



**LABAN
GUILD**

MOVEMENT AND DANCE

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MOVEMENT AND DANCE

MOVEMENT AND DANCE MAGAZINE OF THE LABAN GUILD

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EDITORIAL

Thank you, contributors to this number of Movement and Dance. And thank you, too, for the photographs which accompany many of the articles: Sandy Robertson for her pictures of the Swindon Dance Leaders' Training Scheme students; Nigel Warrack for a stunning action shot of himself; Veronica Sherborne for the illustrations to her article on working with handicapped and mainstream children; Cecilia Lustig for precious prints of Sylvia Bodmer's Dance Group; and Sir Walter Bodmer for the evocative study of his mother.

Direction for the Future

Our President, Warren Lamb, has presented to the Committee a paper for discussion entitled **DIRECTION FOR THE FUTURE**. With the breadth of his vision harnessed to your needs and the Laban Guild's objectives, we have the vehicle ready to drive. The essential input is from you, the members; in there, doing the driving.

So, when you are asked for answers to a questionnaire, later this year, let your Committee have an absolutely overwhelming number of replies! Then the Laban Guild will be travelling in the direction in which you want it to go.

PRESIDENT'S ADDRESS

Warren Lamb

Last year I gave a brief mention of the contribution which Movement study can make to body/mind research. I would like to follow that up by referring to the growing interest in Dance and Movement Therapy. The line between recreational or educational dance and therapy is thin. Indeed, there is a view that to dance at all enlivens the spirit, takes us out of ourselves, lifts us out of a feeling of depression, revitalises us, gives a sense of harmony, and thus dance has therapeutical value. However, it all depends on the character of the dance and the context (including the people) in which it is being performed. I remember the early days in the U.S. when some Dance Therapists believed that just to get mentally ill patients out of their chairs and exhort them to dance with vigour must have therapeutical value. While this could be true in some cases it was soon discovered that such an indiscriminate approach could do more harm than good. An intensely withdrawn person, coerced into such energetic group dance expression, might subsequently relapse into a worse state of withdrawal. I believe that I have actually seen this happen.

Now, as you know, Dance Therapy is much more discriminating, professionalised, and specific in its approach to different disorders. I have had quite a lot to do with the American Association of Dance Therapy, and some working contact with Dance Therapists in U.K., Germany and Holland. It is good to know that the Guild is advancing its activity in this field and I commend Julie Sparrow as a focal point for this new drive.

You know that Laban was associated for many years with F. C. Lawrence and one of my earliest recollections is of Lawrence telling me how much he had gained personally (therapeutically) from Laban's guidance based on observation of how he moved. The great man taught us, and frequently emphasises in his writings, that there is great power in movement. It seemed to me that Laban was able to perceive almost at a glance that aspect of movement which had power as distinct from the insignificant or trivial aspects of movement. Most of us lesser mortals have to work very hard to make this distinction. If we feel depressed, just to force a gesture smile is

not likely to help, probably the contrary. But if we distinguish the movement individually associated with the depression and work on it integrately (in terms of what I call Posture-Gesture-Merging) then there is potentially great power to achieve therapeutical value.

Let me quote from just one example of Laban's genius, an illustration of great potential power in movement. He identified certain affinities between Effort and Spatial forms of movement e.g. that movements of increasing strength or pressure have affinity with spatial configurations which are below the horizontal division of the kinesphere while decreasing pressure or lightness has more affinity with the zone above the horizontal. Subsequent research has established that we perform affinities when we are motivated to harmonise with other people and we perform disaffinities when we want to keep to ourselves, preserve privacy, remain independent i.e. ward other people off. This understanding alone, among many aspects of the richness of Laban's discoveries, has provided insights of therapeutical value, such as gaining improved team inter-relationships, including marriage.

Such insight was probably applied by Laban when he advised one person to specialise as a solo dancer and another to dance primarily with a group. There are of course, many variables, and most of us can do both according to the circumstances. But the distinction, so clear in terms of movement, has significance in a Therapy context in that we should not always think that promoting group feeling, group harmony, togetherness, is necessarily desirable for everybody all of the time. We all have some degree of independence to express, some need for privacy in how we move. Having spent a lot of time in the U.S. over the past five years it seems that the culture there promotes that unless you want to be constantly with and among people there is something wrong with you. Our professional handling of the power of movement enables us to help people who feel they do not have enough space within which to be *private*, as well as to help people who want to be able to relate to others more fully. This is just one example of the power of movement within the field of therapy.

To those of you who are already engaged in this field, or interested in becoming so, all good wishes; the field of Dance and Movement Therapy is a growing trend with immense potential — a potential which even the medical establishment is beginning to recognise.

PRACTICAL WORKSHOP: GERALDINE STEPHENSON

DANCE FROM "THE CHERRY ORCHARD"

Elizabeth Norman

Geraldine Stephenson's session was great fun. Not only is she an elegant person to watch, but her years of experience shine through.

I was interested to hear Geraldine talk about all the directions she has to follow when choreographing for a play. For example, building into the dance the thoughts and moods of each individual character; being aware of the relationships between the characters; the attitudes of each towards the situation at that point in the play. These and many more directions have to be adhered to.

Characterisation was the main emphasis of our session, starting with the warm up, and carrying on through into the dance.

Geraldine taught us a section of a dance she has choreographed for the London production of "The Cherry Orchard". As each part was given to us we were asked to add our own feelings, thus gradually developing a character, male or female. She explained that the dance came, in the play, after the news that the cherry orchard is to be sold; did our character feel happy, sad or indifferent to the news? Were we enjoying the dance or not? Were we more interested in something going on across the room?

Geraldine coaxed performances out of us, and I personally was delighted to have experienced her teaching; I enjoyed her light-hearted approach, but there was always the underlying feeling that *everybody* has it in them to dance, and under Geraldine's expert guidance, you *will*.

PRACTICAL WORKSHOP: GALE THOMPSON AND GREG BRIGHTWELL

Kevin Bullock

Until Saturday March 3rd, all my limited dance/movement experience had simply been accompanied by music of one kind or another. Yes I had heard of workshops based on percussion but they had always sounded so limited; I believed that they would lack the spiritual dimension and power that *music* lent itself to; moreover, differing qualities/aspects of music could enhance a particular mood, whereas raw rhythmic beats had seemed rather sterile. I was to learn however through Dale Thompson's workshop that nothing could be further from the truth!

For myself, Dale demonstrated something that we can often take for granted in a dance session — the importance of the individuality, enthusiasm and sensitivity of the dance leader. If these attributes are evident then perhaps the dance session, whatever the theme and stimulus, cannot fail to be both enjoyable and successful.

Dale's lovely smiling face and gentle yet decisive voice sparked spontaneous life into our group with the use of simple but refreshing warm up activities. Her drummer accomplice, Greg Brightwell, complimented Dale's instructions with assertive beats which varied at times in pace, rhythm and volume, providing Dale with extremely versatile stimulus which at a stroke could change the state of both body and mind. This to me was the power of Dale's session; whereas at times music tends to lead and to some extent mould the participants, Dale and her percussion's flexibility allowed the session to be largely driven by the participants, with Dale and Greg simply acting as regulators to the collective current that they had unleashed.

As at all my dance workshops, I just couldn't master the short movement sequences. My movement memory only seems to consist of walk, run, eat and rest! Yet Dale's enthusiasm and unthreatening attitude allowed me to adopt my own highly original nondescript movement (do my own thing) and still get lots from her session.

Dale's constant reminder that "movement is not a mystery" has totally reassured me — it's taught me that if I dwell on the dangers of "not getting it right" I'll miss out on exuberant dance opportunities — so what the heck! At least the similarities of my movements to that of the rest of the group outweighed the differences — just!

Having learnt about and seen the true potential of percussion in movement sessions, I now look forward to trying it out for myself at school. Thank you both very much, Dale Thompson and Greg Brightwell.

ANNUAL REPORT FROM daCi (UK)

Mollie Davies

In terms of regional, national and international ventures this has been a busy year for daCi (UK). In the summer of 1989 a series of daCi dance events was held throughout the country, the largest of which was the 'Dancing Centipede' inaugurated by Maureen Howlett. This massive programme, consisting of 57 events, was launched from Canon Hill Arts Centre and the 'Dancing Centipede', led by Sue Timms, Dance Adviser, Kate Dalton, Professional Dancer, and Peppy Hills, Sadlers Wells Royal Ballet Educational Co-ordinator, wound its way through the park as 300 children and 600 legs promoted the UK Chapter of daCi. This overture heralded a wonderful 'monthful' of dance.

On November 11th, in association with the Laban Guild, the National Chapter organised and hosted A Day of Thanksgiving for the life and work of Joan Russell who died in March, 1989. 150 people attended, and included early contemporaries of Joan from the Art of Movement days in Manchester, past students, colleagues, Laban Guild and daCi members, friends and a number of young students eager to learn something of the person whose books they had read.

The content of the day reflected some of Joan's many interests and began with a Movement Choir, taken by Maggie Semple, one of Joan's past students, followed by the Memorial Lecture given by Dr. Betty Redfern. In the afternoon a programme of music, dance and readings by children, students and close friends of Joan's was presented in the Michaelis Dance Theatre and brought to the end a day of appreciation and deep awareness of the contribution made to Dance by Joan Russell. It is hoped to publish a Joan Russell Memorial Journal to which experts in a variety of dance disciplines, from many parts of the world, have been invited to contribute in January, 1991.

Another co-operative venture is now under way and, this time, daCi (UK) has joined with the National Dance Teachers' Association to plan a National Conference entitled **Dance Education in the 1990's: Towards the Future**, which is to be held in July/August at Bedford College. The conference will run currently with the **2nd daCi Summer School** for young people between the ages of 11 and 18.

The conference proceedings of the fourth international daCi conference, held in London in 1988, are now on sale and details of the three volumes, **Dance in Education, Dance in Special Education/Dance Therapy, and Dance in the Community/Cultural Perspectives**, may be obtained from The Secretary, Dance Studies Department, Roehampton Institute, Froebel College, Roehampton Lane, London SW15 5PJ.

Most important among current daCi concerns is the encouragement and support of three groups of young people who are hoping to attend the fifth international conference in Utah, in July, 1991 and, of course, the most difficult task is to secure financial backing. Currently 70 members of schools and youth groups have applied and are already busy trying to raise money towards air and accommodation costs — a mammoth task, particularly for those whose parents are unemployed. In the hope that Laban Guild members may be prepared to help in this venture two papers are available. First, a **Give a Child a Chance to Dance** sponsorship form which gives details of two specific ways in which you could support these young UK representatives and, second, a **daCi leaflet and membership form**. In joining daCi (UK) there are substantial membership advantages in terms of regional, national and international conferences, summer schools, publications, and communication through international dance

networks, but daCi is also a charity where what is given, as well as what is received, is of extreme importance. It is only through regular membership fees, and donations, that initiatives can be launched to provide some of the dance opportunities so badly needed by so many young people in the UK. Hopefully, some Laban Guild members, who are particularly interested in the dance welfare of children and young adults, may feel able to join daCi (UK) and so contribute to the provision being made.

NATIONAL RESOURCE CENTRE FOR DANCE (NRCD)

Judith Chapman

First of all you will be interested to learn that the NRCD was officially opened in June 1989 by Dr. Peter Brinson. Dr. Brinson was, as many of you will know, Chairman of the Calouste Gulbenkian Foundation Enquiry into dance education and training in the UK which recommended the establishment of the NRCD. Dr. Brinson's presence at the Official Opening was, therefore, especially appropriate and welcome. This Official Opening marks the move of the NRCD into new spacious accommodation in the University Hall Undercroft, accommodation which has made it possible to open the Centre to the public. Since June there has been a gradually increasing number of visitors to the Centre to use the archive collections, visitors coming from this country and in many instances from abroad.

The new space is important in two ways: in addition to providing a working area for visitors, it has also given space for NRCD staff and a growing band of volunteers to work on the materials, sorting, filing and cataloguing so that the collections can be made available for study.

The NRCD might best be described as a 'collection of collections' since it receives archive deposits from a wide range of individuals and organisations such as the Arts Council of Great Britain (ACGB),

Extemporaneous Dance Theatre, and the National Organisation for Dance and Mime (NODM). Amongst its archives the NRCD houses several collections which relate to Laban and various aspects of his work. The Laban Archive itself is a collection of Laban's original writings (some 50-60 archive boxes) and drawings which were deposited with the NRCD following the death of Lisa Ullmann in January 1985. These papers and drawings had been in Miss Ullmann's possession and many date from the time when Laban came to this country just before the war. There are also scrapbooks and photograph albums dating from earlier in the century. These contain amongst other things details of some of the Laban schools in Europe, information about his early pupils and about other developments in Central Europe prior to 1940.

From the late 1970s Ellinor Hinks, formerly Principal of Nonington College, had worked with Lisa Ullmann to sort and file materials and, following the deposit of the Laban Archive at the NRCD, Miss Hinks continues to work on the collection, visiting us about one day a week. During the last year Miss Hinks has completed cataloguing the written papers in the Laban Archive. As those of you who visited the NRCD at lunchtime will have seen, there is now a list of the contents of the archive and a more detailed card index can be made available to people visiting the Centre.

The Lisa Ullmann collection has also been catalogued by Miss Hinks, with a printed list of the collection available to anyone visiting the Centre. This collection consists of much autobiographical material, lecture notes, correspondence and many photographs.

