

IN CONVERSATION WITH ... RENE SAKULA

"Dance a Spiral"

I was especially privileged to have met Rudolf Laban in Manchester and to have attended many of his courses in London and one very special summer school at Darlington Hall, Devon, where I experienced the dynamism of Laban and Lisa Ullmann's teaching and a memorable evening in the "Barn": a music lecture by Imogen Holst (Ernst's daughter) and a solo danced by Geraldine Stephenson. It was in 1949 that I was interviewed by Laban for the early one year serving teachers course and, having been accepted, the Principle of the school where I taught felt it incumbent upon me to stay and complete my last year as a probationary teacher. Little did I realise that I was missing the chance of a lifetime! However, married and four children later, I was able in 1966 to do the one year course at Addlestone, Surrey, where the Art of Movement studio had moved from Manchester. It was one of the happiest years of my life, but it was only the start of a gradual unfolding of my understanding of Laban's theory.

Prior to these events, I had worked in day nurseries, and, at the same time, trained at the then LCC College of Physical Education in Chelsea, London, as a Recreative Leader in Further Education. This was wartime and I travelled for miles to teach classes in the blackout, sometimes with bombs falling around me. I thought nothing of it. There is no substitute for enthusiasm. I worked for many years in the southern counties until I joined a relief team to work with Refugees in Germany.

In 1945 I was sent to Belsen Concentration Camp, Germany. Apart from my other duties, I used movement for rehabilitation

purposes. My assistant welfare worker, who was herself a refugee, said that she would always remember the movement sessions at the Ründhaus (Roundhouse), which had previously served as the headquarters of the SS officers. It was a palatial building and the groups I taught from the camps were able to overcome their feelings about the purpose for which the Ründhaus had been used by almost re-creating themselves. Surprisingly, they did not dwell on and explore their seemingly hopeless experiences of the past, but presented images of a more hopeful future. Some of them lived to fulfil their dreams, others did not. At this time I had not heard of Laban, so when I did meet him I was very excited by his ideas, which seemed to reinforce my own instinctive feelings as to how movement education could be used in a variety of situations.

On my return to England from Germany I trained as a Secondary teacher and whilst at College in 1948 represented Britain at the 'Lingiad' (an early celebration of gymnastics with music) in Stockholm.

At my first post in Hackney, I was inspected by Ruth Foster, who talked about Laban and his work and encouraged me to go to Manchester for an interview and in 1949 I did. I remember rain, a small and rather dingy studio and meeting a man with a very perceptive gaze. It was far from a formal interview: my impression was that he was not just interested in Performance, but in the ability to make connections. Laban asked me to "Dance a spiral" and then to "Draw it on the blackboard"! This was an unfamiliar way of linking subjects at that time. One of his basic tenets was the linking of the Arts and for years I have been teaching Laban

based classes, encouraging students to make these kinds of links. In training Surrey keep-fit teachers for a demonstration at the Albert Hall, I introduced the concept of a more creative approach to the work.

To give myself a firmer grounding, I embarked on a course of study at Goldsmith's College (Diploma in Education with special reference to children under 13) and subsequently completed a BA Hons with the Open University in Psychology, Education and the Arts graduating in 1982.

Throughout my life I have been coming across people who have shed light upon Laban's principles of movement and dance in education, in industry, in theatre and in therapy. We were so lucky that Rudolf Laban came to England from Europe just prior to the second World War instead of going to America, where many of his artistic contemporaries settled. His influence has been enormous and continues to flourish.



Rene Sakula



EDITORIAL

LYDIA TAKES IT ON

Elected to the Council at the last AGM, Lydia Everitt has turned her energies to the compiling of the DIARY, which gives all members a chance to advertise your Courses, Classes and Performances. So she compiles what you send to her, or to me.

Do keep sending her your information (note the Copy dates below), to ensure she can do a satisfying and helpful job for all members of the Guild.

