

SARAH KNIGHT - TRAVELLING DANCER

Guild Sponsorship sends a young dancer to Leningrad

Report of my studies at the Vaganova Academy, Leningrad 1990/91

I can honestly say that the last ten months have been the most exciting and interesting of my life. After graduating from the Royal Ballet School Teachers' Training Course, I did not feel too confident about leaving England and entering the unknown, as I had lived and worked with the same people for three years and I thought it would be extremely difficult to tear myself away. I need not have worried.

I left England on September 1st 1990 from London's Heathrow Airport. On arrival in Leningrad I immediately felt at home. I think the main thing when entering into something unknown is to try and live like natives, so I waited one hour for my suitcase!

The apartment I was in had four rooms with two or three beds in each room. It also had a kitchen, bathroom and toilet... very basic, but warm. At the beginning of September the only other foreign student was a girl from Japan, so we had a lot of space to ourselves. She knew Russian and Japanese and I knew French and English so we only managed to converse in sign language. Apartment 54 was extremely quiet during the first few weeks but the school term started on September 3rd so I had no time to be homesick.

My teacher's name was NINA NIKOLAEVNA SACHNOVSKYA who spoke no English, nor did her five pupils. Yes, there were only six of us in class, which is good from a teaching point of view, but not so good when you don't wish to be seen! That first lesson was like beginning ballet all over again. The studios all

have slanting floors because this prepares the students for the stages which are also raked. As I was not familiar with the rake I just could not stand up, let alone dance! In that first week I think I fell over more times than I ever did in London. Not only that, my teacher tried to correct me and I couldn't understand her, which was frustrating for both of us. I remember writing to my Mother saying "I can't dance", I don't have anyone to talk to, I can't read the timetable. I am very frustrated, and I miss "home"!

However, I was determined to master the language so I had Russian lessons five days a week with a teacher who only spoke Russian and French. For me this was not too bad as I understand French, but there were two Italian girls who didn't so I had to translate for them what the teacher had explained to me. All very complicated, but gradually I managed to understand the basics so I didn't feel so shut out. Also the dance lessons became easier as I didn't fall over all the time and I could understand what my teacher was saying. One thing I will never forget is how kind everyone was; everyone tried to help and classmates too became more friendly.

In October I was very thrilled with the news that I had to start rehearsals for a Spanish dance in the ballet NUTCRACKER, which was due to be performed in November and December. My days became longer because all rehearsals start at 5.30 p.m. after classes. Sometimes these rehearsals wouldn't finish until 8.30 or 9.30 p.m. and I used to get very tired, but this school has a special feel about it, a special fuss which makes you feel you want to do better than your best. Due to

these late rehearsals I couldn't do my shopping after lessons so I used to go in the morning or during the day (timetable permitting). I must explain that what we know as shopping is very different from the Russian way; for instance, we had ration tickets for things like eggs, milk, fish and grain. Then you had to go and see if there were any of those products in the shops. Often I went and found empty shelves! If there is food there you must expect to queue for an hour or more to buy the food. Once I queued for two hours for a piece of cheese. You tend to be very happy if you buy what you go out for. I could almost always buy bread, either black or white although in April, when prices went up there was no bread for three days!

Continued on page 2



Sarah Knight



EDITORIAL

Another AGM has come and gone, and the fullness of the room for the Dancing Together session, showed how many members do come along to the AGM Day; and do enjoy the feeling of moving together. The session was expertly yet light-heartedly lead by Linda Jasper, who is Lecturer in Community Dance at University of Surrey. "La Mer" had us involved in the kind of Dance which everyone can enjoy at their own level, with the greatest fun and satisfaction for all.

NEW PRESIDENT FOR THE GUILD

Warren Lamb has been a devoted and caring President to the Guild, and we know will continue to attend meetings whenever he can, having such a busy International life. A quite inadequate, but warmly given, token from the Guild members was presented - a pewter tankard.

Our new President, Maggie Semple, was unable to be there on the AGM Day, but we look forward to her leadership and support in Laban Guild activities; and thank her for taking us on, among her Arts Council responsibilities. Your Council was particularly pleased Maggie be President at a time when the National Curriculum, the National Vocational Qualifications, and Community Dance are so many members' concern.

NEW FORMAT

This is another change - not exactly a surprise, since we have been telling you the plans for the Quarterly for six months, and asking at the AGM for members' thoughts and feelings about it. Here it is! And we hope you like it. Improvements there must be, in coming issues; write and tell us about what you think.

COPY DATES

Material should be sent to:
Su Johnston, 2 Brockham Warren,
Box Hill Rd., Tadworth,
Surrey KT20 7JX

COPY

for publication is due in by 1 JULY;
and for DIARY entries for AUGUST
1st onwards.

Copy dates are:

1 January, 1 April, 1 July and
1 October. Typescript please, on
one side of the paper, ready for
the scanner if possible.