A third major archive relating to Laban's theories is the collection deposited by Warren Lamb documenting some of the early work on industrial rhythm. Records of movement observation studies carried out in the 1940s of workers in a Mars Bar factory, Lyons tea and the Dunlop tyre factory give fascinating insights into the studies into movement efficiency which were carried out. Correspondence, reports on movement observation studies and notation remain for people to look at.

In addition to these three major collections, a number of smaller, but no less significant donations have been received during the past year from

individuals who have been involved in one or other aspect of the Laban based work — education, theatre or therapy. These include donations and bequests from LEA advisors, teachers, lecturers and many others. These materials are important to continue the archive documentation of the Laban work in the UK and we hope that all of you who have been associated with the work will consider seriously the future of anything that is in your own possession. The archive of the NRCD has been set up to collect materials relating to all aspects of the UK dance heritage and to make these materials available for study. It is vital that a wide range of aspects of dance are represented in this archive, and we would be happy to talk with anyone who feels that they have materials which would be of interest to future students of dance.



Fold and Unfold
Dance Leaders' Training Scheme, Swindon

LISA ULLMANN TRAVELLING SCHOLARSHIP

4TH ANNUAL AWARDS 1990.1991

The selection this year was made from a wide range of applicants some with quite outstanding ability and true sense of commitment.

One award is for £500 from the LABAN GUILD who have generously agreed to donate this sum to the Fund annually.

The FOUR successful candidates are:-

1. **NIGEL WARRACK** (*Laban Guild Award*)
Dancer, Choreographer, Teacher.

Trained at the London School of Contemporary Dance and worked with the Spiral Dance Co.; Green Candle Community Dance Co.; English Dance Theatre; Amici Integrated Dance Theatre Co. He is travelling to India to research into children's games. This will provide a unique, imaginative and choreographic source for a multi-racial show (planned for 1992). It will be a narrative piece of dance theatre with live music for performance in theatres, mainstream primary schools, special schools and long stay hospitals. The trip will be documented by video and a resource pack consisting of video, photographs and explanations of the games will be produced for teachers.

2. **NICOLA KEAY** *B.A. (Cambridge) in Medical Sciences and professional classical ballet dancer.*

Nicola intends to follow a career in Dance Medicine. To this end she is travelling to Australia to join a research project at the University of Newcastle concerning endocrine disturbance in ballet dancers. She is currently working at St. Bartholomew's Hospital and is supported in her research project by Dr. Richard Pearson, a renowned authority on dance injuries.

3. **TOBIAS TAK** *Dancer and Choreographer.*

Trained at the Alvin Ailey School of Dance and the Academy of Dance, Rotterdam. He is an experienced and dynamic performer specialising in American Rhythm-Tap and authentic Jazz Dance. His unique performances have been seen in Europe, in London and with Humphrey Littleton's band. He has choreographed numerous shows and he teaches Rhythm-Tap in London. Because of the advancing age of the great Masters he is travelling to Denver, U.S.A. to study their art whilst it is still possible. Like all dedicated performers he wishes to improve his personal performance and further extend his knowledge as a teacher and choreographer.

4. **MICHELLE LEVI**

Trained at the London Contemporary School of Dance gaining B.A. Hons. degree. She danced in Lea Anderson's "Revolution" in Paris and is currently performing in Pete Purdy's company 'Theatre in Motion' She travels to New York to study with Merce Cunningham for 1 year.



NIGEL WARRACK
'Last dream of a wounded man'

THE LABAN LECTURE

Jean Newlove

My dance career started unexpectedly at the age of two and a half. I hasten to add that this was not because my mother hoped to have a ballerina in the family. On the contrary, a specialist had mentioned dancing as a cure for my stammer. Because I am still involved with dance over half a century later, don't jump to any conclusions that those early classes were unsuccessful in overcoming it.

It was not long before I became a dancerholic. Whilst other girls dropped out and found new interests, I stayed the course. At different stages of my development I learnt national, character, tap, ball-room and even Greek Dance! I wonder if anyone still attempts to move in a two-dimensional frieze line? Certainly not any student of Laban. However, most of my time was spent studying the syllabus of the British Ballet Organization and later, of the Royal Academy of Dance. This continued up to the M.R.A.D. standard when I was offered a junior dance scholarship by Edouard Espinosa. When my mother enquired about the rest of my education, he looked utterly bewildered. The scholarship was not taken up.

As I grew older, I felt the need to find out much more about other types of dance. Perhaps I was beginning to realise that ballet was not for me. No-one seemed able to help me so I started to try and educate myself. Firstly, wherever a dance course took place in the country, I was there. Secondly, I turned to the public library and within three years had read all their books on dance. I learnt about the Bolshoi and the Kirov companies with their classical repertoire; Petipa, Fokine, Diaghileff, Nijinsky, Kchessinskaya, de Basil, Markova and Dolin, Massine. The names were endless. I began to learn the Russian alphabet. One day I would go there and see the Bolshoi.

Meanwhile, during all this reading, I came across mention of other dancers. A new breed as far as my limited dance education went. Ted Shawn and Ruth St. Denis and their school called Denishawn in America. I must say that I thought her photographs were very old-fashioned and

funny as she took her inspiration for solo dances from a match-box picture of an Indian temple dancer. Isadora Duncan held my greatest interest. In the same book I discovered there was something called the new German Dance and later, Modern European Dance. The Ballets Jooss were mentioned in connection with the, "outstanding success of their anti-war ballet *The Green Table*." Jooss paid great tribute to his teacher, a man called Rudolf Laban. A name I would now look out for.

I was about 14 now and earning some extra pocket money by teaching ball-room dance and giving the odd private ballet lesson on request. A certain Mr. Hitler was looming up in the news. It was politic not to mention my ambitions for the future but to press on quietly. I helped with the younger children at the dance school and trained with the seniors.

War was declared as I was preparing for my School Certificate. A Girls Training Corps was formed and a post advertised for a P.T. Officer. Many gymnastic teachers applied but I was lucky enough to get the job. Of course, I had no intention of doing what, in those days, we called gym. Here was a heaven sent opportunity to try out my own version of Modern Dance. At the end of each session, I have to admit that I finished with lively renditions of 'Scottish' country dances that had never seen their native moors and indeed, had travelled no further North than the east Midlands.

My brother arrived home from Dunkirk. A dance career was beginning to seem selfish and frivolous. Some of my spare time was now taken up making hand grenades.

Three months later, I read somewhere that Jooss was living in Cambridge. I don't know how I got hold of his address but I arranged to have an audition. Telling no-one about my visit. I took my kit, bought a return ticket and had sixpence left. The outcome was that he offered me a place in the company as a student dancer. With no money for a sandwich, I arrived home thrilled and suffering from starvation. My parents didn't share my enthusiasm and I had another year at school completing my Higher Certificate.

It was during this year I received a circular saying that the "trustees of Dartington Hall were looking for a suitable candidate to take charge of the

300 woman workers on the Dartington Estate". She would have a three month training under... wait for it... Rudold Laban... and would then be required to take regular movement classes. I applied. Yes, I could drive a car... an exaggeration... and I had had sixteen years dance experience... true... and I was used to teaching... also true. I saw myself as the perfect candidate. Short-listed, I descended triumphantly on the trustees of Dartington. Lisa and Laban auditioned me and everyone was rather dumbstruck at my youth. They thought I was about forty from my letter. The outcome was even better than I could have dreamed. I was offered a full time training with Laban; at the end of which I would become his personal assistant. I would be needed to introduce the new Laban-Lawrence Industrial Rhythm programme in factories to increase production. Wow! I returned home once again with the good news.

Six weeks later I was in Manchester living as part of a family. In the early mornings, Lisa took a work-out session, followed by study of either eukinetics or choreutics. Where Lisa went into painstaking detail, Laban would explore and question the validity of his work. He encouraged me to do the same and I was led into a world infinitely more exciting than ballet or anything else that went by the name of dance. He was very conscious of the fact that I had come straight from school and spent time introducing me to the philosophers and encouraging me to keep up with my drawing. He showed me his own sketches and explained the purpose of the wonderful models he had made. At Sylvia Bodmer's house, I was introduced to what I can only describe as dance through crystallography. Her English was not good at that time especially when she got excited about ideas. But language did not prove to be a barrier. A gradual movement awareness developed and I began to see the goal she was after. Indeed, her work was often the perfect link between sessions given by Laban and Lisa. Very soon I was travelling all over Yorkshire and Lancashire with Lisa, acting as her assistant on the teachers' courses. Later, I took over some courses of my own at Bolton and Doncaster.

It was an exciting time. We were pioneers in every sense of the word. Mind you, my youthful appearance had its drawbacks. Going to give a demonstration class with a group of teachers in Rotherham, I was met off the train and driven to the school. The head-mistress rushed out excitedly, pushed me to one side and asked the driver where Miss Newlove was. It

was here that I was confronted by some twenty ladies sitting at the side of the room with note-books. When I told Laban, he said what did you do? 'I told them they must join in and put their note-books away'. 'You were quite right'. 'Do you know they said they wanted to teach this just after one week-end?' I felt self-righteous anger at the thought. Laban tossed it off. 'Jean they are like mushrooms that come up overnight and disappear in the morning. Forget them'.

On another occasion, we were rather bored watching a gymnastic display whilst waiting for Lisa's teachers to give their performance. Whispering to Laban, I asked him what he thought of the wall-bar activities. "They look like artificial monkeys on artificial trees. That is not movement".

Lisa and I were to lead a day of movement and drama for the British Drama League. I was to start the course and she was supposed to take over two hours later. It was all going very well until I looked into the middle of the hall and saw her sitting there in the audience and grinning away! As it had been going so well she had left me to it, she said.

The jobs and anecdotes are endless. I lectured to Land Girls on LLIR in Hereford, took classes for the Manchester Dance Circle and returned to Dartington to help Winsome Bartlett who finally got the job I had applied for. Suffice it to say that I worked in all departments, forestry, textile, the central administrative office and the Arts department. The local school asked me to give a talk and begged for a short performance. I rushed to Totnes where a second-hand shop had some old records. There was only one piece of music remotely possible, the Hungarian Rhapsody... not ideal for a middle or medium dancer! I arrived on my bike to find the whole school waiting in the gym. My talk over, I improvised to the quick side of the record. Great applause. A request. "When I got my breath back, could I do it again?" Tricky situation developing. They didn't know it was all improvised! I replied generously that I would improvise to the other side.

Then there were the factories, travelling down to London each Sunday and returning Thursday evening with the reps. I had already introduced Lawrence's engineers to Laban's principles of movement over the previous six months period, even managing to get quite a few of them to bring shorts!!

Our first factory was Mars Bars. The importance of the occasion was spelt out to me. We sat in the board room and I was formally introduced as Miss Newlove, Mr. Laban's assistant who would have complete charge of the training programme. We went on a tour of the factory and the arrangements were set up. I saw 'the boys' as I privately called them, back to Euston. Lawrence said, "Can you do it, Jean?". Overcome momentarily by their faith in me and the importance of my commission, "I said, "I'll try". Laban looked worried. "But Jean you always say, 'Of course I can'". "Well, of course I can", I answered. He laughed delightedly as he waved good-bye.

The classes went very well and the out-put increased quite dramatically. From there we moved to Dunlop and Lyons. Laban Lawrence Industrial Rhythm was taking off. I wore sand-coloured dungarees tailored to fit with a blue, short-sleeved, shirt. The blue matched my badge with the initials LLIR embroidered on it. My dance shoes were made out of chamois leather as there were no coupons to spare for ballet shoes.

"Would you like to work with parachutists?. It means going up with them". "Would I not!. It was all arranged when I was suddenly called up into the A.T.S. I was given permission to take classes in dance rather than P.E. and managed to work my way back to Manchester, disappearing in civvies every evening, to take recreational classes for Lisa, but that is another story.

After the war, I returned to work as Lisa's assistant at the new Art of Movement Studio and was also prepared to go on roving commissions for Laban.

Receiving a request from Joan Littlewood of Theatre Workshop for someone to come along and train the company, Laban sent me. A man of the theatre himself, he knew that that was where my own future lay. I was a performer first and a teacher second although it seem that I'd been teaching for ever. With his blessing, I soon joined them full-time not only training the company but working as choreographer, dancer and actress. I married the resident playwright Ewan MacColl.

Many of you will be too young to know that the original Theatre

Workshop Company changed the face of British Theatre. Laban was one of our greatest fans. During these years I travelled to Bucharest, Warsaw and Moscow with my own dance group and as an actress with Theatre Workshop. I toured Germany, Czechoslovakia, (including Laban's birthplace of Bratislava), France and Sweden. At a command performance in Stockholm the company met with a standing ovation. As one actor whispered, it was a far cry from Boggart Hole Clough where we had played six months earlier. (This was run-down park on the outskirts of Manchester). A few of the productions I worked on were, 'A Taste of Honey', 'Fings ain't wot they used to be', 'The Hostage', 'Richard the Second', 'Arden of Faversham', 'Make me an Offer', 'Oh What A Lovely War', 'Uranium 235', with a dance demonstrating the splitting of the atom. was very successful as was the ballad opera of Johnny Noble. We played the Edinburgh Festival, the West End and Broadway. More recently I worked with Sheila Hancock on A Midsummer Night's Dream for the R.S.C. touring company. Two years ago I returned to Manchester for another musical, "Jack the Lad".