Her address is: Lydia Everitt, 3 Layton Lane, Shaftesbury, Dorset SP7 8ET

FLAGSHIP OF THE GUILD

The Guild's foremost activity, most visible and tangible, has for some time now been the Community Dance Leaders' Training Scheme. My own personal experience has been of seeing Susi Thornton (and Committee) at work on the syllabus, and the first Courses in Suffolk and Essex. Then Jan Fear's work on the whole process of the Scheme, streamlining the Administration, and marrying up the Syllabus with the Mission and Ethos of the Guild.

Now Janet Lunn, long-serving member of the DLTS Committee, has it in her experienced hands to forward the work. She has on her Committee Viv Wilkinson and Pamela Harling-Challis; and their fresh input both energises, and gives the Scheme a further surge into the future.

Of course, there are many other names I could mention in this, and I do acknowledge it. Perhaps someone will write a History of the DLTS and let me print it in this Quarterly? This is a personal memory, and the subject deserves better.

Our thanks goes to all these hard-working members of the Guild, enthusiasts in furthering Laban's life work by their own.

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 OCTOBER: DIARY entries for from 1 NOVEMBER onwards should be sent to Lydia Everitt or Su Johnston.

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 NOVEMBER 1992



NATIONAL VOCATIONAL QUALIFICATIONS - NVQs

I can hear the groans from here - not another set of initials! But this is something we are going to hear a lot more of in the future so we need to know something about them.

In 1986 the Government set in motion an initiative to establish a new system of vocational qualifications for all occupations and professions in the UK. This is also being done throughout the EC with the aim of having qualifications which are readily recognised and transferable anywhere within the European Community, though so far the UK is ahead of most other countries.

The National Council for Vocational Qualifications has been working with over 150 Industry Lead Bodies, trade unions, education and awarding bodies to set up a coherent and flexible system in which the vocational qualifications will be based on the industry's own occupational standards. As a member of the CCPR, the Guild has been consulted by the Sports Council in the setting up of their own system of NVQs.

NVQs will provide a clear statement that an individual is competent in all the functions which his or her occupation requires.

So what does this mean for us?

The NVQ system is particularly relevant to the Guild's own Community Dance Leaders Training Scheme, as it can be used to align the scheme with a nationally recognised framework, but it will not dictate what is taught on the scheme. It is still the responsibility of the Guild to set its own syllabus and impose its own standards. What it will do, is to ensure that every leader can be seen to be competent over a basic range of activities such as preparing and organising a programme and preparing and teaching a class. We are, of course, already doing this, so it is largely a case of presenting the work so that it can be seen to be done, in a way which is comparable with all other groups working at that level.

An NVQ will give clear statement of standards with respect to performance related to work.

An NVQ is made up in the following way:

- 1) For the purpose of judging competence, an activity such as coaching adults is divided into a number of units such as,

prepare a programme; organise a programme etc.

- 2) Each unit is divided into a number of elements such as, collect information; identify the needs of participants; make arrangements; provide information etc.
- 3) Each element is accompanied by performance criteria such as, relevant information is drawn from a range of sources; information is as up to date and comprehensive as resources allow; information is sought politely and sensitively etc.
- 4) Each element is also accompanied by a range statement defining the circumstances in which the competence applies, eg normal fit adults; children; individuals; groups etc.

Governing bodies will use this as a framework against which they can check their own syllabi, making sure that they are covering all the elements specified by the NVQ and that every part of their own requirements fits in somewhere. In areas of specific technical knowledge, it may be necessary for the Governing body to write in its own units of competence.

DO NOT PANIC!

Although this may look complicated, it will be a lot easier to operate than it is to describe. It is not expected that all these elements will be separately examined, as long as they can be identified clearly within the assessment process. Evidence of competence can also be collected by questioning and by supplementary evidence such as files, written assignments etc.

At the moment all these processes are being tested by a range of pilot schemes carried out by various governing bodies on behalf of the Sports Council. They are constantly being modified in the light of experience and the final results will not be in place for a while yet. Meanwhile, those governing bodies concerned with dance are still at a fairly early stage in their discussions, so nothing is going to happen overnight. The Guild will probably make up its eventual NVQ course using elements from both the dance side and the sports coaching side. Meanwhile, leaders should keep records of their training and of their practice in day to day teaching, so that when the time comes that they may wish to apply for NVQ validation, it will be a relatively straightforward and painless procedure.