NEXT ISSUE IS AUGUST 1992

Continued from page 1

Despite the totally different way of life, I began to feel more and more at home living in Leningrad. The thought of actually dancing on the Kirov stage was so great that I think I would have put up with anything. The best day came when the cast list went up on the board for November 3rd. My name was up! (by this time I could speak and read Russian). I still cannot believe I have actually danced on that famous stage. We didn't have a general rehearsal on stage or with the orchestra so I was slightly worried about that but once I had stepped on stage all my nerves went. My dance was a duet and my partner was very kind and made me feel at ease throughout the performance.

From that day things went from good to better to great and I went on to dance twice more during November and December. I missed Christmas altogether as school was as normal on Christmas day but they do celebrate Christmas on January 6th.

I came home for two weeks in January, but although I love my family very much, by the end of two weeks I was desperate to get back. I can now understand what people mean when they say that dance is a drug!

On my return we were straight into preparations and rehearsals for our exams in March and April. I was warned beforehand so I knew that this time would be extremely taxing. For one and a half months we did the same ballet class and the weeks building up to the exams were very tense indeed. All the teachers became even tougher and more strict than before; everyone was tired and very nervous. Being this side of the exams I can say that they were the toughest I have ever done, and I did very many at the Teachers Training Course at the Royal Ballet School. Not only was the standard very high but I felt I was representing my country and had rather a big responsibility.

Our first exam was in historical dance, which broke us in gently as it was not too taxing. The second, the classical exam, was very frightening. Walking into the Vaganova Studio (which previously the Kirov Company had owned and in which they had rehearsed) with the lights switched on, the balcony full of knowledgeable students and a panel of the best teachers in the world, I could feel the nervous tension building up. After this particular exam the others went well as by this time I was used to the proceedings.

Thankfully, I passed all my exams and there

were only the Graduation Performances to rehearse although I didn't know whether I was going to perform until a week beforehand when Constantin Serbeav watched a rehearsal and gave his approval. So on June 18th I danced the PANADEROS from RAYMONDA, once again on the Kirov stage. I love this dance and the music and I felt very much at home on the stage. It was only after the performance that I found that my costume had ripped and the necklace I was wearing had come apart! But the teachers were pleased and I was allowed to dance again on June 22nd.

Graduation performances are something very special and everyone from directors to cleaners understand and come to see the ballet. At the end of each performance the teachers come onto the stage and present them with flowers. Thinking about it afterwards I find I cannot write down just how I felt standing on the Kirov stage with the house lights on and everyone clapping, but I am sure that those who have had a similar experience will understand.

After such a successful end to the ten months I thought that I would have to come down to earth and face the reality of trekking off to Europe and finding a job. This is where I write to thank the Lisa Ullmann Travelling Scholarship Fund and the Laban Guild for their help as just before I left Leningrad I was asked if I would return to act as Interpreter on the Vaganova Summer School and possibly audition for a ballet company. This of course meant that I had to make another journey to Russia. Without the assistance of the L.U.T.S.F. this would have been very difficult. As it was, I returned in August as Interpreter, was able to assist my teacher who was working on the Summer School and also rehearse with her a dance variation as an audition piece for one of the ballet companies in Leningrad. This year is the first time any Russian Ballet Company has offered Corps de Ballet contracts to dancers from the west. I felt very honoured and have now been accepted into the RUSKY BALLET. It is a small, young company and since August 1st have already danced solo variations and this has made me very happy. I have just returned from Odessa with the company and we hope, one day, if we find a sponsor, we shall be able to come to England!

Again, I thank all those connected with the L.U.T.S.F. for giving me a chance to dance here.





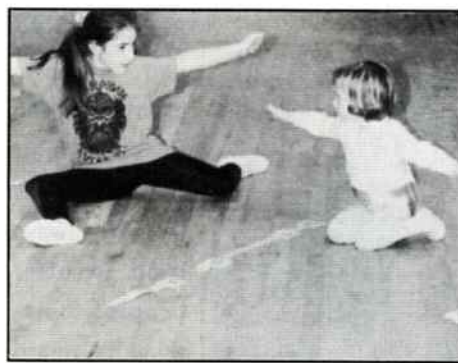
LANGUAGE OF DANCE FOR ALL by Ann Hutchinson Guest

The Laban inheritance includes a strong component of creative dance for children but, alas, a weak component for notation. "What!" you will say, "How can you say that? Laban continued to be concerned with notation." That is true, but neither his generation nor the next understood how to make full use of the notation. It was a side interest, not an integral part of his teachings. And this was truest of all in relation to his ideas of dance for children. Laban did not want children to learn notation for fear it would stifle their spontaneous creativity. He was, of course, thinking of the structured form of Labanotation; he did not envisage the potential of Motif Writing nor did he ever see it in action as a springboard of creativity for a child. Later Valerie Preston-Dunlop contributed importantly to the development of Motif Writing, her books being an important step to establishing this way of approaching movement. But even among Laban trained teachers use of Motif as an integral part of teaching - use of the symbols in conjunction with the ideas - was never established. Isn't it time to do something about that?