In 1987 in Germany, I helped to restart Laban's Festivals. The only representative from England was one of my dance students. The next one is in 1991 in Switzerland.

Here, in Britain, I am working mostly with professional actresses and actors. We use Laban in our approach to character both through movement and through the script. I also hope to finish a book this year.

What of the future? There is a great danger when one is busy doing one's own thing that contact is lost with other practitioners and the work of the Guild. I have to admit that this has also been my failing. I am probably the only person here who was at the first meeting of the Guild. In my defence, I would say that part of the problem stems from the Guild being very educationally biased. I know that this is the result of Lisa's magnificent work originally. And I am not against education, having spent a number of years as a Head of Drama. But I do feel the need for the Guild to expand and offer programmes for actors... both professional and amateur. There should be provision made for actors on every holiday course with teachers specialising in drama AND in Laban movement. Over 400 actors passed through my hands during the years with Theatre Workshop. all studied

Laban. I would like to see an actors scholarship one day, donated for actors whose previous training has been Laban based. After all, Laban also worked with actors.

Finally, I must mention that Valerie Preston-Dunlop chided me for not visiting the Laban Centre. I put this right just before Christmas, spending some five hours there as she kindly took me round to all the classes. I have to admit, very sadly, that I saw no Laban work at all during my visit and told Valerie so. I hear that she works with a few degree students and some hours are spent on, I believe, choreutics. However, the vast majority of the Centre's, is students, do not appear to benefit from Valerie's considerable talent. I was particularly sorry to see community course dancers attempting to do barre work.

Perhaps I feel more strongly than most. There are only a few of us left who really worked with Laban and it is up to you the younger members of the Guild, to demand all you can with regard to learning about his work. In my experience, if the demand is great enough, your voice will be heard and something will be done. You just have to work for it. In the meantime start travelling to the overseas courses and festivals especially in the light of political events. It's a fantastic time to be alive.

The archives at the Laban Centre were impressive and I think they are to be congratulated. All this research though, is far too much for one person. I do wonder if a few Guild members, perhaps, retired or semi-retired, could volunteer to help Valerie in this mammoth task, the results can be equally shared between them, the centre and Surrey. I'm by no means retired but have offered my services. We have a tentative understanding that at a later date, we will collaborate on the years from 1938 to 1942. This period is, of course, of great interest to me.

I was also surprised to see no mention of Lisa Ullmann's enormous contribution to Laban's work in this country. She was the catalyst and Laban himself always acknowledged his debt. We all owe her a great debt especially those students who entered the educational system. It could of course be that there is work afoot to put this omission right.

Finally, there is to my mind a lot of confusion today over technique and style. Make no mistake, a fully trained Laban stage dancer has as much technique as any dancer from, say, one of the many American companies. Indeed, I often feel when watching their performances, that they would benefit greatly by finishing off their studies with a year or so of Laban Tuition. Modern stage dancers, to my mind, do not have to have the perfect form... let's leave the 'sylphides' to the classical ballet. We are talking about real people expressing real feelings through dance just like my actors in the days of Theatre Workshop.

I leave you with a simple quotation from Laban:-

"We carry all we need within us".

A TRIBUTE TO SYLVIA BODMER

Delivered by her son, Walter Bodmer on the occasion of her funeral at All Saints Church, Kenley, on the 3rd November, 1989.

Family, friends and colleagues in Dance, we are gathered here, not so much to mourn my mother's death, but to celebrate her life, a full life — full of enjoyment and of sadness, of courage in times of adversity, of creativity, of a sense of the mystical, of friendship and of love — filled by her love of dance, and by her devotion to her husband and her delight in her forever increasing family.

I was too young to remember the life in Germany — a time she always loved to hark back to and yet with a certain bitterness at all that was destroyed when the family had to leave Germany in 1938. Father had gone on ahead, he had to. What difficult times; and she had to complete the affairs in Germany and bring her young family to England on her own. The SS inspected — new things were not to be bought without paying exorbitant taxes. How lucky that they only looked at the purse with the everyday food and household bills in it and not that which had bills for new



Sylvia Bodmer

equipment and furniture which was all that they managed to bring to England. And then, while father took his British Medical qualifications she had to fend for herself and family. Where did the money come from? How did we manage? I never really knew. It all seemed so normal to us children, and yet in retrospect what trying times these were. And to cap it all, was the total uncertainty of what was to happen when father was interned, fortunately only for a short period. She was active in getting help from relatives, friends, the solicitor. As she recounted, Sir somebody or other was supposed to have helped but said father would not have been interned if there had not been a reason. "What a silly fool" she said.

I suppose that my first memories of her dancing were peeking around the waiting room door at 1, Stanton Avenue in Manchester, when she started teaching again in about 1942 and I was 6 years old. It is amazing how much she was in demand, as soon as word spread that she was about and prepared to teach, to lecture and demonstrate. One letter dated February 1943 said:

"The members present declared it to be one of the finest and most interesting lectures... You have made us feel most enthusiastic and inspired and we are eagerly looking forward to the classes on Monday evenings".

This, of course, was the beginning of the Manchester Dance Circle to which she was so devoted and which gave her so much pleasure and so many friends, many here today. It continues under Enid Platt who became my mother's closest friend and her dance interpreter in later years. The production group gave her particular pleasure and an outlet for her creative genius in choreography. I used to watch while juggling with the Heath Robinson lighting system that I had strung together. It was amazing that nothing ever exploded. There was not enough money to do anything other than use old biscuit tins for the flood lights.

Mother's dance was rather a family business and even provided girl friends for the boys. I well remember going on summer holiday to the Modern Dance course at Dartington Hall in 1952. "Pair off in threes and advance backwards" she would say. My report, written at the time, said "Mrs. Bodmer's classes had much more of a bias towards the purely dance aspect of movement... We experienced the enormous difference between bound and free flow... The final classes in the open air theatre... conscious of all

the space around one". This is reminiscent of her description of dancing in Gleschendorf with Laban's group in the 1920's. "Barefoot on the thistles... up and down the hill with a feeling of incredible freedom and being close to nature".

Father became President of the Manchester Dance Circle in 1962. Mother, of course, from 1953 when Laban and Lisa left Manchester, was sole artistic Director. At the 21st Birthday Party celebration of the Manchester Dance Circle in 1964, father paid tribute as follows:

"Thanks to the wisdom, energy and vitality of Sylvia... and the co-operation of an experienced committee, the Manchester Dance Circle flourished more and more".

Her vitality continued really until only a comparatively few years ago. In 1979, at the age of 77, she went to a celebration of the centenary of Laban's birth in New York to give a talk, on her way to one of her then annual visits to my brother Arnold and his family in Chicago. On her return she wrote a letter to the Laban Art and Movement Guild urging the establishment of a "united international association of all societies using Laban's work", to bring together all the various factions interested in his work from all over the world.

Her written English was remarkably clear and fluent — in some ways a surprising contrast from her spoken English which was always delightfully expressive and often slightly ungrammatical.

Sylvia was very devoted in every way to her husband Ernst, our father. Of course there were arguments and shouting, but without that, life would be very strange, suspiciously so. They were a great support to each other. "Hast du das telefon umgestellt". There was always the phone to be attended to, to be transferred when they went out. There was no easy route for general practitioners then via group practices, nurses and locums. Mother was the receptionist, the secretary at the end of the telephone line.

Although father's illness was protracted and his death in 1968, when he was 76, and she 66, not unexpected — it was inevitably a hard blow. I remember then the three of us sons sitting with her just after he had died in the middle of the night calmly talking about his life over a cup of tea. She was very resilient, managed her business astutely and continued, if

anything, more actively with the Dance. She visited her sons and daughters-in-law and grandchildren in London, Chicago and once in California. But she never forgot Ernest as the years passed by, and a certain loneliness had to become a habit.

In her later years she loved to talk about her early experiences and her time with Laban, Jooss, the school and the performances in Frankfurt. "Mixed marriages" were very common then, she would say, with obvious approval. She had an excellent ability to diagnose who was Jewish — according to her, always those who were most talented and most intelligent! And she would always try and guess who was who's boyfriend or girlfriend.

She was delighted that some of her dances were taken down in Laban notation and later, with Enid Platt's help, recreated for video at the Laban Centre. She was very concerned that Laban's ideas in dance and movement should continue to be promoted by the younger generations of dancers and teachers and so she was concerned to pass on all her experience to others.

On her own, she naturally watched a lot of television. Indeed it was a godsend for her and some compensation for an inevitable loneliness, especially when it became difficult for her to go out and as so many of her friends died. Who would have thought she would become an expert on Golf — Sevy Ballesteros became one of her later heroes. She became addicted to Snooker and she always knew very well which of the leading tennis players were her particular favourites.

Mother had a strong "mystical" sense, a sort of agnostic religion, and a great concern for the after-life. For many years, she agonised over what to do with her husband's ashes. Eventually she endowed a Fellowship at Green College, Oxford, in his memory on the understanding that his ashes be buried there under a commemorative plaque. She came to the ceremony in 1987, one of her last independent journeys down south, and gave a beautiful and moving speech in memory of her husband. She will now rest in peace next to him, as she would have wished.

Mother would have loved to have been here herself, amongst the family, sons and daughters-in-law, grandchildren and their wives and the great-grandchildren, and the many friends whom she loved. She would have been very pleased, but perhaps a little surprised, to see such fine obituaries

in all the major Daily Newspapers including especially that in The Guardian which she read all her life in England.

I recently found a notebook of poems and thoughts in my mother's own handwriting. Let me finish with an excerpt written, surely, thinking of her husband, as we think of her now.

Oh let me fly to the endless spaces
Where now and for ever meet
And let me relive the crystalline moments
When you and I were at one
Oh let me feel the touch of magic
When bodies meet and unite
And let me submerge again in the boundless
When you and I were at one
Oh let me see the invisible beauty
Of images long ago lost
And be suspended in unending vision
When you and I were at one
Oh, let me die in sudden transition
Where boundaries quiver and fade
So that I may be transported for ever
Where you and I shall again be at one.

MARGARET DUNN

Peter Brinson

Why do we not praise more our great dance names? Margaret Dunn, for instance, was among the most distinguished of a generation which nurtured the off-stage growth of British dance. There are those, well known, to whom we owe the fame of our reputation on stage like de Valois, Rambert, Fonteyn, Markova, Ashton, Cohan and Robin Howard. There are others, less known, who have developed the grass roots of this dance at all levels of education, in the community, among young people, the elderly and the handicapped. Margaret Dunn was of this second kind, working particularly in Yorkshire.

Born in London in 1909, yet "a woman of Yorkshire" (as David Henshaw, a colleague, said), she influenced thereby all of British non-theatrical dance. Her achievements are catalogued in University of Surrey's National Resource Centre for Dance (the repository of all dance information), but do not appear in the *Oxford Dictionary of Ballet*, nor other reference books. Her influential generation remains mostly unsung.

If, then, like Margaret Dunn, you are a member of this generation, how do you make your silent, off-stage contribution? She was typical, but untypical. Typical was her training in physical education during the late 1920s/early 1930s at the Bergman Osterberg College, then a pioneer centre incorporating dance with physical education for girls. Later it became Dartford College. Typically she entered teaching from here and still typically, encountered in due course (actually 1939) the theories and practice of Rudolf Laban. Thus, through Osterberg and Laban, she was in the van of dance education such as it was before the war. Here the untypical begins. Impressed by Laban's teaching and the example of early British pioneers like Diana Jordan, arguing the importance of dance in education, Margaret Dunn adopted the new ideas but not the uncritical dogma of many later exponents of modern educational dance. She maintained and proselytised all her life the indivisibility of dance, the acceptability of all its forms, including new approaches from Robin Howard's London Contemporary Dance Theatre when these began to

fuse with Laban teaching during the 1970s to create today's changes in British dance education.

Against this background, Margaret Dunn seemed a natural candidate to join Alec Clegg's Schools Advisory Service in the West Riding of Yorkshire. Thus she became linked with the distinctive period of post-war educational expansion led by Clegg, Sir John Newsom, Stuart Mason and others influenced by the earlier ideas of Henry Morris. These were the approaches she brought to Bretton Hall College of the Arts, near Leeds, when she became Deputy Principal in 1949. The college advanced Clegg's notions of the arts in education but it became a centre also where Dunn really made her name through a personal interpretation and application of Laban's ideas to a British context, combining drama and music with dance. When she left Bretton Hall in 1967 she had become not only a leading member of the Yorkshire dance scene but also a healing voice of the Laban movement at a time when it was at odds with much of British theatre dance.

She began to devote all her immense experience to the broader interests of dance education, first as principal of the Castleford Annexe of Lady Mabel College, training more mature women for the teaching profession, then in more diverse ways. Often she was the unpaid link between Laban and other ideas. Her authority was unofficial but unquestioned, founded on personality, commitment and past achievements. She supported Nadine Senior's work at Harehills Middle School, Leeds, which helped to establish contemporary dance in the north of England. She advised Spiral Dance Company on Merseyside and Veronica Lewis at the Cheshire Dance Workshop. "Everyone can dance", she said to Veronica, "everyone has their own natural dance inside them. I am all for working hard as long as you play hard too."