THE LABAN LECTURE - LABAN IN CONTEXT

by June Layson Cert. Ed., D.A.S.E., M.Ed., Ph. D Professor of Dance, University of Surrey

As Guild members we each have specific interests in the work of Rudolf Laban (1879 - 1958) be it dance or movement in the community, education, as fitness/health, in industry/management, notation, therapy or the theatre. Our involvement may range from professional concerns to participation in recreative aspects of Laban-based work. It is likely, however, that our knowledge and understanding of Laban's total achievements and his influence on dance and movement in the 20th century is less secure than our specific expertise in any one or more of the areas which he pioneered.

A definitive biography of Laban has yet to be written and, similarly, none of the fields in which he worked have been subject to widespread and independent scholarly analysis and appraisal. John Hodgson and Valerie Preston-Dunlop's book (2) does give access to the breadth of Laban's work albeit, as the authors note, in an introductory manner. Perhaps this text will prompt the beginning of a series of much-needed writings in which all Laban's achievements will be systematically examined and evaluated and his influences identified. It seems appropriate, therefore, to make an initial contribution to the debate by placing Laban's work within some of its 20th century contexts.

The state of dance as an art form in the late 19th century

Born into the last quarter of the 19th century Laban later noted and commented upon the then poor public image of dancers and dance. The low status accorded to dance was widespread in the Western world. Two main reasons could be proposed for such a situation: firstly, the negative attitudes of the Christian Church and, secondly, the lack of methods for recording dance.

There is much extant literature which demonstrates the Church's unease with the human body and activities which promote rather than deny it. In part this is in alignment with Platonic/Cartesian dualistic philosophies in which the body is regarded as the mere receptacle for the mind. But in the Church, even up to the late 19th century, this was further compounded since dance was often seen as synonymous with sin, "of the flesh", subversive and associated with women and sensuality.

If such a claim seems far-fetched then it is only necessary to compare the development of dance with music to find that Church patronage of music, indeed its very incorporation into acts of worship, provided it with a secure and revered place in Western cultures. (3)

Even without such a hostile climate it would have been difficult to put forward claims for dance as a worthwhile activity when, unlike music and drama, there were no available means for recording and studying it.

Therefore, although dance existed, often in lively manifestations and in many contexts, it was regarded as non-serious and peripheral. The low esteem in which dance was held was determined by powerful external institutional attitudes and internal problems, as yet unresolved.

Europe at the beginning of the 20th century

Laban was in Paris in 1900 and, as in the rest of Europe, the dawn of a new age was being celebrated. From contemporary accounts it is evident that the beginning of the 20th century was regarded as a period of great hope in which wars and famine would cease to exist. Europe was seen to be entering both a new world and a time of unlimited horizons. Today we are uniquely placed, chronologically, to understand such hope, such expectation since, as another century approaches we, too, can sense the intense excitement and unleashing of energy that such new beginnings engender.

The end of the Victorian era allowed the radical ideas of mainland Europe to be echoed in the U.K. There was an upsurge of "free thinking", notions of an "open" society were to the fore, the suffragette movement came into prominence and women generally began to take advantage of opportunities to work. It is perhaps not entirely coincidental that from the beginning of the 20th century there was a dramatic decline in Christian anti-dance literature and with it a relaxing of Christian attitudes to dance.

However, it was the new industrial technologies that characterised the burgeoning 20th century. In particular, the development of mass communication through the introduction of the telephone, typewriter and film and the advent of broadcasting and aviation, effectively destroyed the old orders and traditions.



Rudolf Laban

Modernism in art

Nineteenth century notions of classicism and romanticism were swept aside in radical moves to embrace the present and, as the 20th century developed, modernism became the driving force in European art, although less so in the U.K. Art was regarded as fully autonomous without the need to follow imposed structures such as classical form or to conform to notions of content such as narrative. Populism replaced elitism and artists claimed the right to a very personal form of expression. Indeed, artists, whatever their media, became active and vociferous about art and its place and function within society.

Groups of artists banded together both within their own art form and across the arts. They wrote manifestos, published journals (often short-lived), wrote to the press, declared their aims and principles and became politically active, forming their

own unions.