My experiments in New York with notation for children soon revealed the chasm that opened up when the child could do more movements (and much more interesting movements) than s/he could grasp in notated form. I wrote two introductory books for children, *Primer for Dance*, Books I and II. As I started on the third book, I stopped in my tracks. This was not the way to proceed. I tried using the symbols out of 'context', with their basic meaning, exploring turning, travelling, flexing, stretching, etc. individually, then gradually leading into structured forms. Settling in London in the early 1980s, I spread out all the symbols in the Laban system, grouping them into nouns, verbs, adverbs, etc. I put each category onto different coloured cards. Placing these on the table, I combined them, finding different arrangements. I realized the pleasure of transposing the cards so that the movement 'sentence' was inverted, thus changing the meaning, the impact. It became a game, and we know how games can help in studying a subject. There was the tangible, visual message which could be interpreted in many ways. If imagination was lacking, the cards would indicate possibilities which could be selected and rearranged to suit the need or mood of the moment. There, indeed, was our language.

What next? I realized there were families of symbols; the basic anatomical movement of flexion could take several forms, we can go from the general to the more specific. The Flexion family included contracting which could be two dimensional or three dimensional; it could be folding, or lateral closing in (adducting) and so on, depending on the part(s) of the body involved. These basic families formed the movement 'al-

phabet'. Such generalising meant that some specialised symbols or variations of standard symbols had to be devised to meet these new needs. Labanotation had spent so many years becoming more and more specific in recording structured movement, now it had to reverse direction and be able to make general statements because in discovering movement one needs to go from the general to the specific.



A first lesson in Language of Dance

"Why don't you form a branch of the Dance Notation Bureau?" various friends and colleagues said. But no, that was not what I wanted for the U.K. By the time that I was ready to form an organisation I knew that I wanted to focus on what our system with its universal movement analysis could achieve, not to focus on the system itself. With *Language of Dance* I saw a wonderful potential for opening doors in people's minds and experience for a greater understanding of how and why we move, specifically, how and why we dance. Thus it was that for several years I worked quietly on the material, trying out ideas, creating games and teaching aids based on various aspects of movement. As the years have gone by more and more people have come to agree that *Language of Dance* is indeed the right name for our approach to dance education. In studying a choreographic score one can see the 'words', the 'phrases', the parts of speech, and as a result understand the inner composition in a way which just observing a performance does not give.

And now it is 1992 and the *Language of Dance* Centre is celebrating its 25th Anniversary! Writing up our achievements reveals how varied the activities have been. Until the founding of the Labanotation Institute the *Language of Dance* Centre was inevitably centrally concerned with spreading use of the system in the U.K., particularly when Valerie Preston-Dunlop's Beechmont Movement Study Centre had to close. The Laban Centre has always included notation as a subject, but as a separate study, not integrated in the composition and technique classes. A student interested primarily in notation cannot specialise, s/he must take part in other classes in the curriculum. The one place where specialized study of Labanotation could take place was at the

Language of Dance Centre. With the establishment of the Dance Studies program at the University of Surrey, the centre for Labanotation moved there with the opening of the Labanotation Institute. As a result concentration now at the *Language of Dance* Centre is primarily on *Language of Dance* developments.

Inclusion of *Language of Dance* at the Teacher Training College of the Royal Academy of Dancing (RAD) provided the opportunity of working with older students. With no existing textbook, teaching sheets and work sheets were churned out weekly. After two years these had grown into a 'book' which was subsequently published as *YOUR MOVE - A New Approach to the Study of Movement and Dance*. As this is geared for older students and adults, we realised other versions of the material were needed for the different age levels. With a few R.A.D. graduates and other young teachers excited about the idea of *Language of Dance*, the Centre is becoming more of a hive of activity than ever. The time has come to branch out, to make many more people aware of the work being done and of the future potential.

Not every child becomes a writer, a few never become readers, but all must acknowledge the benefits of being able to read and write our spoken language. And so it is in dance. Some children may never get beyond the first few Motif symbols. Others will arrive at the doorstep of the structured form (standard Labanotation) and some go far beyond. To be able to have a generation of dancers and dance teachers who are both dance literate and who have had the enriching experience of cognitively and physically understanding the meaning, the inner content and concept of movement would be a tremendous advance. It is time to move out of the troubadour period and into the 21st century.

Within the past two years much progress has been made. A pilot eight-minute video *Exploring Language of Dance* has been made to illustrate the teaching approach to those unfamiliar with it. Teaching packs are now available and expenses only introductory workshops are being offered. Teaching materials at different age levels are being prepared for publication. Anyone interested in being part of this important development should contact Jane Dulieu at the Centre (17 Holland Park, London W11 3TD; 071-229-3780). Until funding can be found volunteers are welcome. This is breaking new ground and it is exciting. For people concerned with Laban's work it is particularly meaningful. Come share your knowledge, experience and enthusiasm. Use of the symbols will not stand in your way, they can be absorbed by osmosis!



NIGEL WARRACK in INDIA 1990

LUTSF award-winner travels to Kerala to study children's games.