That was her philosophy, plus the belief that it is never too late to learn. She applied this philosophy across the board to help spread the work of the developing Contemporary Dance Trust in London, to strengthen the many strands of the Arts Council's dance education work, to enrich the Gulbenkian Foundation's five-year study of dance in education and training in Britain and, in particular, to enlarge the place of dance in higher education under the initiative introduced by the Council for National

Academic Awards. Thus, in every area, she was a force in the national expansion of dance education through the 1960s, Seventies and Eighties. In all this she remained intensely loyal to Yorkshire and the Yorkshire Movement and Dance Group, of which she became life vice-president, as well as to the ideas of Laban. She was president of the Laban Art of Movement Guild and a constant supporter of the dramatic expansion of the Laban Centre for Movement and Dance to become the leading institution it is today.

She was no preacher. Her voice was thin and so quiet you strained to listen. But listen you did because of the sympathy, tact and understanding within it. She was humble, diffident, enormously embarrassed when she received an OBE belatedly in 1988. Yet anyone who chaired a meeting with her present, as I did many times, learned quickly to beware her diffidence and silence. Usually towards the end of the meeting she would intervene, launching like an Exocet remarks which summed up a problem or, more often, demolished a false argument.

Her legacy is much of the network of dance endeavour off-stage in Britain today. We should celebrate not be sad. Create more then, young dancers and dance teachers in your classes and choreographies. Do better in colleges and schools and centres where dance is taught. Take courage at the Arts Council and throughout our dance world. A great lady of dance goes by.

Margaret Dunn, dance teacher, born 20 January 1909, died 20 June 1989.

KAY N. TANSLEY - IN REMEMBRANCE

Vi Bruce

There are others who knew Kay well in her earliest teaching days and who would tell of her enthusiastic energy in Birmingham as, in that city, dance flourished and the Birmingham Dance Group was formed. This was a pioneering venture and Kay's efforts were to the fore.

I knew Kay as one of those of us who went to each of the Christmas and Summer Holiday Courses during the early years which included war years. Here we were privileged to be taught by Rudolf Laban, Lisa Ullmann, Sylvia Bodmer, Diana Jordan and Joan Goodrich. Kay was always there.

Then Kay as she herself said was "one of the guinea pigs, "attending the first one year course sponsored by the Ministry of Education, 1948-1949. She preceded me at that hive of energy, concentration, exhaustion, dust and joy; the room, plus "cloakrooms" in Oxford Road, Manchester. As she said, "We were in the forefront with many opportunities in front of us."

She certainly took those opportunities, spending many years at Shenstone College of Education, then Shenstone Training College, helping its establishment and leading it to a fine reputation for dance education.

Kay was a wonderful teacher of children and students. So often of late I have met her "old" students at teachers' courses and they have asked eagerly, "Do you know Kay Tansley?" She was so humble about her abilities, so meticulous in her work, so artistic and sincere. I remember her strong movement, her athleticism, precision and utter accuracy as she answered a task or created her own dance form. I remember her love for her students, the care she took and her unstinting loyalty.

Kay always praised others. I do not think she was aware of her own great ability, the contribution she made or the generosity of her giving.

I feel sad that my "news letters" to her will now cease. The last years of her life brought suffering which she endured with great courage. I pay tribute, as many will do, to a great person to whom Dance Education owes so much.

A DAY OF THANKSGIVING

for the life and work of Joan Russell

Janet Lunn

At their AGM in November 1989, daCi invited one of the Guild's most popular teachers, Maggie Semple, to start the day with a recreative Movement Choir, in memory of her teacher, the great pioneer teacher Joan Russell; who sadly had died earlier in 1989.

The day was held at the Froebel College in Roehampton, on a beautiful warm sunny Saturday; and whilst it was lovely to see so many old friends and familiar faces from the world of dance, it must have been a daunting prospect for Maggie to face. A room full of people with such a range of experience, from those who had worked with Laban, to teenagers who didn't even know Laban's name! Still more unnerving must have been the number of people sitting watching her teach.

She tackled the situation in the same way her mentor would have done, with exuberance and energy; she had us all dancing straight away, meeting and parting, communicating and relating. There was an excellent balance between the material learnt from Maggie and that which we composed ourselves in twos and fours. The groups amalgamated and enlarged until the "finale" was one united group.

The Berlin Wall had been smashed down the day before and Maggie linked the idea of the new age where National boundaries will be surmounted, to Joan's attitude to people which broke down barriers and united us all in the dance. The music she chose was a West Indian piece used by the slaves in the past; and she described how, during their marriage ceremonies (without the benefit of church or minister) a black slave couple would hold hands and jump over a broom handle, to symbolise the leap from an old to a new life.

Maggie's final challenge came during our "performance", the final run through at the end of the session. Brenda Jones, Joan Russell's dearest friend, fell and strained a muscle in her leg, which meant an enforced hiatus



A Day Of Thanksgiving

for the
life and work of Joan Russell MBE
to be held at
The Froebel College, Roehampton Institute
Roehampton Lane, London SW15 5PJ
on
Saturday, November 11th, 1989
hosted by
Dance and The Child International (UK)

10.00 a.m. Movement Choir:-
Maggie Semple on behalf of the Laban Guild

11.15 a.m. Coffee

11.30 a.m. Memorial Lecture:- Dr. Betty Redfern

12.30 p.m. Lunch

1.00 p.m. daCi (UK) AGM (non members welcome)

2.15 p.m. Theatre Programme

Music by children from Ibstock Place School

Reading:- Judith Holden

Dances by children and young people presented by:

Hotham Primary School

Ibstock Place School

Ziggy Youth Dance Group

Islington Sixth Form Centre

Bedford College

Laban Centre

Roehampton Institute

Reading:- Brenda Jones

Music by children from Ibstock Place School

as she was strapped up and carried with great ceremony from the room, to be X-rayed at the hospital over the road. With a professionalism that Joan would have been proud of, Maggie picked up the mood, re-energised us in an instant, and brought the session to a satisfying conclusion through the group's dancing. The flattering compliments she subsequently received were all well deserved.

During the afternoon there were presentations of song, dance and readings by students and Joan's friends. It was particularly good to have Brenda back, albeit on crutches, to read a poem. The whole day was a fine tribute to Joan and her life's work; the great respect and love she engendered over the years was clear in all the contributions to the day; as was the great inspiration she was to so many of us. Our thanks to the organisers of the day for capturing Joan Russell's spirit so well for all of us.

BRIEF HISTORY OF THE "YOUNG DANCERS" AND SYLVIA BODMER DANCE GROUP

Cecilia Lustig

During the 1947 Spring Term, just after I had joined the Manchester Art of Movement Studio, Rudolf Laban decided that three young students were ready to form a group which would tour with a programme of dances. These would be choreographed by Sylvia Bodmer and Lisa Ullmann except for the solos, to be created by each performer.

The three students chosen were Maureen Myers, Pat Burgess and Ronnie Curran.

Maureen was a former pupil of Mamie Barber, and was an experienced performer; Mamie had been at the 1944 Summer Course at Moreton Hall which I also attended. On Mamie's advice, Maureen joined the Studio as a potential professional Modern dancer.

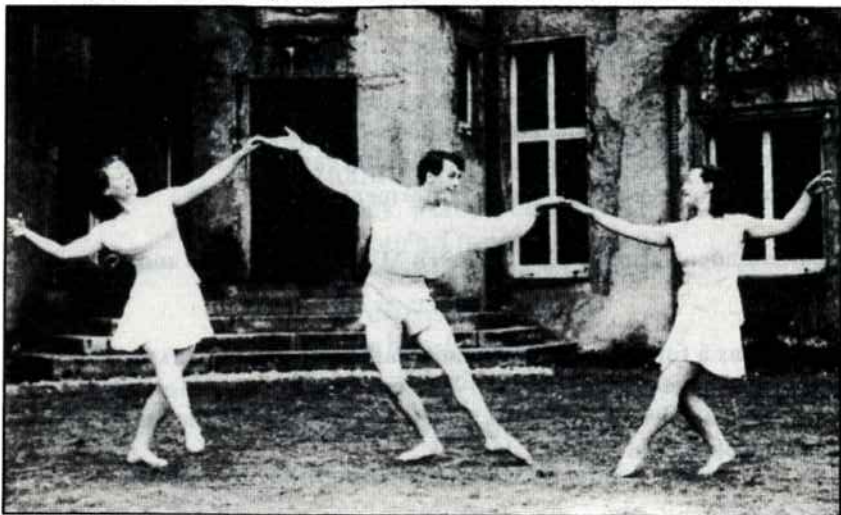
Pat Burgess had been an advanced member of the Royal Academy of Dancing, and had toured with an ENSA group.

Ronnie Curran was well known in the country of Wigtonshire as an exponent of Highland dancing and Margaret Morris Natural Dance Movement.

At the beginning of the Summer term, Laban decided that all students would go to Copenhagen in May to participate in the International Festival of Dance and to perform "The Forest", choreographed by Sylvia Bodmer. This delayed the evolving of the "Young Dancers" programme, except for the "Dance of the Little Fauns" which was completed and incorporated into the finale of "The Forest".

Returning from Copenhagen, we found that all students were required to perform at Bradford Civic Theatre, the Library Theatre and the Unnamed. We performed "The Forest" and also what we called "The Gounod", in which I played the part of a little Frenchman running after the ladies!

In spite of these interruptions the "Young Dancers" trio continued to compile a very varied programme with the help of Sylvia and Lisa, and by the end of the Winter term 17 items were almost complete — 11 choreographies from Sylvia, 2 from Lisa and the individual solos.



The Sylvia Bodmer Dance Group

During the Spring term of 1948 there was to be the first "Young Dancers Group" performance at the studio with an invited audience, and later there would be several performances at the Library Theatre. Laban had realised that the programme was far too demanding for three dancers, and might work better with four; this decision, coupled with the news that the popular Pat Burgess was to marry and leave the studio, resulted in Clare Sumner and myself — both experienced dancers — being chosen by Laban to make the Group up to four. Pat coached us in the dances before she left.

Laban asked me to take on the additional job of business manager, for which I would be allowed £2.00 weekly. Travel and living expenses would be paid for the group, and the pianist would receive her usual salary. The dancers, who would be getting valuable experience, agreed to perform without pay.

The 12 items in which Pat had taken part were to be divided between us. We would also create our own solos and perform them for the judgement of the staff.

Taking over Pat's dances provided an interesting experience. With many other forms of dance one would just learn the steps, but here the transitions (i.e. what was happening between each transference of weight) were of paramount importance. Lisa expected all transitions to be performed as closely as possible to the original interpretation. Sylvia worked differently, preferring us to bring our own individual interpretation into the flow of the movements.

So the "Young Dancers Group", composed of Maureen, Clare, Ronnie and myself, gave our first performances at the Studio for invited guests, and towards the end of Summer term 1948 gave a week's performance at the Manchester Library Theatre. All our costumes and "props" were made by a fellow student, Mary Elding, who had worked previously with Theatre Workshop, the cost of these being met by money left from Guild members' contributions to our Copenhagen trip. We had the free services of one of the finest lighting artists in the country — John Bury.

Soon afterwards, Colonel Armstrong came from Wigtonshire to see excerpts from our programme and to arrange for the group to tour the

Dumfries and Galloway area. He knew Ronnie well, and would be reporting back on his progress to the Countess of Galloway who was sponsoring Ronnie's training.

It was at this time that Maureen informed Lisa that she would be leaving the Group to get married. Clare and I rehearsed Maureen's parts with her, and Lisa brought in another student to join the Group.

She was Caroline Maldarelli (shortened to Lyn Darrel for the programme); Caroline had trained in the Martha Graham method.

The young Valerie Preston was asked to accompany us as Stage Manager, and to see that we had a good training session each day. Before we left, Lisa reminded us that we should be worthy representatives of the Studio and Mr. Laban, and a good advertisement for them.

Colonel Armstrong had organised the tour very effectively, promptly dealing with unexpected problems. One hall had just a bare stage with no front or back curtains. Immediately the colonel went to a funeral parlour and commandeered quantities of black velvet palls. By the time we were made up and dressed, the stage was ready for us. The same thing happened the next day, and this time the curtains consisted of huge quantities of white bedsheets from a nearby hospital.

Though 13 performances in the first week seemed rather tough going, we all enjoyed the tour as everyone we met was so appreciative. From there we toured Tees-side, then returned to join in the classes at the Studio.

Before we went on tour, Lisa had asked the organisers in each district to send her copies of any newspaper reports of our performances. Only Ronnie was interviewed at his home by a reporter — the rest of us had no contact with the press throughout all our tours. We were all dancing for the enjoyment of ourselves and the audiences, not for good "write-ups" or money. Despite this lack of contact with the press, Laban and Lisa were delighted with the inflow and favourable tone of newspaper reports, most of which are in the archives.

Shortly after we returned from touring, Laban told me that there would be

an influx of students next term, and that Lisa was negotiating for another Studio. In the meantime future "Young Dancers" rehearsals would be at Sylvia's home, where costumes and props would be stored.

The Group would henceforth be known as the "Sylvia Bodmer Dance Group". However it was too late to change the name on our second tour programme as we were almost ready to depart, and Laban agreed that the title change could be effected on our third tour programmes.

So we set off for Hull, where we enjoyed the companionship of Geraldine Stephenson and the hospitality of her home. All members of the "Young Dancers Group" owe heartfelt thanks to Geraldine for her untiring and inspiring playing for our rehearsals and a number of performances, and for her patience, encouragement and enthusiasm.