Modernism in art progressed through a series of revolutionary movements (4) and in a multiplicity of styles and sub-styles. Experimentation was followed by further experimentation, the urge was to be ever-creative, to move rapidly from one discovery to the next. It was the pursuit of innovation, the fear of stagnation, the need for modernity that took hold of the art world.

Dance and modernism

Without exception all the dance history texts locate the advent of modern dance at the beginning of the 20th century and cite Loie Fuller, Isadora Duncan, Maud Allan and Ruth St Denis as modern dance pioneers. It is clear that these North Americans were in the vanguard of modern dance and, particularly in the case of Fuller and Duncan, made major contributions to the development of the genre in Europe.

However, they were not modernists in the sense outlined above. Duncan, for example, made sweeping reforms in terms of movement vocabulary, costume, set, accompaniment, subject matter and treatment but, having established her radical formula, she kept to it, a point supported by the considerable body of works that remained intact in her repertoire for over twenty years. Laban is also accorded status as the founder of the indigenous European strand of modern dance in the dance history texts but his modernism is barely acknowledged as such. Yet he was a consummate modernist. His field of work was wide and throughout his life he moved from one area of innovation to the next. Laban's constant drive was to take the work further, to explore new avenues and to open up different spheres of application.

At the same time as furthering his own art form Laban was involved in the general activities that characterised modernism. He published highly articulate statements about dance and the aim of the modern dance movement. He also organised dance groups, brought professionals and lay-dancers together and helped to set up dance unions.

Furthermore, there is ample evidence to support the hypothesis that Laban was not only a modernist but supremely so. He made two brilliant breakthroughs in the understanding and study of human movement through which he and his colleagues were able to revolutionise dance practice and to establish modern dance as a formidable force in Europe between the two "world" wars and, subsequently, in the U.K.

Laban's development of his movement theories and conceptualisation of his movement notation system constitute highly original work and together they form the bedrock of all his subsequent innovations. His theories and his notation system are mutually verifiable and enabled him and the long line of his distinguished pupils to develop and to apply his work in the many areas in which we as Guild members now work and "play".

Continued on back page



LISA ULLMANN TRAVELLING SCHOLARSHIP FUND 6th Annual Awards 1992 - 3

Nine Awards were made this year from 96 applicants who represented a world wide range of interests relating to the field of dance.

Lauren Potter will be going to New York for a series of refresher open classes, notably with Irene Holtman and Jeremy Nelson. (After training at London Contemporary Dance School Lauren joined the Company and became one of its very distinguished members for eight years. Subsequently, she has worked as a free lance performer with a variety of modern choreographers)

Peter Purdy will be going to Rotterdam to work alongside the Scapino Ballet for one month to study technique, choreograph a short ballet and to watch other choreographers in action. (Peter trained at Thamesdown Dance Studio and London Contemporary Dance School. He has choreographed for many companies and youth groups including London Contemporary Dance Theatre Workshops, Dundee Repertory Dance Company, Ludus, students from Thamesdown and the Northern School of Contemporary Dance)

Andrea Buckley will travel to the Naropa Institute in Denver where she will join a five week Summer School to be taught by Steve Paxton, Nancy Stark Smith and others to develop her skills as a performer, choreographer and teacher. She hopes to return and work in the community in the Wirral. (Andrea had her initial training at the Laban Centre and is currently with the MacClennan Dance Company)

Fergus Early intends to visit France, the Netherlands, Belgium and Denmark to research professional dance in community and education projects, and exchange information with dancers and companies with the intention of initiating a European network for those involved in order to facilitate flow of information, exchange visits between companies and a general raising of the profile of such work. (Fergus danced with the Royal Ballet in the 60s, taught at London contemporary Dance School in the 70s and has since spent many years working with dance in the community. He is Artistic Director of Green Candle, a company which tours extensively bringing dance to the community.)