The project for which I received the LISA ULLMANN TRAVELLING SCHOLARSHIP 1990 was a study of children's games in Kerala, South India. With the Bonnie Bird New Choreography Award and an Arts Council Training Bursary I was able to employ a video artist, David Tomson, to document the trip.

The main part of the research was done in Ranga Prabhat, a purpose-built children's theatre in a village 28 km outside Tivandrum. It's a truly beautiful place. It started life as a series of workshops by the late Profes-

sor G Sankala Pillai, underneath the mango tree which is now in the middle of the stage. He had three aims: the personal development of children, the artistic development of children and the development of children's theatre, partly through the use of traditional games. People take play seriously here. Games are seen as an important part of Kerala's culture, and the children are the acknowledged experts. They showed us about 100 different games, many of which are now recorded in a resource pack for teachers and artists working in schools.

We also visited Attapaday, a "tribal area" in the hills, Puthenparambil, a village in the back waters and Koothuparamba, a village in North Kerala. Sometimes it took a while to explain the sort of games we were interested in - we watched quite a few relay races - but when they started on the more tradi-

tional Asian games it invariably became a grand village event. The children loved being the main attraction and the older people were delighted to see the games they knew from their own childhood. Some of the games had lovely songs and clapping

rhythms, some had intricate choreographic rules and most were co-operative. We always tried to offer people something in return for sharing their expertise, either a saxophone recital or a brief dance solo by me, often sharing the stage with mating goats and bison turds.



Nigel Warrack

Since receiving the award I have made a successful application to the Arts Council to devise a children's show based on the research. The company, The Flying Monkeys, includes two actors from Kerala, myself and two disabled dancers from Amici Dance Company. We are hoping to work in Ranga Prabhat. As well as performing the new show, we want to initiate a programme of workshops, for people in Kerala with disabilities.

The LISA ULLMANN TRAVELLING SCHOLARSHIP is the founder benefactor not only of a new dance company for children, but, if all goes as planned, the first ever arts and disability project in South India.

Nigel Warrack

MEMBERS

THANK YOU to all those members who have paid their subscription and are appreciated as it makes my job so much easier. HOPE is one of them you will find a reminder slip in with your copy of the magazine. I think that you have already paid.

THIS MONTH we would like to welcome new members: Pamela Marshall, Maggie Ralston, Debbie Goodall, Jody Zacharias, Mrs. M Jones and all the course members. The 22 students had a marvellous introductory week and were very lucky in their training.

DON'T FORGET that sweatshirts are still available. Please send the front and writing on the sleeve or figures on the back to be made out to Ann Ward.

GOOD LUCK to all students who are taking exams. *Ann Ward, Membership Secretary, 30 Ringsend Road, Dublin 12, Ireland.*

CULLIN are a duo recently set up to both facilitate and original material from different parts of the world. They are currently working on material with a view to performing. **Jeni 'Treves-Curran** has a background in social work and is a therapist since 1985. She has run creative voice workshops with a particular emphasis on healing. **Mary Smail** has recently become inspired by the creative voice therapist, whilst continuing her performance work. For further information and booking enquiries, contact Cullin. We look forward to hearing from you.

DANCE LEADERS' TRAINING SCHEME The scheme is running in Essex, and one in Somerset. Please contact Fern Pollock. It is hoped that both can start either at the end of this year or early 1991. Ireland DLTS is on stream.

NEEDING MONEY? Financial support is available for Dance or Sport. Apply to Irene K. Glaister, Fardon House, 61Z for further information.

LIMS NEW HEAD! Martha Eddy is the new Principal of LIMS, in New York City. This highly valued establishment, in particular, Laban Movement Analysis, offers consultancy, among other pursuits. LIMS address is 100 W 4th St, New York, NY 10014, USA.

COUNCIL

Contributed by S...

We hope that everyone will agree that the AGM was a success. Lamb as President, and welcomed Maggie Semple, in a tremendous support and mentor to Council and we are thrilled that she has agreed to take up this position.

We welcome new members to Council. Cherie Skeels is preparing for courses targeting young people - our hope for the near future. Vivienne Wilkinson and Pamela Harli are on the committee, a welcome support for Janet Lunn. Lydia Newsletter/Magazine - a great relief to Su whose help as Secretary will be Anna Carlisle, our Chairperson's right hand. To be able to put all of our plans into operation smoothly - to quote Dr June Layson! Julie Sparrow, our Therapist, will be the Guild's position with regard to Therapy and we hope...

Council had a busy meeting the day after the AGM and the GUILD had a positive direction and is definitely...

NEW COUNCIL MEMBERS

New Council members elected at the AGM are as follows:

<i>President</i>	Maggie Semple	<i>Chairman</i>
<i>Treasurer</i>	Pam Anderton	<i>Editor</i>
<i>Minutes Secretary</i>	Christine Spencer	
<i>Council Members:</i> Janet Lunn, Sandy Robertson, Pamela Harli, Vivienne Wilkinson, Lydia Everitt.		

Between them, Council members cover the overseeing of the AGM, Courses and conferences, and future planning.