From Hull we went directly on a very extensive tour of the West Riding, where I met many fellow founder members of the Guild, who certainly fulfilled their promise to look after us; they provided us with generous hospitality and very efficient transportation. Everywhere we met with the same affection and enthusiasm as we had experienced previously.

So we returned once more to the Studio to attend classes, and to Sylvia's home to rehearse. There had been a growing demand for a tour of our home county Lancashire, and this tour now had to be organised, with posters and programmes (bearing the Group's new name) to be designed and printed.

This was to be our last tour (though we did not know it at the time); starting in the middle of the 1949 Spring term and finishing around Easter at the Jubilee Theatre, Blackpool. Again we had the generous help of our 'lighting magician' John Bury, and magnificent help from Guild members especially Elsie Palmer who brought in bus loads of school children to wherever we were performing. Then there was the quiet influence of Miss Myfanwy Dewey, who had provided opportunities first for Sylvia, then for Lisa and Laban to establish themselves in Manchester; how well she deserved her O.B.E.

Returning again to Manchester after this tour there was some disquiet among members of the Group. For myself, the 1949 Summer term would have to be my last before finding some future employment, because my funds were so low that for the first time in my life I was in danger of being in debt. Ronnie was also restless, and needed to complete his training; he was also interested in the more adult themes which Hettie Loman was evolving at the Studio. Clare was due to finish her third year at the Studio at the end of the Summer term, and Carolyn was to marry a member of Theatre Workshop, and had been offered a job with the company.

So although we all loved working with Sylvia, it was obvious that the time had come for the parting of our ways. However Sylvia did not have to wait long before she found another group of ardent followers in the Manchester Dance Circle Production Group, which, I believe, danced on for another 40 years.

INTEGRATION THROUGH SHARED MOVEMENT EXPERIENCES

Veronica Sherborne

A number of schools organise an arrangement in which children in a mainstream school work once a week in a movement session with children with severe learning difficulties. The children work one to one in partner activities devised to help children with special needs to develop skills in making relationships and in communicating with their older mainstream partners. Both groups of children gain many benefits from working together. The mainstream children take responsibility for teaching and encouraging their younger less able partners; they learn to be firm and they take pride in their partners' achievements. The older children need to be prepared beforehand by experiencing partner activities for themselves and they need to understand the reasons for doing them.

The children with severe learning difficulties learn to relate to another person more quickly in a one to one situation than they would do working in a group in a movement class in their school. They also learn to relate to their own bodies as they become more bodily aware and they develop a richer movement vocabulary. They respond well to children a little older than themselves and they learn a great deal from their more able partners in terms of social skills.

Because the partner activities are designed to be enjoyable as well as educate, the children with severe learning difficulties are motivated to participate and children with behaviour problems begin to conform and respond to their older partners. There is a great deal of conversation and the younger children develop a richer vocabulary as they experience the meaning of words used in the partner interactions.

The movement session may be led by a physical education teacher in the mainstream school, or the two class teachers involved may share the teaching. The class may be held in the mainstream school where more space is usually available, or in the special school. It is stimulating for special needs children to work in a different institution and it is valuable

experience for mainstream children to enter a special school. They realise that they make an important contribution to children in the special school and are welcomed as colleagues in the task of helping children with special needs to make the best of their abilities.

The photographs in this article show twelve year olds from a mainstream school partnering eight year old children with severe learning difficulties. Another class from the mainstream school worked in the special school with a class containing a number of disturbed children.

Partner Activities

These are numerous and varied. The simplest place to start is with **caring or 'with' activities** in which the older partner helps the younger to feel secure and cared for. **Shared activities** are more demanding; progress can be made towards **'against' activities** when children are ready.

1. Caring Activities

In some of these activities the older child contains and supports the younger. The older child makes a 'house' while sitting on the floor; the younger child sits inside the 'house' being contained by the older child's arms, legs and body. The older child sways the younger gently from side to side, rocking or cradling the younger child who is slightly tipped off balance and has to lean against and be supported by the older child. When the younger child commits his or her weight to the support of the older partner this indicates two things - that the younger child trusts the partner and also has enough confidence in him or herself to allow bodyweight to be given to another person. Children enjoy the free flow of weight of the cradling action and this experience helps them to relax.

Support can be given in a number of ways. The younger child clings on using both legs and arms indicating that she wants to be involved with her partner. Children are encouraged to cling on rather than to sit astride their partners. The older child can sway gently forward and back if the younger child is nervous.

The younger child enjoys the free flowing sensation of being swayed gently from side to side. The commitment of weight of the younger child indicates that she is confident. I have had experience of children who refused to be touched joining in this activity because it appeared so enjoyable. A particular bonus here is that the younger child experiences her body against the bodies of the older children. In every way possible I 'feed in' to children the experience of having a body; this is best felt against a surface whether it is the ground, apparatus, or the bodies of other people. I am particularly concerned to 'feed in' the experience of the trunk, the centre of the body, the connecting link between the extremities. The trunk is so often an unknown area and children tend to move in a disconnected way. My aim is to join children up to themselves through developing awareness of the back, stomach, hips and shoulders.



On the Raft

Another supportive activity is that in which the older children lift the younger child by wrists and ankles and give the child a swing. Two children can swing a younger child, each holding a wrist and ankle. The grasp in which partners hold each other's wrists is firmer than a hand grasp. The free flow experience of being swung is enjoyed and children will trust themselves to the support of others in order to get the sensation of being swung. It is possible also to swing a child in a blanket but physical contact is more beneficial.

Another free flow experience enjoyed by children occurs when the older child slides the younger child on his or her back by pulling on the child's ankles. Three advantages are gained in this activity. The younger child should allow his or her head to rest on the floor, this indicates self confidence in that the child can let go of the part of the body which most often shows anxiety. Good eye contact is often obtained; this occurs more readily when the younger child is much lower or much higher than his or her partner. Eye contact on the horizontal may be found threatening by some children. When the older child sways the younger from side to side during the slide, the trunk, which is often stiff, is likely to relax and melt and the whole body slides with a side to side motion which feeds flexibility into the trunk. Many children develop rigid spines. It is important to help the spine to be mobile and flexible to enable the trunk to be more responsive to new experiences. It may be necessary to slide some children on a blanket.

A caring relationship is experienced when the older child rolls the younger over the floor or over a mat. If the younger child lets go of weight and rolls with the help of gravity this indicates that the child is self confident because he or she can trust the weight of the body to the floor and to the pull of gravity. The free flow of weight in rolling is often well demonstrated by Down's Syndrome children who may combine this with a flexible twist in the trunk. Anxious, tense children find it difficult to roll with free flow of weight and want to control the action using the opposite of free flow which is controlled flow. When tense children find it is safe to let go of the weight of the body they become more relaxed and slowly gain self confidence. The older child learns to handle the younger with sensitivity and confidence and encourages a relaxed roll. The older places his or her hands on the hip and shoulder of the younger child, the bony parts, in order to instigate the rolling action.



Children enjoy going under 'bridges'. The older child balances on hands and feet or hands and knees, and encourages the younger child to creep through the different spaces made by the older child's body. The younger child shows initiative in the way he or she does this and learns the meanings of words such as 'under' and 'through'. Children also enjoy 'tunnels' and the older children enjoy making 'tunnels' for the younger children to creep or crawl through.

It is important wherever possible to reverse roles and encourage the younger children to look after their older partners. Younger children can also roll their partners and enjoy the sense of power this gives them. They also learn to care for their partners. Younger children develop initiative when they are in charge of their partners and they develop a sense of responsibility towards them.

There are several stages in relationship play. At first the child with special needs may receive partner play in a passive way with little or no response; then the child may begin to respond indicating which activities are



Cuddling

preferred. Eventually a dialogue begins where both partners share in the decision making and finally the younger child takes responsibility for the older partner and begins to initiate new activities.

There are over thirty caring or 'with' activities and children develop their own variations of how they carry out the movement ideas. The teacher encourages initiative and the development of new ideas.

Shared Activities

In these activities partners simultaneously support each other and commit their weight to each other. This mutual support and trust is mostly easily experienced in a 'see-saw'. Children sit on the floor facing each other with legs stretched out and a little apart. The children hold each other's wrists and the legs of the younger child rest on the legs of the older child. The children take it in turns to lie back and sit up. The older child supports the younger as he or she lies back and encourages the child to let his or her head rest on the floor, a sign of confidence. When it is the older child's turn to sit up the younger child is encouraged to pull the older child up into sitting. In doing this some strength is experienced by the younger child. Opposite

uses of energy are encouraged so that the younger children learn when to use gentleness and when to use strength at appropriate times. Good eye contact is obtained in this activity.

A more difficult shared activity can be experienced by older children with severe learning difficulties. They stand facing each other holding wrists with their arms straight. They stand with their feet apart making a firm base and they bend their knees slightly. At this point they are mutually supporting each other and trusting their weight to each other. To achieve this they must have their hips underneath them, not allowing them to swing backwards or forwards. Carefully maintaining this balance they sit down together and then rise to standing together. This is an achievement for children with severe learning difficulties as they do not like being off balance. This activity requires good control of weight, controlled flow of movement, and great sensitivity towards another person.

'Against' Activities

In these activities the older partner tests the strength and determination of the younger. The younger child makes a 'rock' by sitting on the floor with knees bent and feet firmly planted a little apart making a firm base. The child sticks his or her hands firmly into the floor with fingers spread out. The older child tests the younger partner's stability and focused strength by pushing gently against the child's bent knees, and then tests the child's 'rock' from the back. The older child uses only enough strength to call up the younger child's resistance and as soon as the younger child shows signs of giving way the older child desists. The older child 'feeds in' strength to the younger child and can feel the strength developing in the younger child's body.

When it is the turn of the younger children to test their partner's 'rocks' they are allowed to be successful and when they have exerted all the strength of which they are capable they are rewarded by seeing their partners fall over. The older children become skilled in encouraging their partners to exert all the strength they can muster. The younger children learn to direct and focus energy which demands concentration. This is a valuable skill for children who find it difficult to focus attention on a task. The younger children are motivated to be strong and firm by the encouragement of their partners and through the experience of success.

Back to back pushing along the floor is enjoyed. Here the partners sit back to back; one of them using hands and feet pushes the other along the ground and then the children reverse roles. When it is the younger child's turn to push, the older partner helps the child to be successful by manoeuvring him or herself along the floor using hands and feet. Relationship through the back may be easier to achieve initially as it is not such a threatening encounter for some children as a face to face relationship. I have made many friends through the back.

Another example of testing strength is experienced in 'parcels'. Here the younger child curls up and holds tightly onto his or her knees. The older partner tests the strength of the 'parcel' by pulling on the limbs, but it is essential that the younger child succeeds in maintaining the curled up position. The younger child is as close to him or herself as he or she can be and is experiencing the fact that the body has a centre. Maintaining the centre against resistance helps children to experience that they have a middle to their bodies. The sense of having a centre is a source of security. When it is the younger child's turn to open the older child's 'parcel' the younger child must eventually succeed but must have to work hard to achieve this.

These battles are enjoyed and although they are 'against' activities paradoxically they develop very good relationships between children. They also 'feed in' the experience of controlled and directed strength and energy into children where energy may be absent or may be present in an uncontrolled and exaggerated form. The older partner will need some help in learning to direct and organise their own energy and strength.

The activities in partnerwork develop two main aspects of movement education; awareness of other people and body awareness or self awareness. The activities are designed as experiences involving body and mind and are not regarded as exercises which can be carried out in a mechanical way. Children need time to experience the activities and need encouragement to learn from the experiences. There are many aspects of what can be learnt from developmental movement experiences.

Security

Activities are designed to develop a sense of security. Children need to feel

secure with the teacher who encourages, directs, explains and carefully observes the children. Skill in observation helps the teacher to decide on an appropriate sequence of activities and how to build the lesson. The teacher appreciates individual effort and encourages initiative. There is not competition, everyone is successful.

A sense of security also develops between members of the group as they develop confidence with a partner and then with groups of children. As well as gaining confidence and security with other people children can also develop these qualities within themselves. They gain security from the ground, their base, in different ways. The ground provides a safe supportive surface on which they can fall, roll and tumble without pain, a surface to which they can trust their full weight, and a surface which is a source of stability.

Children also gain a sense of security when they experience that they have a centre to their bodies, a safe home to come back to, a middle which connects the whole body. Children who have a centre to their bodies move in a co-ordinated way.



Tunnels

Movement Qualities

The activities which teach skills in building relationships and develop body awareness also involve feeding in to the child different ways in which the body can move, thus enlarging the child's movement vocabulary. My teacher, Rudolf Laban, analysed movement into four motion factors, Weight, Flow, Space and Time. He described each of these as being on a continuum and his aim was to help people to experience the opposites in each motion factor as far as they were able. I will briefly describe them as they affect the teaching of children with severe learning difficulties.

Weight (increase/decrease of pressure using muscles)

The opposite uses lead to movement which is gentle, light and sensitive, or movement which is strong and firm. Some of the partner activities develop sensitivity and some develop strength. As children develop their capacity to be strong paradoxically they also develop their potential for being gentle.

Flow

The opposite ways of responding to the flow of movement leads to movement at one end of the spectrum which is free flowing, spontaneous and cannot easily be stopped, and at the other end of the spectrum to movement which is under the control of the will, is easily arrested and is described as controlled or bound flow.