Pit Fong Loh is going to New York for six months to study with Merce Cunningham, furthering her dance and choreographic experience and generally observing the vibrant dance scene in the city. (She trained for three years at London Contemporary Dance School and is currently Choreographer in Residence at The Place. She has had a dance selected for performance in Brussels)

John Lambert and Rosina Ottery are travelling to the International School of Comic Acting for

a three months course in Commedia del Arte at Reggio, Emilia, Italy. (John trained at Rose Bruford college and Rosina at Middlesex Polytechnic where she gained a degree in Performance Arts. For half a year they team up as 'Manji' and 'Mo', presenting a show with a wealth of invention including mime, movement, tumbling and dance. Their work is well known in northern England where they perform and hold workshops in schools, participate in street festivals, visit psychiatric hospitals and homes for the elderly and people with learning difficulties.)

AWARDS SPONSORED BY THE LABAN GUILD

Katya Bloom is going to Java for six weeks to explore a form of movement education called Prapto Movement Work with the founder Suprato Suryodarmo. She finds that this work can enhance the work of performers and movement therapists. (Katya trained in New York at the Laban Institute of Movement Studies and took many classes in ballet, modern dance and drama. She danced and choreographed professionally for sixteen years and is now teaching Dynamics of Movement to drama students at RADA and lecturing in Movement Observation and Communication at Roehampton Institute.)

Louise Rawlinson is going to Bulgaria to experience at first hand 'living' dance forms in a country where, since ancient times, dance has been an important and integral part of life. (Louise teaches at the Bristol Community Dance Centre and throughout the United Kingdom. She has a wide knowledge of both Circle and Folk dances and specialises in dances from Bulgaria.)

ADJUST YOUR INFORMATION

A few words of apology from the LUTSF....
The photo of Nigel Warrack, is actually not the photo of Nigel Warrack, but of another Award Winner - just one of those accidents which happen in the original leaflet from which your Editor took the information. We are sorry, Nigel, and other gent.

On the money side: Geraldine Stephenson writes that, more accurately speaking, the Fund has in fact given £6000 (not £3000) in awards to those wishing to travel to study dance. This makes a very commendable £9000 given to those travellers, over the life of the Lisa Ullmann Travelling Scholarship Fund.

Guild members, apply now!

ATHALIE KNOWLES

Athalie Knowles, who was a founder of the LUTSF Fund, announces that she has resigned from the Committee of that organisation.

She would like to thank all those Guild members who have supported the Fund, and we are sure that they in their turn appreciate all the hard work and care that Athalie has put into the founding and running of this fund, in memory of Lisa Ullmann's life work.

MEMBERS

LATE SUBSCRIPTIONS are still slowly trickling in but the rest of you will not be far behind! We are hoping that those who have qualified on the Dance Leaders Training Scheme will be in order to benefit.

WELCOME to recent new members to the Guild and Anne Murray-Donnelly. Do help us to recruit more.

GOOD LUCK to all the members of the Essex County Dance Association for their final assessments. We hope that you have enjoyed your members in the years to come.

CAN WE HELP YOU by publicising your classes in specific areas, but am not always able to help. If you have private clients etc., please fill in and post back to me.

LOOKING FOR ACCOMMODATION IN LONDON, contact Richdales, 14 Upper Harley St., London W1P 9JL

LOOKING FOR WORKSHOP SPACE? Contact Venice, London W9 2JA (071 286 1686)

CAN ANYONE HELP Christopher Horn, a third year student having difficulty in finding material for his dissertation. If anyone has any suggestions or would be prepared to help, contact Christopher at 21 Swindon Rd., Springwell, Sunderland

Enquiries, subscriptions, comments, replies to:
Ann Ward, 30 Ringsend Rd., Limavady, Co. Down

PROFESSOR AND HEAD OF DANCE

Dr. Janet Adshead-Lansdale has been appointed Professor of Dance from 1 April 1992.

She takes over after a highly successful decade of leadership of Surrey led by Professor June Layson.

Well established courses include the four year BA (Hons) with supervised placement period; the MA Dance Studies; part time or on a modular scheme; MPhil/PhD research degrees.

Numbers of students in Dance will exceed 100 in 1992, approximately 30 on postgraduate courses. There are also dance researchers world-wide.

An expansion of numbers, many on fully funded scholarships, and an increased diversity of courses to be envisaged.