SHIP NEWS

their subscriptions for this year. Prompt payment is really NEVER - there are still some outstanding and if yours is your magazine, as I know how easy it is to forget or to

members Valerie Hazle, Sarah Coombs, Fay Robinson, Elizabeth Kerley, Debbie Green, Judith Birkenhead, members on the new N. Ireland Leaders Training Scheme. and led by Susi Thornton and we wish them the best of

in grey or rust, size medium or large, with figures on back and writing on the front. Cheques, for £11.00 should

this term and to all our members, HAPPY DANCING! ad, Limavady, Co. Derry N.I. BT49 0QJ

creative inner voice workshops and perform traditional. The two women share a love of story and song, and forming for an evening of "The Healing Journey". work and has been a practising drama and movement shops for many years and writes poems and song with performed songs all over the U.K. for many years and method. She is a practising drama and movement

either the Cuillin members on: 081-665-6062. We

are two more Schemes set for the off - another in for the Essex, and Wendy Hermlin for Somerset. year or the beginning of next. Meantime, the Northern

le for projects concerned with Physical Education, use, Fog Lane, Milton-under-Wychwood, Oxon OX7

ipal of the Laban-Bartenieff Institute of Movement blishment runs courses and conducts research into tudents emerge to teach, do therapy, and management, East Fourth St., New York City, New York 1003,

L NEWS

andy Robertson

ce said farewell, but not goodbye, to Warren er absence, as our new President. Warren was always eel sure that Maggie will be a worthy successor. We

s, for courses and conferences has already started uture Guild members. Look out for the publicity in g-Challis will represent Council on the CDLTS sub- veritt has agreed to assist Su Johnston, Editor of the d work is much appreciated. Shelley Carpenter as t hand woman!! Welcome to all. We hope as a result and efficiently and to keep "persistently innovating" representative is forming a "Think Tank" to address e to give you the results of this in our next newsletter.

d the general feeling was one of optimism and that LIVE and WELL.

ows:

Anna Carlisle Secretary Shelley Carpenter
Su Johnston Administrator Anne Ward

ela Harling-Challis, Cherie Skeats, Julie Sparrow,

nce Leaders' Training Scheme, Publicity, Publications,

CLASSES AND COURSES

LABAN INTERNATIONAL COURSES



Annual Summer School at Eastbourne, Sussex, U.K. Saturday July 25th at 3 pm, to Sunday August 2nd at 1 pm.

Based on Laban's Principles of Movement, the Course will offer opportunities for creative expression, the enhancement of professional skills, stimulating discussion, and cultural exchange. The environment is non-competitive, the surroundings delightful. The Course is for dancers, teachers, therapists, and anyone interested in dance - experience is not essential.

Apply to LinC, Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF, UK

THE SESAME INSTITUTE



The aim of the Institute is to research and promote the use of drama and movement in therapy and to train practitioners in the Sesame Method, at the full time course run from the Central School of Speech and Drama.

Practitioners work with people with learning difficulties, mental health problems, physical disabilities, the elderly, prisoners, sexually abused children; using the art form to facilitate a fuller life experience. A Sesame session provides a safe container for participants to express themselves spontaneously, to broaden their interests and skills while offering the opportunity to develop self-discipline and build up self-respect. Above all, a session gives space for enjoyment and meaningful communication, whether through movement, story enactment or non-verbal touch.

Apply to Mary Smail, Administrative Sec., Sesame Institute, Christchurch, 27 Blackfriars Rd., London SE1 8NY.

TALKING WITHOUT WORDS



May 2nd and 3rd, at Belfast Cairnmartin Community College.

A weekend of communication skills and creative work for teachers, therapists, carers, managers, counsellors, community development and community relations workers.

Contact David McKittrick, PACE, 103 University St., Belfast, N. Ireland.

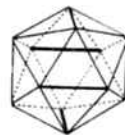
THE ALEXANDER TECHNIQUE AND PERFORMANCE: A WEEKEND FOR MUSICIANS OR DANCERS

10th - 12th July 1992 in Birmingham

A weekend course which applies the Alexander Technique to dance and music performance will take place in Birmingham from 10th to 12th July 1992. The course is designed by experienced dancers or musicians and will also be of interest to those who teach them. All course tutors are members of the Professional Association of Alexander Teachers. Many of them are, or have been, performers themselves, and are experienced in teaching professional dancers and musicians.

For details and a booking form telephone: (0533) 702057

INTERNATIONAL SUMMER SCHOOL



"Laban in Performance" at Beekbergen near Arnhem, Holland Saturday 18 - Saturday 25th July.

An intensive Course using Laban's theories as a basis for expression and communication at performance level which will include study of choreutics, mime, choreography, voice, dynamics. There will be opportunities for students to create their own characterisations within a choreography.

Course Director Jean Newlove (trained with Rudolf Laban); Mitch Mitchelson, Sachiko Takamura and Trevor T Smith.

Apply to Jean Newlove, Coombe Cottage, Beech Way, Selsdon, Surrey CR2 8QR, UK

BUCKINGHAMSHIRE REGIONAL DANCE COUNCIL

is organising three exciting events in Aylesbury during May and July.