Space (focus)

The opposite uses of space are demonstrated in movement which is three dimensional, flexible and uses all the space available, and movement which is economic in the use of space, is linear, one dimensional, and moves along a direct pathway.

Time

The opposite uses of time are easily observed, either movement is quick and sudden or it is slow and sustained.

This movement analysis describes contrasts in movement and produces eight movement qualities, strong, light, free flow, controlled flow, flexible, direct, quick and slow.

Most children with severe learning difficulties operate in the middle ranges of the motion factors and they have to be helped to experience movement which is both stronger and gentler, more free flow, more controlled, more flexible, more directed and to vary their tempo of movement. The teacher's aim is to push the boundaries out so that children increase their range of movement.

Down's Syndrome children often roll in a flexible free flowing way and they are likely to show sensitivity and fine touch in the use of their hands. Anxious children roll with a rigid inflexible trunk and find it difficult to allow the weight of the body to give in to the pull of gravity in a free flowing way. Children who have difficulty in concentrating can learn to direct and focus their attention. When movement is directed, strong and sustained the child experiences focussed and organised energy; this experience may initially be fleeting but through practice the ability to concentrate on a job slowly increases. On the whole younger children move with greater speed than adolescents so that it is valuable for both age groups to work together and experience a different tempo of movement.

Hyperactive children move extremely quickly with a great deal of undirected energy and with exaggerated free flow. They like to be high, preferably off the ground. With help relationship play can succeed in anchoring them and will introduce a degree of directed energy into their repertoire. A hyperactive child who is played with in an energetic way can, after some time, settle down to a calm cradling. This may only last for a short time but indicates that the potential for gentle slow movement is present.

Children with autistic tendencies move on the whole with controlled flow, sustainment, with fine sensitive touch and often with directed attention. With help these children learn to trust free flow movement and to play with other children in a more spontaneous way. In my experience both hyperactive and autistic children can develop awareness of other people but are unwilling to become aware of their own bodies.

The movement teacher recognises the individual needs of children. Some movement qualities are clearly present, some are available to the child, and some are absent. The teacher presents a diet of movement which is

acceptable to the majority of the children and slowly leads the group to experience a wider range of movement qualities.

In the classroom emphasis is on movement which is controlled directed and often requiring fine touch. It is possible through movement teaching to help children develop skills in directing attention and in acquiring control and fine touch. These skills do not come easily to children and have to be balanced with their opposites, that is movement which is energetic, flexible and free flowing.

We are all lopsided in our preferences for ways of moving and it is helpful if the teacher recognises his or her preferences because they will be passed on to the children. Awareness of the different movement qualities helps the teacher to plan a balanced and comprehensive movement programme. With help and wise teaching children can provide a rich resource for each other.

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MOVEMENT EFFICIENCY COACHING

I was delighted to have an opportunity to attend the 1990 Laban Guild Conference at Guildford, Surrey. I found Jean Newlove's keynote address on the Laban-Lawrence Industrial Rhythm fascinating. I spoke with Warren Lamb later in the week to learn more about his work with Laban and his development of Action Profiling.

I then returned to the National Resource Centre for Dance at the University of Surrey, to work at the archives there. In Bristol I met with Veronica Sherborne to see her video tapes and talk with her about her new book, "Developmental Movement for Children". I also met with Valerie Preston-Dunlop at the Laban Centre and did some research in the Laban Archives there as well.

From England I went to Hamburg, Germany, to attend the EUROLAB conference and give a presentation on my Laban based work with athletes and children. After I returned to the US, I presented "Laban-based Movement Activities for Children with Sensorimotor Dysfunction" at the National Dance Association convention in New Orleans, Louisiana.

I thoroughly enjoyed my visit to England. It was wonderful to be in a country with so many Labanists and Laban resources. I hope to return soon.

Janet Hamburg
University of Kansas
Certified Laban Movement Analyst

I work with athletes and children, by applying the movement principles of Laban and his protegee Irmgard Bartenieff, (to help them improve their co-ordination). Bartenieff developed what are called the Fundamentals, a series of exercises to connect the body and help it move fully through space. From my Laban/Bartenieff training, I have a knowledge of movement principles that allows me to problem solve. I look at the component parts of a movement (space, shape, effort, and the body) and

devise exercises that help the mover maximise his or her movement potential.

This Laban-based approach works equally well with children with sensorimotor dysfunctions and elite athletes. I have been able to help three-time Olympian runner Jim Ryun and several basketball players. In this respect, I consider myself to be a movement efficiency coach. I know from speaking to Warren Lamb that Laban worked with athletes in a somewhat similar way.

Applying Laban/Bartenieff principles in my work with sensorimotor dysfunctional children has been particularly rewarding. Children with sensorimotor problems, in many cases may appear clumsy, have difficulty focussing on a task, or have a low level of body awareness (including difficulty in body-part identification and distinguishing between right and left). The standard adaptive physical education approach for helping these children is to stimulate the sensorimotor system that appears to be dormant.

There are three of these sensorimotor systems and they are vital to co-ordinated movement: the vestibular, proprioceptive and tactile systems.

The vestibular system provides information about the location of the head in relation to gravity and helps to maintain balance. The proprioceptive system allows an individual to judge the appropriate rate, amount and amplitude of the motion needed to perform a movement task. The tactile system receives sensory input about the location and intensity of touch to the body. Bartenieff thought one reason why the efforts and basic space harmony elements feel so real to people is that they mirror the developmental stages of postural and locomotor functions in the brain.

Unlike standard adaptive physical education exercises for children with sensorimotor dysfunction, the Laban/Bartenieff-based movement activities I have developed stimulate more than one sensorimotor system at once. All of these activities (including rolling) emphasize moving through space and varying dynamic qualities. These activities provide an opportunity for children to integrate two or more sensory systems simultaneously, just as they must do in daily life if they are to move in a co-ordinated way. The

movement activities also reinforce the four basic patterns necessary for co-ordinated movement (spinal, homologous, unilateral and cross-lateral) and stimulate the primitive reflexes and righting reactions.

In normal development, children integrate primitive reflexes, fighting reactions and sensorimotor functions; their movements become controlled by intention (what they desire to accomplish) rather than by these early survival mechanisms. For example, children with cerebral palsy may be distracted while eating and suddenly be locked into a primitive reflex, such as the Assymetrical Tonic Neck Reflex (ATNR). Instead of the spoon finding the mouth, the food flies from the spoon onto the walls or floor, or perhaps a nearby parent. In normal development, a child can override this reflex because it has been integrated into the neuromuscular system and is one of many movement options.

A conservative estimate is that 15 to 18 percent of all US elementary and secondary school students suffer from some kind of measurable co-ordination problem. This is a significant proportion of the American population. But in my experience as a movement efficiency coach, I have seen many "normal" movers, even elite athletes, who suffer from less obvious co-ordination problems, but co-ordination problems nevertheless. They have been able to adapt and mask these developmental deficiencies.

They usually pay a price, however, in the form of injury and limited movement choices in the actions they wish to accomplish. Laban/ Bartenieff movement activities can help the "normal" population, as well as those with pronounced difficulties, to improve their co-ordination, reduce the risk of injury, and increase their range of movement options.

MY EXPERIENCE WITH LABAN MOVEMENT

Having moved from Bristol, England to live in Calgary, Alberta, Canada in 1982, little did I know that I would soon be enlightened about Laban and movement. After working with the Mentally Handicapped for three years in occupational therapy, I decided to return to academic study. I attended a two year course in Recreation Therapy at a college in Calgary. It was there that I was first introduced to Laban's and Veronica Sherborne's work.

Diane J. Hall

I would like to share with you the development of one particular mentally handicapped individual that I worked with in the movement session. John was a young man in his early twenties and a recent immigrant from Vietnam. He could not speak or understand English. He however seemed to understand simple physical gestures e.g. sit down, come. He was ambulatory. He did not like any physical contact and would brush you away if you touched him. He also constantly fidgeted with his clothes.

The movement sessions started with the building of trust. He resisted any physical contact. The closest that I could be to him was to be sitting adjacent to him. Gradually over several sessions I was able to sit touching shoulders, singing softly and rocking gently from side to side. Eventually I was able to sit behind him and cradle him. After a few more sessions he trusted me enough and felt secure to lie back in my arms — a tremendous breakthrough! We continued with rocking and cuddling activities. Once trust and acceptance of physical contact had been developed John's exploration of movement blossomed. Through role modeling and physical gestures John explored tunnels and bridges. We would make a tunnel by kneeling in a four point kneeling position and John would crawl through. Once through the tunnel he would stand up with a large smile and sense of achievement.

John was involved in twice weekly movement sessions in the mornings. In the afternoon when other movement sessions were being held John would return to the room wanting to be involved.

One day while see-sawing together which John loved, we leant back to relax. John put his feet up and I put my feet up to meet them. He then started to seesaw with his feet. I was astonished. John had created a new activity. Laban believed that there is a basic need in every human being to be creative in some way. In John's life his opportunities to be creative were limited but here in movement he was able to be creative. He was also learning to communicate through movement.

John was involved in a variety of activities at the Centre but these activities were often repetitive and demanded little physical effort. The movement sessions provided him with challenging physical activities. In his environment there was also little opportunity to experience free flow movement, which according to Laban is a basic need inherent in all of us. Lack of free flow movement can inhibit the development of self confidence, lessen the ability to relate to the environment and others and lead to becoming socially detached and unresponsive.

A variety of free flow movements were introduced in John's movement sessions. It took him some time to develop the trust to be lifted off the floor to be swung. Once this trust had been developed in this new experience, he enjoyed free flow movements, totally relaxed and smiling.

Through varied movement experiences John began to initiate movement activities and eventually started to work with others. We would encourage him to help us in swinging another mentally handicapped adult in a blanket. He would take one corner of the blanket and help us swing. He was learning to take responsibility. We had just finished the swing and were laying the blanket down when John picked up the blanket and started to walk around in a circle spinning the person on the blanket. We quickly helped him and created a new free flow activity. His creativity had blossomed again.

It was noted that in his daily activities John was sometimes slightly aggressive towards his peers e.g. pushing them. We worked on this aggression in his movement sessions. We encouraged John to roll his partner along the floor pushing gently in a controlled manner. His partner would also stick to the floor with his feet and arms in a sitting position and

we would encourage him to push his partner over in a positive non aggressive way. The roles were reversed e.g. John's partner would roll John etc. His aggressive behaviour decreased in his daily activities.

John's building of relationships in movement have transferred into his activities of daily life. He has become much more sociable and able to relate to others in a group setting. At present John is helping more Severely Handicapped individuals by cuddling and cradling them and continuing to explore sharing activities.

John has come a long way over the couple of years that he has been involved in movement sessions. He has progressed from a passive recipient of activities, resisting bodily contact to becoming actively involved, working with others and enjoying physical contact.

Seeing the development of an individual such as John through movement has highlighted the importance of movement for this population. I continue to learn more and more each day and am encouraged to develop my understanding of Laban's wonderful world of movement.

THE DEVELOPMENT OF ACTION PROFILING

Part 4

Warren Lamb

By 1965 my main creative input to the development of Action Profiling had already been made. It included:

1. The concept of a decision-making sequence enabling emphasis to be put on the process as distinct from the content of a decision.
2. The isolation of posture-gesture-merging (integrated movement), containing the relatively enduring features of a person's individual movement as distinct from the transitory.
3. A systematic matching of Effort (assertion) with Shape (perspective).
4. The notion of affinities between Effort and Shape having significance for interaction.

5. The distinction of two types of Flow, Flow of Effort and Flow of Shape, essential for the concept of 'Identifying' and having significance for the understanding of masculine and feminine qualities of movement.
6. The Framework which divides the three-stage decision-making process into six basic actions and the three interactions together with three overall factors (Dynamism, Adaptability and Identifying).
7. The recognition that Flow (of Effort and Shape) diminishes during childhood growth while the Effort and Shaping movement of the three stages of the decision-making process are being developed.

However, 1965 did not start as a year of achievement. For three months I was unable to obtain any earning work. Early in April I was on a selling trip to the north of England when my car, having done 70,000 miles, exploded and had to be left by a deserted mountain road. I returned to London drearily by train, wondering where all my intensive developmental activity had got me, and wondering how I was going to pay the rent, or the next term's school fees.

The solution was to actually get involved in recruiting work. Always a pioneer and prepared to be unorthodox, I felt it had to be the "headhunting" type, then only just beginning to appear in the U.K., primarily as an imported U.S. technique. As though it was not already enough to be preaching that the study of body movement has relevance in management, I plunged into promoting Executive Search as the most effective technique, when done professionally and not according to the 'old boy' network, for finding senior managers. Established recruiting consultants were up in arms. The managing director of Management Selection Ltd. made a speech that it was 'unethical'. The head of P.A. Management Consultants' recruiting division went into print that 'it was not cricket'. Now, of course, Executive Search is well established throughout the world. Hopefully recognition that body movement study is relevant to management will become at least as widely recognised.

My unorthodoxy was too much, however, for the British Institute of Management. In 1965 they promoted two seminars; both were over-subscribed. At the first one I joined together a lot of sticks to form a large icosahedron and exhorted each manager in turn to get inside it and behave

as though at a meeting. My aim was to show that we all have a kinesphere and vary in the way in which we use it. At the time I thought it was a great success. But the B.I.M. thought it outrageous to involve their managers in such mad antics and threatened to cancel the second seminar unless I abandoned my icosahedron. Would it be so outrageous now to demonstrate to managers that they inhabit a kinesphere and move characteristically within it?