Professor Adshead-Lansdale's responsibilities since 1982 include Research Fellow (1982-88) and subsequently as Lecturer and Director of the Division during 1991-92.

Additional appointments to meet the demands of the Division include a professor/director, formerly with London Contemporary Dance Company; a dance lecturer and researcher, professional double bass player including Rambert Dance Company.

AGM "NOW DANCE" DAY 1993

The day of Dance, Conference, Laban Lecture, will be held at the University of Surrey, Guildford, in 1993.

The date will be a few weeks later than usual - or earlier. And this year, the Laban Lecture will be given by Professor Sir John L. L. of the Imperial Cancer Research Fund. He speaks to us also as the son of Sylvia Bodmer.

His mother learnt, danced and taught with Laban. Members of the Guild who will look forward to a chance to meet her.

For newer members, the unique approach which Laban took, and emphasis on Laban's work, are something to look out for.

Book the date now, and put it at the end of your 1993 diary. Guildford, AGM "Now Dance" Day.

GUILD COUNCIL OFFICERS 1992/93

President, Maggie Semple; Vice-President, Sheila Semple; Secretary, Shelley Carpenter; Editor, Pamela Anderton

COUNCIL MEMBERS
Lydia Everitt, Assistant Editor; Lorraine d'Oliveira; Lunn, Dance Leaders' Training Scheme; Sandy Roberts; Julie Sparrow, Therapy; Anne Ward, Membership



SHIP NEWS

in. Thanks to all those who have paid so far; I hope shortly to negotiate a new insurance deal for all those members, so do make sure that your membership is up

Nigel Armstrong, Jane Dent, Christine Alexander and new members and keep the Guild alive and healthy. The course who will shortly be presenting themselves for the course and will continue to be active Guild

for courses? I am often asked for contacts or classes you run regular classes, counselling sessions, take the enclosed form.

ANDON? For weekly or nightly hire of single bedroom NW1 5HE (081 991 9650) for rates and details, contact The Amadeus Centre, 50 Shirland Rd., Little

year student at the University of Sunderland. He is on "Masculinity and its Gender issues in Dance". To answer a short questionnaire, please contact and SR3 4EE.

y, N. Ireland BT49 0QJ

DIVISION OF DANCE STUDIES

Professor and Head of the Division of Dance Studies

the establishment of Dance Studies at the University

(Hons) Dance in Society which has an extensive taught course over one year full time, two years research studies programme.

as the BA reaches its intake of 25 students and 15 research students, one of the largest groups of

and Higher Education Funding Council places, include other performing arts.

Joining the Division in 1982 have been as postdoctoral lecturer and Senior Lecturer. She has been Acting

expansion include Mr. Micha Bergese, choreographer, Dance Theatre and Mantis, and Ms Sophia Preston, a player with many contemporary dance companies

02

and AGM, will be at the Performing Arts Centre,

March 20th - due to other commitments.

the distinguished scientist and Director of Research, not only in his own right in his chosen field; but

Manchester in the 40s and 50s, and many are the chance to reminisce over this period.

Alvia Bodmer had to movement, and her own style look forward to hearing and experiencing.

02 Diary - March 20th 1993, University of Surrey,

McGivering; Chairman, Anna Carlisle; Treasurer, Dr. Su Johnston.

AGM co-ordinator; Pamela Harling-Challis; Janet Mason, Publicity for Council; Cherie Skeats, Courses; and Administration; Vivienne Wilkinson.

CLASSES AND COURSES

NI COMMUNITY DANCE LEADERS' TRAINING SCHEME

We have now enjoyed our first three weekends and the course is settling down well, as everyone gets to know each other and we all get used to organising ourselves for the weekend. We have a very nice venue, comprising hall, lounge and kitchen, in the nurses home at one of the big Belfast Hospitals, where they do everything they can to help us. There are 24 people on the course, dancers, teachers, a physiotherapist, dentist, secretary, radiographer and software engineer, all united by a love of dance. Although it is a big course, we are always pleased to be joined by others, including youngsters from a youth dance group who come in to make us tea, Helen Lewis and Musgrave Davidson who have given us so much support in starting the course, and Dorethy - Bernadine's dog!