TASTE FOLK AGAIN! May 10th

Workshops for children and adults in various traditions of English, Scottish, International and American folk dancing. All sessions will be accompanied by live musicians - a great family day!

CHOREOGRAPHIC FESTIVAL July 5th

Sharing of creative work by pupils of state schools, dance studios and youth and community dance groups. Adjudicator: Lynn Maree, Dance Officer, Southern Arts.

BRDC YOUTH DANCE GROUP will perform specially commissioned piece called 'Metropolis' during 'Celebration Milton Keynes' a two week Festival to celebrate MK's 25th birthday. They will then tour to Youth Dance Festivals in Wiltshire and Berkshire.

Information: Rima Scott 0280 813142



AGM DAY - "NOW DANCE!"

Presidential address to the Laban Guild by Warren Lamb

You have had me as your President for six years and according to the Constitution I now have to retire - from my point of view, sadly. Over those six years the Guild has become re-vitalised, membership has grown each year, activities have broadened, and there is good prospect of further growth. It has been a privilege to have been your President during these years. It has also been a privilege to have followed such distinguished Presidents as Rudolf Laban himself, Lisa Ullmann, Sylvia Bodmer, and Margaret Dunn.

I cannot help but wonder what these names mean to the young members who comprise the majority of Guild membership. I do see their influence, however, in the work going on. Laban's creative genius, and his terms of movement, are apparent in much of what you are doing. So is the heritage of Lisa Ullman's inspired teaching. I see also a legacy from Sylvia Bodmer's infectious enthusiasm and flair for handling large groups. You are also beneficiaries of Margaret Dunn's professionalism in helping to establish dance and movement teaching within the education system.

These are key points about the four former Presidents which stand out for me and I offer them as guidelines for the future direction of the Guild. In brief, we can seek to develop, cherish and nourish our creativity, inspirational teaching, enthusiasm, and professionalism.

In the past six years, thanks, firstly, to Sheila McGivering's leadership and for the past four years that of Anna Carlisle the Guild has developed a direction for the future. To be sure, we have problems but they are mainly healthy problems, i.e. problems of growth. Managing growth can require more skill than maintaining survival. There can be the temptation to respond to too many opportunities so as to jeopardise standards. There is strain on the administration. Provision of more services requires more contribution from members. What may have felt a secure niche of activity for some people becomes threatened as growth occurs. The challenge of 'being true to Laban' becomes more complex - whatever that may mean. Nevertheless the rewards for managing growth well are great - a bigger organisation with more resources to do more worth while

things; enhanced reputation; greater influence within the educational, recreational and community dance fields within which we function, including the dance therapy field and other emerging fields. From what I see of Anna and your Council the Leadership Training, and all the activities around the country, the great names of the past - Laban, Ullmann, Bodmer - would all be very happy if they could see the Guild at this point in time. In handing over to my successor may I quote two sentences of a vision I offered from the Laban Lecture I gave the same year that I was elected President:

For children to grow up intellectually brilliant but obtuse in the way they move their bodies will be regarded with as much disdain or compassion as illiteracy is currently viewed. People will consider it as important to have a space for movement in their homes as to have a library of books.

All good wishes to my successor, to Anna and your Council, and to all of you in the Guild for an exciting future.

DANCING AROUND

EUROLAB: TRAINING AND CONFERENCE

In April 1992 Eurolab will host the Second Laban Movement Analysis (LMA) training programme accredited by the New York Institute for Movement Studies. It will take place in Berlin, Germany over the next year and a half in five separate two to six week blocks of time. It follows the highly successful '87-'88 Programme which took place at the Rotterdamse Dansacademie, in Holland.

This American programme has developed Laban's material with concepts from Warren Lamb, Irmgard Bartenieff and others to form a unique movement analysis training. The differences between this and the Laban system still taught in Britain and some parts of Europe are interesting; the category of Shape (differentiated from Space), the concepts of shape flow, directional and shaping and the Bartenieff Fundamentals are all unique to the CMA (Certificated Movement Analyst) programmes at a training level. The whole aspect of ap-

proach to kinesphere is crucial in the field of therapy while other applications such as sports, fitness and dance training receive a direct benefit from the Bartenieff Fundamentals material.

The processes in which a student is asked to engage in a CMA programme are multi-layered and complex: personal, emotional, physical and intellectual levels of being must all be involved without invading personal or religious belief systems (although we find these are often affected.)

It is also fascinating to discuss teaching this material and engaging in these processes in Europe rather than in America where the approach to the learning and educational system is so different. The tensions between traditional thought and new paradigms, between social privacy and openness and between different ideas about mobility, freedom and options are very different on the two sides of the Atlantic. The material

was born in Central Europe in the early part of this century; one strand of it was exported to and developed in the USA and now returns to where it began (towards the end of this century).

Eurolab - the umbrella organisation for CMA's in Europe - holds an annual conference for its members and any interested individuals. This year it will be held in Rotterdam from May 29-31, 1992. Anyone involved with the Laban Guild is more than welcome.