The year 1965 which had begun so badly ended with the publication of *Posture and Gesture*, in a blaze of publicity. The reviews, however, showed little understanding for movement coupled with a readiness to latch onto concepts which could make sense in non-movement terms. The interaction terms 'Communicating, Presenting and Operating', described in the book, were seized upon as behavioural differences which people could relate to their own experience, but without any knowledge of the movement research from which they were derived. When the complete Framework was published it, too, was perceived as making common sense. With some ups and downs I have persisted in arguing that the Framework can only be properly understood if there is some experimental perception of movement.

1965 to 1969 was a great period for publicity. As well as all the reviews of 'Posture and Gesture' (mostly favourable) I had a whole 'Tomorrow's World' T.V. programme to myself, a major portion of an 'Horizon' programme, was interviewed twice by David Frost, made a number of other appearances, and gave radio talks.

But none of it led directly to earning work and I could discern little if any indirect benefit. It led to many invitations to lecture. While the feed-back was always appreciative I finally had to conclude that my image was of someone who could entertainingly put over a subject which seemed fascinating and ahead of its time but one which was beyond comprehension other than by the expert.

At any rate, Executive Search helped to pay the rent. By 1966 I was as prosperous as in early 1965 I had been destitute. Another development took place. Eden Bird left her job as a college lecturer to join me specifically to use Action Profiling (or aptitude assessment as it then was)

for career guidance. This work did not seem to belong with management head-hunting, for which we had central London offices, and so it was based in the large new house I had recently acquired. As well as Eden Bird I appointed a secretary for the home location. The best of a short-list of applicants, he turned out to be a man. He was a very capable secretary for about three years except that, being based at my home, he became so popular with all my children that whenever I was absent they solicited him into the garden to play and very little work got done.

It was accidental that I acquired a male secretary, but it supported my own principle that people should fully express what they are capable of doing. There has never been any doubt in my mind that women are capable of doing a lot more than society has traditionally attributed to them. Conversely, it does not do a man any harm to tackle so-called women's jobs.

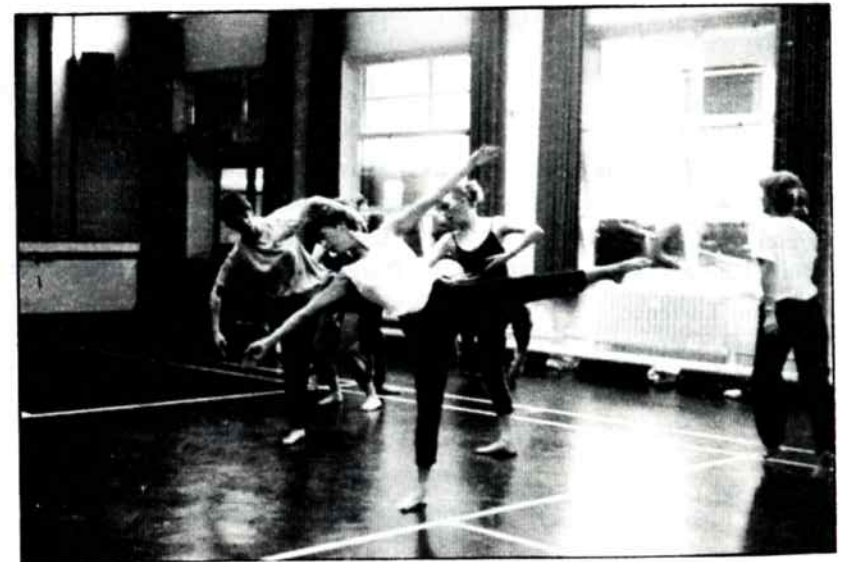
Eden Bird was a very good career counsellor. I made the Profiles, trying not very successfully to train her, but she handled the interpretation and feed-back to the client very skillfully. We gained a lot of satisfied clients, some of whom still come back 'out of the blue'. But we could not get enough of them to pay the fees we had to charge because of the time-consuming process involved. So the career guidance service died as a new product development, although it has continued as a by-product.

By 1970 Warren Lamb Associates had become almost exclusively known as an Executive Search consultancy. That year I gave a presentation to the Institute of Personnel Management's national conference at which I tortuously combined the themes of movement study and head-hunting. But all the newspapers, reports were confined to the latter! When one of my partners was himself head-hunted and received an offer he could not refuse, it seemed a good time to get out of head-hunting and concentrate on the development of Action Profiling.

One type of work which had developed between 1965-1970 was Top Team Planning. Although I had received my assessments of all the members of a top management team, the responsibility which I and my partners assumed for not only recruiting a 'man of calibre', but someone who would effectively fit into the client company, stimulated research into the criteria

for team balance/imbalance. The newly crystallised Framework of Management Action was a tool which my recruiting colleagues were able to use, and were keen to do so, even without any training in movement observation. By 1970 I had given seminars entitled 'Top Team Planning' and was getting assignments specifically to do this.

It is impossible to provide recollections on the development of Action Profiling in the 70's without reference to the major contribution made by Pamela Ramsden. This, then, is an appropriate point to end this part of the series.



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PROFESSOR JUNE LAYSON

Success in pioneering the study of dance at University level has lead to the appointment of Dr. June Layson to the first University Chair in Dance in Europe.

Professor June Layson is one of the leading figures in the dance education field; she has contributed through twenty years of research, writing, teaching and public speaking to the growing recognition of dance as an art form, as an academic discipline, as a therapy and as an expression of social values. It is appropriate that she and her colleagues at Surrey should be involved in the new educational debut of dance as a subject in GCSE, A/S and 'A' level school exam syllabi.

Educated at the Universities of London, Manchester and Leeds, Professor Layson was one of the many newly qualified teachers who were drafted in to primary teaching by a 1950's government struggling to cope with the first stages of the post war 'baby boom'. After this unusual but rewarding start to an academic career, she moved on to teaching older age groups and, by 1971, was a lecturer in the Department of PE at the University of Leeds. PE was the first subject base from which dance as an academic subject grew in the UK and Professor Layson's role at Leeds was to establish and teach MA option courses in dance history, dance aesthetics and criticism, as well as tutoring MPhil and PhD dance students.

In 1981 Professor Layson moved to the University of Surrey as Director of a pioneering undergraduate/postgraduate and research programme in dance studies. Both she and the professional team which she assembled have had to work particularly hard to market and establish these programmes because of the requirement to charge full cost fees. The success of the academic programme has been confirmed by the enthusiasm of applicants, the support of the dance profession as a whole and the next expansion to link with the Department of Dance Studies at the Roehampton Institute of Higher Education.

The National Resource Centre for Dance, which was officially opened in June 1989, provides further opportunities for the development of dance

studies both on campus and nationally. The NRCD incorporates a dance archive (full of treasures for the history of dance) and is establishing a computerised dance data base as well as offering an information service for dance enthusiasts, and the publishing of dance resources in written, video and audio formats.

Professor Layson's extensive research in the dance field includes work on British early modern dance and the development of dance history methodologies. The research profile of the Division of Dance Studies includes a national evaluation of the dance and mime animateur movement in UK, commissioned by the Arts Council.

In 1975-80 Professor Layson's influence in the dance field developed through research, writing, lectures and through membership of the Calouste Gulbenkian National Inquiry into Dance in Education. From 1975-81 she was a member of the DES Working Party on Aesthetic Development.

She has been a member of Arts Council Advisory Panels, of the Executive Committee of the Society for Dance Research and the Standing Conference on Dance in Higher Education.



Coy
Dance Leaders' Training Scheme, Swindon



Joy
Dance Leaders' Training Scheme, Swindon

LETTER TO GUILD MEMBERS

As Administrator and Registrar of the Art of Movement Studio/Laban Centre for Movement and Dance from 1968 to the present, I was astonished to read the misinformation from Mr. Perrottet in your magazine, number 78, 1989. Either Mr. Lamb is ill informed, or Mr. Perrottet misinterpreted information given to him.

For instance, the name of the present Laban Centre is 'for' Movement and Dance not 'of'. It is operated under exactly the same Deed of Trust —unaltered— as that first drawn up in 1954. It is in the forefront of research and teaching into Laban's theories and notation and their applications in the fields of education, therapy and theatre. Indeed, the courses which were originally recognised by the Ministry of Education (now DES) in 1949 are still offered at the Centre.

During the years 1973 — 1988 when the deeds of Trust were held by the University of London (not Goldsmiths' College), Mr. Lamb served as a member on the Goldsmiths' College Delegacy (delegated to administer the Trust on behalf of the University). He represented the Laban Centre's interests. The Centre now has its own personal Trustees, as the University deemed this the most effective way to secure the future efficiency, independence and survival of the Centre.

At no time has the Centre been 'affiliated to Goldsmiths' College' as stated, nor has there been a break in operation from the early foundation of the Art of Movement Studio — to the Laban Art of Movement Centre — to the Laban Centre for Movement and Dance.

Without constant awareness of the need for growth, change and development, the Centre would not exist at all now. Not only are the training aspects of the Centre ensuring the study of Laban's work — from elementary to MA and PhD — but the many developments rooted in his work are studied, particularly in their historical, social and artistic context.

The Centre holds the Laban Collection which is now catalogued and available for the use of scholars. It is used as a resource for publication, books, articles and discussion papers on many aspects of Laban's work — some of these, practical recreations, are published by the Centre.

There are many faculty members at the Centre who worked directly or indirectly with Laban and Lisa Ullmann, who already support the work nationally and internationally at professional level.

Yours sincerely,

G.R.C. Hutton
Administrator/Registrar (Retired)

CHOREO-GRAPHICS

A COMPARISON OF DANCE NOTATION SYSTEMS FROM THE FIFTEENTH CENTURY TO THE PRESENT

By Ann Hutchinson Guest, Director of the Language of Dance Centre, London, UK

How did the earliest known dance notation system indicate steps? What devices have been used to record movement on paper and how do they compare? Who were the people who invented systems of dance notation and how well did they succeed?

Here for the first time is an account of how each of 13 historical as well as present day systems cope with indicating body movement, time, space (direction and level) and other basic movement aspects on paper. A one-to-one comparison is made of how the same simple patterns, such as walking, jumping, turning, etc., are notated in each system.

Ann Hutchinson Guest, an expert on the Laban system, is also the recognised world authority on the subject of dance notation in general, having made a detailed study of other notation systems. Years of research and lecturing on the subject produced the comparison now being made available in published form. Details in each system have been carefully checked by the authorities responsible for that system.

With the increase of interest in movement notation this book provides a first opportunity to compare key systems and obtain a clear impression of how each functions and what it has to offer.

CONTENTS

Discussion of Apparent Advantages and Disadvantages of the Different Systems • Words and Word Abbreviations • Track Drawings • Stick Figure (Visual) Systems • Music Note Systems • Abstract Symbol Systems • Survey of the Main Systems • Conclusion • Appendices • Index

1989 194pp

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BOOK REVIEW

Jan Fear

"Developmental Movement for Children: Mainstream. Special Needs and Pre-School" by Veronica Sherborne

Cambridge University Press 1990, over 100 pages, 50 photographs, 2 appendices and a resource list.

ISBN 0 521 3700 X (hard cover)

ISBN 0 521 3703 2 (paperback)

This is Veronica Sherborne's first book. She has spent her professional life working with children, both mainstream and those with special needs, and with students, teachers and therapists in the U.K. and around the world—and it shows!

Developmental Movement for Children is a wonderful book. It has been written from the head and the heart. The knowledge and understanding gained through 30 years of observation and practical teaching experience are passed on to the reader in such a way as to inspire one with real confidence. This book contains pages of practical help and sensible advice for parents, teachers and therapists. It is eminently readable; clear, perceptive and at times, very moving.

Central to the book is the belief that certain fundamental movement experiences are important to the development progress of **all** children, and in particular, those with special needs.

The author shows how self-awareness and awareness of others can be developed through partnering. Not just friend with friend, but also adult with child, older child with younger child and the less able with the more able. It becomes clear that physical support, emotional support, care and trust are vital to this development. This may give many mainstream teachers a new approach to consider, as it is not a common way of working even in our primary schools.

Throughout the book the superb photographs capture the joy, the caring and the sense of achievement the children are experiencing. Read the case studies and the children's comments and you will see that with patience and understanding these ideas can and do work.

Developmental Movement for Children is divided into four main sections, the first two being, "What to teach" and "Why we teach it". At first glance, it may seem that these are the wrong way round. Surely we should have the rationale first? Well, from the early pages of the first chapter, philosophy and theory are logically woven into the descriptions of the practical exercises or experiences in such a way as to draw the reader into the work, so that by the time one reaches Part Two, one is ready for further clarification and application of the theory.

Laban's movement theories are described in a clear and succinct way, but I must admit to having reservations about the movement analysis diagram, which could appear daunting. The author then moves on to demonstrate actually how Laban's theories have relevance to the practical teaching situation, considering such issues as; what to assess, why, and the benefits to the teacher.

This is followed by further practical back-up in Part Three. "Content, structure and methods of teaching". Once again there is a good deal of very sound and useful advice for all who work with adults and children, be they mainstream or special needs. I did think that the value of developmental movement as a foundation for other physical activity, especially for mainstream children, should have been emphasised here as well as in the final summary.

