Madrid. Available from Centre for Dance Studies (see below).

The Language of Dance Centre Publications

Introduzione Alla Scrittura del Movimento — Cinetografia Laban. By Donata Maria Carbone and Placida Staro. This introduction to Labanotation in Italian, a sturdy soft cover book with good clear notation and illustrations, published by the Comune di Milano, Civica Scuola d'Arte Drammatica, heralds the advent yet again of LN in another language.

As its title indicates this is only an introduction to LN covering the basic topics — Steps, Time, Direction, Level and Distance, Turns, Circular Pathways, Gestures of Arm and Leg, Distance of Arm and Leg Gestures. It includes reading examples at the end of each chapter, which give the student a positive feeling of "doing and dancing rather than just studying". Other notation examples are explained in word notes and there is a glossary on score reading at the end.

Interest in Italy in notation has centred on folk dance, from which this book resulted. It provides, however, a good introduction to Labanotation for any student of dance.

Labanotation Cinetografialaban el Sisteme de Analisis y de Transcripcion del Movimiento

Yvette Alagna's recently completed translation into Spanish of Ann Hutchinson Guest's LABANOTATION has arrived. This work of 521 pages, A4 size, is an exact translation of the Hutchinson textbook and includes the original notation examples and illustrations by Doug Anderson. The original index has been completely translated and alphabetized in Spanish.

The Appendix on Terminology has an English alphabetical entry, followed by Spanish translation and explanation. Perhaps a further appendix, alphabetizing the terminology in Spanish, would be useful. However this method is useful for Spanish speakers who have access, in the main, to Labanotation books in English. A long-awaited opportunity to reach non-English speaking students in Mexico,

Cuba and South America has arrived. Interest in Labanotation in those countries has existed for many years; perhaps Spain will be next?

Beyond Words — Audiovisual Programme

Carol-Lynne Moore, Kaoru Yamamoto

Gordon & Breach will be publishing **BEYOND WORDS: A Programme for Movement Observation and Analysis** by Carol-Lynne Moore, Laban-Bartenieff Institute of Movement Studies, and Kaoru Yamamoto, Arizona State University, in January of 1988.

Beyond Words combines text, videotaped exercises and photographs to provide readers with the means to improve their perceptual ability and powers of observation.

Demonstrating how to observe human life through the medium of movement, this work delves into the processes we take for granted and allows us to appreciate the complexity of everyday perceptual experiences. The programme encourages students to hone their skills of perception and interpretation and to integrate them with the observations of others within interactive experiences. Finally, it shows students how these skills can be used in diverse areas of endeavour, including dance, theatre, sports training, coaching, therapy, classroom teaching, parenting, executive team building, management consultancy and cross-cultural communication.

The contents of this book include Human Perception of Movement, Enhancing Movement Awareness, Body Knowledge/Body Prejudice, Deciphering Human Movements, Functions of Movement in Human Life, Movement as Metaphor, Movements in Context, Basic Parameters of Movement, Process Principles in Observation, Challenges, Horizons and Potentials, and Orientation for Further Study.

For more information please contact Gordon and Breach Science Publishers, P.O. Box 786, Cooper Station, New York, NY 10276, U.S.A. or P.O. Box 197, London WC2 9PX, U.K.

DISCOUNTS

Northcote House now publish the titles issued by Macdonald and Evans. They offer Guild Members of good standing a discount of 20% on the classic books by and about Rudolf Laban, and his work. **Northcote House Publishers Ltd., Harper and Row House, Estover Road, Plymouth PL6 7PZ., U.K.**

REVIEWS

JAZZ DANCE: an Audiovisual Pack

G. van Gyn and D. van Sant O'Neill

A new pack of materials for the teaching of dance in the P.E. programme was introduced by Geri van Gyn at the Commonwealth Games Conference in Glasgow, July 1986. It was received with overwhelming approval by everybody present. The hall was full of physical educators seeking help in developing dance in their curricula and they were not disappointed. Mss van Gyn and van Sant O'Neill have offered a clearly presented programme of work in jazz dance and have begun to fill a gap which has inhibited progress in the teaching of dance for many years.

Dance teaching in U.K. schools is generally the responsibility of the P.E. departments and few P.E. specialists have more than a rudimentary training in dance forms. This pack, which consists of a manual, illustrated by three videotapes and an audiotape, is aimed at teachers who have no previous knowledge of jazz forms of dance and music. The manual outlines syllabus structure, including skills and teaching strategies, at three levels of ability: each level dealing with units of dance material, ways of combining those units and relevant lesson plans. The video tapes show children and students working at the different levels. At level 1 the children are typical of the first year in any city comprehensive school. More highly skilled dancers, at levels 2 and 3, demonstrate the work with greater accuracy and style.