For further information about Eurolab, the CMA training programme, holiday courses in this material in Scotland or the May Conference, please contact:

*Kedzie Penfield Salenside, Ashkirk,
Selkirk, Scotland TD7 4PF
Tel: (0750) 32213*



LABAN CENTRE FOR MOVEMENT AND DANCE INTERNATIONAL SUMMER SCHOOL

Monday 20 - Friday 31
July 1992

featuring:

**SPECIAL GUEST ARTISTS: LAURIE
BOOTH, YOLANDE SNAITH, AND THE
CELEBRATED DANCE CRITIC
ALASTAIR MACAULAY.**

This year the Laban Centre International Summer School will feature two choreographers whose work and ideas have greatly influenced new British choreography in the 1990's. Laurie Booth and Yolande Snaithe will each lead a nine day workshop.

The International Summer School offers an intensive two-week period of dance training in technique, choreography and performance skills. Three Dance Movement Therapy courses will be available, catering for all, from beginners to the very experienced. Other courses on offer will include:

Contemporary Techniques, Classical Ballet, Jazz Dance, Pilates, Video For Dance, Improvisation, Choreography, Dance In The Community, Dance In Education, Notation, Music For Dance, English As A Foreign Language.

To receive a Summer School prospectus, please ring the Summer School Administrator on 081 692 4070.

FOR SUBSCRIPTIONS, SUGGESTIONS, & INFORMATION please contact:

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

NEW COURSE, BOOKS etc?
Your own inserts, A3 or A4,
could be distributed with our
new quarterly magazine.

For further details, cost etc.
contact: Su Johnson,
2 Brockham Warren, Box Hill Road,
Tadworth, Surrey
Tel.

BODY WORK

Understanding Expressive and Functional Efficiency of our Bodies
A study weekend in Bartenieff Fundamentals at Salenside, Ashkirk, Selkirk, Scotland
June 20th, 21st 1992

This dynamic system of corrective movement analysis is used by organisations as diverse as the US Olympic Ski Team and New York city Ballet. Initially developed by Irmgard Bartenieff in the 1950's in New York City, this system can be used for the analysis and correction of the human body moving in any context: competitive, artistic, therapeutic, functional or expressive. It simultaneously respects the whole while analysing the parts in a way which can improve physical efficiency and enjoyment.

Content for the two days will cover the following areas:

Saturday 10.30 - 5.00

Basic Sequences 1, 2, 5 and 6

Principles of breath support, stability/mobility

Partner work; observation and feedback

Sunday 10.30 - 5.00

Basic sequences from Saturday reviewed and applied to Professor Cheng's

Short Form of T'ai chi Chuan

Partner work in the context of corrective feedback.

Costs:

One day only: £25

Both day: £40

Accommodation:

Single room £15

Double room £12 per person

Triple room £10 per person

Please contact Kedzie on (0750) 32213

Full course fees due by May 25th.



DANCE MEDICINE

THE EFFECTS OF TRAINING ON YOUNG DANCERS

Date: SATURDAY 30 MAY 1992

Venue:

NATIONAL RESOURCE CENTRE FOR DANCE, UNIVERSITY OF SURREY

Information from medicine and dance is increasingly being used in dance teaching and training. A one day conference is being organised by the National Resource Centre for Dance (NRCD) to draw together experts from different fields so that dancers, teachers, counsellors, doctors and physiotherapists may come together and share their knowledge and understanding.

Topics will include-

- the health of the young dancer
- effects of training on the hormonal systems and bone density
- the psychological effects of training
- diet and nutrition
- injuries caused by poor technique or teaching

Speakers will include:

Jasmine Challis,
State Registered Dietitian;
Mr. Justin Howse,
Remedial Dance Clinic, London;
Moira McCormack, dancer,
Dance teacher and physiotherapist,
Remedial Dance Clinic, London;
Dr Roger Wolman and Dr Richard Pearson,
Dept. of Rheumatology,
St Bartholomew's Hospital, London

Further details and application forms from:
Short Course Organiser,
National Resource Centre for Dance, Uni-
versity of Surrey,
Guildford, Surrey,
GU2 5XH



BEDFORD ALUMNI STILL ALIVE AND KICKING

Bedford Physical Education Old Students Association

Bedford Physical Education Old Students Association is a long established organization originally formed in 1905 to enable those who had trained at Bedford Physical Training College to keep in touch with one another and with developments in sport, gymnastics and dance. In addition, the Association was able to give some financial assistance to any of its members who had fallen on hard times. The College was eventually taken over by the Local Education Authority and is now a constituent part of Bedford College of Higher Education. In 1985 the Association obtained charitable status and amended its constitution to enable it to contribute much more broadly towards the advancement of physical education and movement studies. To make this possible substantial donations were received from the Alexander trust and others and a capital fund was established.