Although Part Four of the book deals with specific guidance for those who work with children and adults with profound and multiple learning difficulties and psychologically disturbed children, it makes fascinating and moving reading for everyone.

This book is more than just a description of Veronica Sherborne's work, it is more than just ideas on a page, it considers philosophy and principles within a practical framework, at the centre of which is the developing child.

COURSES AND DATES

LinC SUMMER SCHOOL at Eastbourne, Sussex. JULY 22 - 29

LIFE is movement, MOVEMENT is life.

This is the Summer School that offers you opportunities for creative expression, exchange of ideas and stimulating discussion in a non-competitive environment. A truly holistic experience.

Main Course differentiates and synthesises the strands of movement awareness. This year you will progress along the four-year course of understanding and undergoing Laban's insights into the how, where, when and why of movement.

It includes working towards mastery of the body and its spatial environment; expressive use of personal energy; moving with others.

You can choose a topic which applies fundamental movement knowledge and experience to your field of interest — personal or professional. Your teachers will be —

Anna Carlisle - an opportunity for course members with previous choreographic experience, to develop appropriate concepts and skills. The work of Siobhan Davies will provide the basis for creating short dance pieces for performance.

Jan Fear - "Dance for every child aged 5-16 as part of the National Curriculum". What to teach (dance ideas) and How to teach (teaching styles and strategies).

Rosie Manton - A Life for the Dance - A Dance for Life. An exploration and celebration of our uniqueness and our common humanity, through image, symbol and ritual.

Mitch Mitchelson - explore the relationship between physical theatre and the work of Laban, with particular reference to comedy and clowning as they relate to areas of special need.

Charles Renoult - offers Pentjak-Silat, the traditional Indonesian Movement Art.

Olam Raga - fighting art as sport

Seni Budaya - spiritual form and dance

Bela Diri - the art of Self-defence.

Susi Thornton - dance drama involving voice, sound and movement, exploring themes from the Spanish play "Fuente ove Juna".

Sam Thornton - takes Movement Choir, involving the whole Course and Staff dancing together.

Application forms from LinC, Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF, UK.

THE LABAN CENTRE FOR MOVEMENT AND DANCE

Readers will be aware of the two Supplementary Special Courses recognised by the Ministry of Education (now the DES) in 1949, and taught at the Art of Movement Studio at Addlestone. These Courses continue to be developed and form part of the One Year Course programme at the Laban Centre for Movement and Dance.

Rudolf Laban's contribution to Dance Education is given particular prominence in the Course and such things as Movement Study and Laban Analysis are key elements. These, together with Dance in Education constitute a required area of study. In addition, students may follow personal interest and select from a number of options including Aesthetic/Dance Appreciation, Anthropology/Sociology, Dance History, Music, etc.

Practical teaching experience is obtained in —

- * Regular visits to local Primary Schools.
- * Workshops for Secondary pupils.
- * Placement with an LEA Dance Advisory Team.

A feature of the Supplementary Courses is that, increasingly, more students are from overseas — from all five Continents. A prime motivation is their interest in Laban's work in Dance Education.

Marion Gough
Course Co-ordinator

MA DANCE MOVEMENT THERAPY COURSE

Dance/Movement Therapy Course at the Laban Centre: 2 year full-time/or equivalent part-time study.

The primary objective of the MA Dance/Movement Therapy Course at the Laban Centre, is the education and training of professional dance/movement therapists to work within the Health, Social and Education Services with those who suffer emotional, physical or mental problems. In accordance with that objective, the Course focuses initially on developing in students an understanding of normal psychological development and the role of physiological substrate, cognitive factors, and social stressors in psychological dysfunction. In each area the movement dimension is integrated with knowledge from other disciplines. The application of this knowledge to clinical practice forms the second focus of the Course. The practice of dance/movement therapy in the Course includes experiential training in peer groups, supervised clinical fieldwork and internship. The development of students' ability to communicate their work to other professionals in the health care system is an important aspect of clinical practice. It is essential that dance/movement therapy students develop an awareness in the field both of current research and of the opportunities for them as practitioners to contribute eventually to the expansion of the profession. Accordingly, a third focus of the Course is to introduce students to appropriate research methods and to the major research studies in dance/movement therapy and non-verbal communication. The requirement for students to develop a minor research project during the Course enables them to demonstrate the ability to examine their work objectively and provides them with the further means to make a transition of identity from student to professional within the field.

Until this year, all the students on the Dance/Movement Therapy Course at the Laban Centre have been registered with Hahnemann University and Medical School, Philadelphia USA. Students graduating from the Course have been awarded the degree of Master of Creative Arts Therapy (MCAT) by Hahnemann University. This carried with it an automatic qualification to membership of the Movement/Dance Therapy Association.

Since the initiation of the Course at the Laban Centre, there has been a gradual development towards the British perspectives on psychotherapeutic and psychiatric practice. The MA Dance/Movement Therapy Course has now been validated by the Council for National Academic Awards, and from September 1989 onwards, the Course, is a British MA in Dance/Movement Therapy. The Centre will continue its association with Hahnemann University as a means of fostering the continuing training of dance/movement therapists and of developing further collaborative research.

Dianne Dulicai

Course Co-ordinator, MA Dance/Movement Therapy

DEPARTMENT OF EDUCATIONAL STUDIES

University of Surrey, Guildford

Postgraduate Certificate in the Education of Adults (Dance Education)

The course is designed to further the competence of dance teachers in community contexts. It is particularly appropriate for those with substantial dance and movement experience who wish to work with adults, for those who already work with adults but who would like to update their knowledge and to acquire a teaching qualification and for those who find themselves in management positions devising programmes and advising other dance and movement teachers.

The recent rapid growth of adult participation in dance has revealed a gap in the teacher training system — at present there is no procedure for teachers of adults to acquire a broad and relevant **dance** education qualification — this course aims to answer the need.

Special interest groups have a long history of training teachers for specific types of movement and dance, for example, the Keep Fit Association, Medau, Margaret Morris Movement, Royal Academy of Dancing,

Imperial Society of Teachers of Dancing; but teachers may wish to extend their training with study of the broader educational and dance/movement context.

Recent graduates from dance and movement courses who wish to work with adults will find that the course offers the chance to acquire the relevant knowledge and skills. For these students placement/teaching practice is offered in suitable settings ranging from Further and Adult Education centres to Dance Centres and Community Centres.

Dance for Young and Not-So-Young Adults.

Present provision for adults in dance and movement includes many fitness forms; a range of Ballroom dance styles; traditional dances from various countries; Yoga; theatre forms (ballet, contemporary dance, jazz, tap); and many movement forms.

Classes which take account of the special needs of those with disabilities, of young people, the elderly and the unemployed are now common. Consideration is given to the implications of these developments for the design of dance programmes.

Admission requirements

Candidates for admission to the course are required to hold a degree in relevant subjects or a recognised professional qualification with teaching experience. Qualifications offered by the ISTD, RAD, KFA, Medau Movement, WLHB, MMM would normally be seen as providing a suitable background.

Length of Course

The full-time course will be one academic year commencing in October. Students will undertake the Core Course Programme, Specialist Application and Practical Experience/Teaching Practice. Full-time students are eligible for a mandatory award. A part-time two year course is also available if you are in full-time employment. No award is yet available for the part-time course, although students may be eligible for support under the LEA Training Grants Scheme.

In each year of study the part-time course involves attendance on one day per week during term time, October-June (Tuesdays first year and Thursdays second year).

Course Content

- A. Core studies are undertaken in multi professional groups
These include: philosophical, sociological and psychological perspectives on the education and training of young and mature adults; curriculum studies; organisation and management studies; research methods.
A selection of Specific Modules of Learning, including; Design of Experiential Learning Sessions; Equal Opportunities; Counselling; Management and Supervision; Peer and Self Assessment; Group Leadership; Styles of Group Facilitation; Experiential Learning and Community Inquiry; Recruitment, Selection and Interviewing; Initiating Change.
- B. The **Specialist Application** elements bring together those intending to work in the sphere of Adult, Further and Higher Education, for a negotiated programme designed to support the appreciation of the course studies and to assist in the development of competence in teaching, training and educational support.
- C. Full-time students will gain teaching/practical experience at a relevant college. Part-time students will gain teaching/practical experience in their normal post under the supervision of a senior member of staff of the service/organisation and a personal tutor from the University.

Application

Application forms are available from:-

The Academic Registrar (PGA), or PGCEA Course Secretary,
University of Surrey,
Guildford. GU2 5XH.

RUDOLF LABAN

An Introduction to his Work and Influence

an exhibition at the Laban Centre 30 June — 29 July

This Summer sees the opening of the first comprehensive exhibition devoted to the work and influence of one of the foremost innovators, theorists and practitioners in the field of European Modern Dance — Rudolf Laban (1879-1958).

This exhibition coincides with the publication of **Rudolf Laban: An Introduction to his Work and Influence**. This book deals in depth with Laban's career and theories and is written by John Hodgson and Valerie Preston-Dunlop. These experts are also organisers of this forthcoming exhibition, which is being prepared by Bretton Hall with the Laban Centre (in conjunction).

The exhibition and book reveal a host of new information concerning the crucial years of the development of the Modern European Dance from 1910-1938, shedding light on Laban's formative influence on British Dance in the forties and fifties. A series of separately designed booths cover and animate different aspects of his life's work. The exhibition includes sound and video material.

The display is organised under the following headings:

LABAN IN CONTEXT	— his artistic, philosophical and political world
THEATRE PRACTICE	— his innovations, production, designs
COMMUNITY DANCE	— his concepts, groups, works
CHOREOLOGY	— his achievements in establishing an intrinsic discipline for dance study
DANCE EDUCATION	— his practice and ideas for professional, amateur and children's education

WORK

— his concept of the place of work, skill, craftsmanship and assessment procedures

HEALTH

— his attitude to the body and promotion of physical, spiritual and mental unity

Special Visits and Study Days

The public are welcome to visit the exhibition during the normal exhibition hours. However, special visits by researchers, educators and school parties may be booked in advance. John Hodgson and Valerie Preston-Dunlop are offering introductory lecture demonstrations. Reconstructions of excerpts from Rudolf Laban's original dances called **Kammertanz** (dating from the 1920s) will be performed during Summer School, and in April — on 19th at 7.30 p.m. and on 20th at 1.00 p.m. and 7.30 p.m.; at the Bonnie Bird Theatre at the Laban Centre. Tickets are limited and available from the box office on 01 692 4070.

GUILD COUNCIL OFFICERS 1990/91

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THE LABAN GUILD MEMBERSHIP: SUBSCRIPTIONS

Membership Secretary Anne Ward will be happy to receive renewals of membership, enquiries, and letters on all sorts of topics, as she loves writing replies!

Anne Ward, Membership Secretary:
30 Ringsend Road
Limavady
Co. Derry BT49 0QJ
N. Ireland

She sends out Membership Information packs to all members. Please use the contents to get Laban's name into every School, Theatre, Workplace, Recreation and Arts Centre, Hospital, Home and College.

Membership renewal is due on JANUARY 1st EACH YEAR, and you will receive an acknowledgement from Anne Ward, with new membership Card, entitling you to many benefits —

the annual magazine, *Movement and Dance*; four Newsletters a year, with details of all courses run by the Guild and news and views of members; discount on all Guild Courses; discount on classic books by and about Rudolf Laban, published by Northcote House; opportunities to study Laban's work within the fellowship of the Guild, and support in using and spreading the knowledge and experience gained.

Individual Full Membership	£10.00
Affiliated Groups	£10.00
Student Members	£5.00
(supported by Tutor's signature)	

Overseas Members as above plus 20% surcharge.

Concessions are available to those unwaged, on application to the Membership Secretary.

EDITOR'S INFORMATION

MOVEMENT AND DANCE, the Guild Magazine, will appear at the end of May next year, 1991, and the deadline for copy is March 30th 1991.

The Editor and sub-editors will be very glad to receive articles, reports of classes, books, videos, and dance groups — in typescript please, and on one side of the paper — and photographs too, by March 30th 1991.

Back numbers of *MOVEMENT AND DANCE* are available from Su Johnston, at their cost plus postage.

MOVE and *MOVING ON* — the Diary of your experience of Laban classes, and the Syllabus for your improvement in the basic knowledge of Laban's work, are to be had from Su Johnston for 50 pence, and from Course Managers at Laban Courses.

THE NEWSLETTER appears four times a year. NB New copy deadlines are the 1st of July, October, January and April. This gives time for the collation, printing and distribution to happen, and the Newsletter to appear on the 1st of August, November, May and February.

A4 — size handbills can be posted with the quarterly Newsletter for a fee, and subject to application by 1st July, October, January and April, to the Newsletter Editor
Your news please to

Vera Curling
18 Hitchen Hatch Lane
Sevenoaks
Kent TN13 3AU

Sub-editors

Movement Therapy — Veronica Sherborne
Leaders' Training Scheme — Janet Lunn
Management — Su Johnston

MOVEMENT AND DANCE is the continuation of THE LABAN ART OF MOVEMENT AND DANCE MAGAZINE, first published as THE LABAN ART OF MOVEMENT GUILD NEWS SHEET in 1947. It is sent free to all members of THE LABAN GUILD.

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