The pack is a paradigm example of analysis and organisation. Each element

of the syllabus is fully described and accompanied by a commentary which includes teaching points (cues) and corrections of possible faults. I have discussed the whole programme with a jazz teacher, a musician and a local authority adviser. The general opinion is that the pack is of great value to inexperienced teachers, as it provides a clear, logical, well-developed and useful formula for lesson structure. Two slight reservations were made: one referred to a lack of emphasis on dance quality and the other related to the audiotape. It was agreed that the audiotape, while containing much careful instruction and analysis of jazz rhythm, did not suggest exciting music for dance. However, the response was totally positive and was summed up by the dance teacher who said, "Anyone with any imagination can use this material in a variety of ways according to her own knowledge. I give it a plus!"

The University of Victoria is to be congratulated on sponsoring this work. It is the result of careful, well-researched and considered preparation supported by competent teaching experience. Any future packs from the same stable will be most welcome and will assuredly find a market in the English-speaking world.

This pack may be obtained from Jazz Dance, Education Extension, P.O. Box 1700, University of Victoria, B.C., V8W 2Y2, Canada.

THE INJURED DANCER

R. A. Rist and J. Kennedy

As an aid to the injured dancer this small pocket-book fails to live up to expectation. The text is clearly and systematically presented but the content is rather too superficial in places with poor supporting illustrations. The strongest section is that dealing with the immediate first aid of soft tissue trauma and remedial stretching exercise which would be of value to all involved with the moving body.

Overall this is not a book I would recommend, I feel the injured dancer would be better served consulting her doctor and local chartered physiotherapist.

Julie Sparrow

THERAPY THROUGH MOVEMENT

ed. Lorraine A. Burr

Published by Nottingham REHAB Ltd., 17 Ludlow Hill Road, West Bridgford, Nottingham NG2 6HD. Five chapters, each on a different type of treatment. Contributors include Chloe Gardner and Audrey Wethered.

GOOD COMPANIONS

Video, Veronica Sherborne

To Veronica Sherborne, thoroughly immersed and experienced in the movement needs and capabilities of children with learning difficulties, the making of the video, *The Good Companions*, was perhaps an obvious exercise. To those of us with less knowledge and insight it is a revelation.

The video is about the relationship between dependent and inter-dependent states of movement play, and features the work of children functioning within a wide range of learning difficulties. Five classes illustrate work which involves children with these difficulties working alongside others with lesser or greater handicaps. The first shows children with severe learning difficulties from Moorcroft School working with children identified as clumsy and unskilled (from Meadowcroft, a school for young people with mild learning difficulties). In the second lesson children from Minet Primary School, described as quiet and unnoticed, work with the Moorcroft nursery class. It is immediately clear that the young visitors from Meadowcroft and Minet are aware of their responsibility to facilitate movement responses from their Moorcroft companions and are seen to interact with an objective sensitivity and a sense of fun.

As they work to increase the movement potential of their handicapped partners so their own movement characteristics are enhanced, and they too grow in self-awareness and confidence. The senior class interacting with students from the Adult Training Centre serves well to illustrate the transition to be made later by the pupils at the top of the school; but the situation where senior pupils are seen at their best, however, is in their interaction with the school's profoundly handicapped children. Here, previous education and training, in such areas as appropriate direction of energy and

focus, is seen at its most impressive; as those young people who have been on the receiving end over a number of years, handle with ability and understanding a set of children with very special needs. The final class shows an increased vocabulary and understanding of relationships with self and others, which allows children within the same class and within a similar handicap bracket to work constructively together.

The approach throughout the presentation is sincere but never patronising, with the comments of Veronica Sherborne and those of the teachers, Steve Agnew and Charlotte Franks, showing evidence of unemotional involvement, an expectation of appropriate response and, indeed, of progression within the work. There may be criticism on the part of some in respect of the use of similar movement content and situations with all five classes but such re-iteration may be its very strength. It is clear that Veronica Sherborne considers notions such as body centring, rocking, taking and giving of weight and release and restraint of energy and flow as fundamentally important in the establishment of relationships with self and others in this specialist sphere of education; and it is interesting to observe the different ways in which these notions occur and are developed within the separate lessons.

With a video of this kind, wide in its educational and social implications, Veronica Sherborne might have usefully identified, in some detail, particular contexts in which it could be used. Its value to teachers of children with learning difficulties is clear enough and perhaps this is the specific market for whom it was designed but parents, advisers, primary and secondary teachers, students, and children themselves, will also find this documentation a valuable resource.

Dr. Mollie Davies,
Head of Dance Studies,
Roehampton Institute.

BODY — SPACE — EXPRESSION

The Development of Rudolf Laban's Movement and Dance Concept

By Vera Maletic

This major contribution to the literature on the effect of Laban's work on movement study, has been received for review; but due to its extremely important

and scholarly nature, we are holding over a review of the work until justice can be fully done to its content.

Dr. V. Preston-Dunlop will contribute her appreciation of this, in her words 'long over-due dialogue' for the next edition of *Movement and Dance*.