The Association has enabled two major research projects to be carried out. The first was undertaken at Bedford College of Higher Education by their interactive video research team, led by Jackie Smith, who produced a dance laser disc as a resource for the teaching of dance. This disc won a silver award from the British Interactive Video Association. The second project was based at Sheffield Polytechnic under the direction of Celia Brackenridge and was focused on women as sports coaches. It culminated in a major publication obtainable from Sheffield City Polytechnic.

Many smaller initiatives have also received financial support from the Association. These include the sponsorship of a teaching resource pack made by Combinations Dance Education; grants to enable delegates to contribute to international events; help with

research field work expenses; sponsorship of dance productions; a contribution towards the cost of the production of psychological resource materials; and the development of archives.

Bedford Physical Education Old Students Association now invites other charities, organizations or individuals to donate money to enhance its capital fund, thus enabling it to give more support to educational projects. The Association also invites applications from those seeking financial support for projects concerned with physical education, dance or sport. Donations should be sent to the treasurer, Irene K. Glaister, Fardon House, Frog Lane, Milton-under-Wychwood, Oxon OX7 6JZ. Further details concerning criteria for grant aid can be obtained from Christine Heath, Bedford College of Higher Education, 37 Lansdowne Road, Bedford MK40 2BZ

CONTACT!

We hope to make this a regular feature of the new magazine, giving you lists of useful contacts in various fields. These lists cannot, however, be definitive and additions, corrections and suggestions will be welcome.

THIS MONTH - THERAPY.

The Association for Dance Movement and Therapy - 99 South Hill Park, Hampstead, London NW3 3SP

The editor of the ADMT magazine is Sally Totenbier - ADMT c/o Arts Therapies Dept, Springfield Hospital, Glenburnie Rd., Tooting Bec, London SW1 7DJ

American Dance Therapy Association - 2000 Century Plaza, Suite 230, Columbia, MD 21044 USA

Institutions offering courses -

The Laban Centre, Lawrie Grove, New Cross, London SE14 6NW

Roehampton College, West Hill, London SW15 3SN

Hertfordshire College, St Albans, Herts.

Members offering courses -

Jabadao - Workshops, literature, videos, from 29 Queens Rd., Bradford West Yorks., RD8 7BS

Chloe Gardner - a flexi course of Laban movement workshops for therapists and teachers of people with special needs at "Bonnyes", Hadley Common, Herts. ENS SQG. Tel. 081 449 528

Kedzie Penfield - weekend and week long residential courses based on Laban/Bartenief principles

at Salenside, Ashkirk, Selkirk, Scotland TD7 4PF. Tel. 0750 32213

Julie Sparrow - "Stepping Stones", weekend workshops introducing a Laban based approach to movement therapy. These courses are available for booking in your own area. Contact Julie, The Old Vicarage, 8 Musgrave Terr., Wolveston, Cleveland. Tel. 0740 64433

Cindi Hill - Workshops continuing Veronica Sherborne's work in Avon, 1 The Vale, Parkfield, Nr. Pucklechurch, Avon.

The SHAPE network - set up by the Arts Council to create greater access to arts provision for people with disabilities and special needs.

ARTLINK - 17A Hanover St, Newcastle under Lyme, Staffs ST5 1HD

ARTLINK EDINBURGH AND THE LOTHIANS - 4 Forth St, Edinburgh, EH1 3LD

ARTLINK FOR LINCOLNSHIRE AND HUMBERSIDE - c/o Humberside Leisure Services, Central Library, Albion St, Hull HU1 3TF

ARTS FOR DISABLED PEOPLE IN WALES - Channel View, Jim Driscoll Way, Grange town, Cardiff CF1 7NF

ARTSHARE SOUTH WEST - c/o Exeter and Devon Arts Centre, Bradninch Place, Gandy St, Exeter E4 3LS

ARTSHARE AVON - The Yard, 6 Summerville Rd., St Andrews, Bristol B57 9AA

EAST MIDLANDS SHAPE - 27A Belvoir St, Leicester

NORTHERN SHAPE - Whinny House Resource Centre, Durham Rd., Low Fell, Gateshead NE9 5AR

NORTH WEST SHAPE - The Green Prefab, Shawgrove School, Cavendish Rd., West Didsbury, Manchester M20 8JR

PROJECT ABILITY - 7 Burgh Hill St, Partick, Glasgow, G11 5LN

SCOTTISH COUNCIL ON DISABILITY - Princes House, 5 Shandwick Place, Edinburgh EH2 4RG

SHAPE LONDON - 1 Thorpe Close, London W10 3XL

SHAPE EAST - c/o Eastern Arts, Cherry Hinton Hall, Cherry Hinton Rd., Cambridge CB1 4DW

ARTLINK SOUTH - Hornpipe Community Arts Centre, 143 Kingston Rd., Portsmouth PO2 7EB

SOUTHERN ARTLINK - 125 Walton St, Oxford OX2 6AH

ARTABILITY - St James Centre, Quarry Rd., Tunbridge Wells, Kent TN1 2EY

Further details: The Arts Council, 105 Piccadilly, London W1V 0AU

The Laban Guild: Ann Ward, 30 Ringsend Rd., Limavady, Co. Derry, N. Ireland BT49 0QJ