INFORMATION

UNIVERSITY OF SURREY

DIVISION OF DANCE

£40,000 gift to unique

Dance in Society Course

The University of Surrey Division of Dance, who run the only undergraduate dance course in the UK, have been given a donation of £40,000 by the European Cultural Foundation for their work.

"The University of Surrey is the only institution in the country to take dance uncompromisingly into the academic arena," said Stephen Hetherington of the ECF. "Their work enriches the art of dance immeasurably through academic thought and analysis."

The ECF is a charitable fund chaired by Ambassador Douglas McArthur II to hold the contributions and pledges raised by Stephen Hetherington towards the cost of purchase and renovation of the Lyceum Theatre in London. The funds have been donated by major corporations which view the proposal to create a home for British dance in the Lyceum as a project of outstanding merit which will serve generations far into the future in Great Britain and in Europe as a whole. Whilst the due processes continue with respect to the disposal of the Lyceum, the ECF have agreed to Stephen Hetherington's suggestion that some of the interest earned by the fund be spent now on worthy and urgent projects related to British dance.

The study of dance at the University of Surrey focuses upon the three central areas of choreography, performance and appreciation, which are studied within the context of a number of different societies. All students have a daily practical class in a range of dance styles and techniques.

The Division of Dance also runs a postgraduate course in dance and houses the National Resources Centre for Dance. The Centre is working to set up a computerised dance database,

establishing a dance archive and publishing materials on dance in a variety of written, visual and aural formats.

"We are very grateful for this generous contribution to our funds from the ECF," said Director of Dance June Layson. "We have received no financial support from the University Grants Committee, and are thus entirely reliant on student fees, the support of the University of Surrey and donations."

"Our market research has shown that there is a demand for qualified dance graduates to work in the wider dance professions and career prospects for our undergraduates are therefore very bright. The students from our postgraduate courses are already moving into positions of responsibility in the profession."

"However, many highly qualified and dedicated applicants are prevented from taking up places offered on the course because they cannot afford the full cost fees we have to charge at present."

"Our contribution to the Dance in Society course demonstrates the desperate need for the work being done in Surrey, and our belief in its significance to future generations," said Mr. Stephen Hetherington.

For further information please contact Wendy Duncan, Public relations Officer, University of Surrey. Tel. (0483) 509314.

EDITOR'S INFORMATION

Back numbers of *'Movement and Dance'*, the Guild magazine, are available from me, Su Johnston, at their cost (which varies according to availability) plus postage.

Posters, blank except for the Guild logo and the words THE LABAN GUILD DANCE, are available for your own publicity of your classes and courses. Five for £1.00, from Su Johnston.

Information Packs, to publicise the Guild at all your courses, dancings and other movement happenings, are now available from Anne Scott (Courses and Conference Committee), 7 Hillcrest Gardens, Burton Joyce, Notts. They contain leaflets, "Move" and "Moving On", book lists, information about Laban, membership forms, leaflets and Leaders' Training Scheme. Do your bit to get and keep more members of The Laban Guild.

"Move" and "Moving On" are now available from Anne Scott (as above).

The Newsletter appears four times a year; copy deadlines are the last days of April, July and October, and January 15th.

Your news please to:

Rosie Manton,
Lower Smallshaw Farm,
Pecket Well,
Hebden Bridge,
West Yorkshire
Vera Zikic,
128a Abbey Road,
London NW6 4SN

'Movement and Dance' The Laban Guild magazine, will appear at the end of May next year, 1988, and the deadline for copy is April 30th 1988.

The editors will be very glad to receive photographs, articles, reports of classes, books and dance groups—in typescript please, and on one side of the paper—by April 30th 1988.

THE LABAN GUILD: MEMBERSHIP, SUBSCRIPTIONS, OFFICERS

Membership Secretary Anne Ward will be happy to receive renewals of membership, and send out membership forms, and will accompany them with information about all that the Guild offers in the way of courses, concessions and training opportunities. Her address appears on the inside back cover of this magazine. Renewal of membership is on January 1st each year, and Membership Cards will be issued *each* year. This will enable you to get concessions on courses, and from publishers.

£7.50 Individual Members and Affiliated Members.

£2.50 Retired Members and Students where supported by their tutor's signature.

£10.00 Affiliated College or School; who may send one member to courses at reduced rates.

20% surcharge for Overseas Members to cover postage.

1988 Subscriptions will be raised to: £10.00 Individual Members and Affiliated Members.

£5.00 Full-time Students. Other concessions on application to Membership Secretary.

20% surcharge for Overseas Members. THESE RATES WILL APPLY FROM JANUARY 1st 1988.

A Standing Order Form will be circulated to all members with the Newsletter—this method of payment is highly recommended as saving trouble to all concerned!

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1987/88

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THE LABAN GUILD

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