The first two weekends were taken by Susi Thornton who gave us an excellent start to the course, with a tremendous range of work and experience of different ways of working as she illustrated the use of the body and of space. Everyone went home exhausted but excited and stimulated by all they achieved. The third weekend was taken by Sam Thornton and presented a new set of challenges as we tackled the dynamics of movement. "Effort" really did seem an appropriate word as we combined thinking, observing and notating with doing and dancing, producing some exciting dance pieces at the end of the day.

We are all looking forward to our next weekend in September, but before then most of the course members will have been to summer school - look out LINC! Ann Ward, Course Co-ordinator

ERDC/LABAN GUILD DANCE LEADERS' TRAINING SCHEME "WEEKEND OF DANCE"

September 26th & 27th

For 10 weekends over an 18 month period, starting in April 1991, twenty participants enjoyed the very special experience of relating to others through dance. Crossing the Country from Harwich to Harlow and from Southend to Saffron Walden, this diverse group of all ages have worked together towards a final assessment as a result of which they will receive the LABAN GUILD COMMUNITY DANCE LEADERS' CERTIFICATE and will be included as a leader on the LABAN GUILD TEACHERS REGISTER.

During the weekend of assessment, 12 participants will each teach a 30 minute Laban-based creative community dance session. Members of the public are warmly invited to attend these sessions which are free, but places are limited, so anyone interested in attending on either SATURDAY 26th or SUNDAY 27th SEPTEMBER should contact Lorraine De Oliveira (0277 363611) to register their application. Tea and Coffee will be available, but participants are advised to bring a packed lunch and any other refreshment they may require.

The venue for this "WEEKEND OF DANCE" on Saturday 26th Sept. is Rainsford School in Chelmsford and on Sunday 27th September at Chancellor Hall in Chelmsford.

Details of future Community Dance Leaders Courses can be obtained from Fern Potter, ERDC, Chancellor Hall, Chelmsford. Tel. 0245 495248.

COUNCIL for DANCE EDUCATION and TRAINING (UK)

CDET is currently compiling a resource list of choreography courses offered in the UK, long courses as well as short courses lasting perhaps a day or a week. If your organisation offers any such courses, or if you

WORKSHOPS FOR THERAPISTS FLEXI-COURSES CLOSE AFTER 7 YEARS

Chloe Gardner and Audrey Wethered have run this valuable Course for seven years. An early devotee of Laban's work as applied to people with special needs, Chloe set up these Courses with an ingeniously flexible Programme of week end modules, so that her students could cover the range of Laban's principles over a period of time.

The Courses had a devoted following, as well as a succession of interested students: physiotherapists, occupational therapists, psychologists, helpers and carers of all sorts.

Chloe and Audrey now invite others to carry on the work they have devoted themselves to; and the good news is that there is planning in the Guild - part of the rolling Five Year Plan, to set up courses on Laban basics, for the use of Therapists.

We congratulate Chloe, Audrey and all who have worked with them, on the achievement; and the pleasure of looking back with satisfaction on times past.

CITY UNIVERSITY VALIDATES LABAN CENTRE MOVEMENT AND DANCE COURSES

City University and the Laban Centre for Movement and Dance are pleased to announce the validation by the University of the Centre's undergraduate and postgraduate courses.

The Laban Centre has made a significant contribution to advancing the study of dance in the UK, linking this study with international developments in the field. The Centre became an initiator in the area of dance education when it introduced the UK's first BA Honours degree in Dance Theatre in 1976 followed by an MA in Dance Studies in 1980. In 1985 the Centre introduced Britain's first MA in Dance/Movement Therapy. During the late seventies it began to prepare students for the research degrees of MPhil and PhD and today these graduates are contributing to the international literature on dance.

The establishment of the Advanced Performance Course in 1982, from which members of Transitions Dance Company are drawn, marked a further development in the Centre's commitment to the training of professional dance performers. Graduates from this course now work with professional companies throughout Europe and the USA.

The Laban Centre is one of Europe's leading independent institutions for professional dance education and training attracting students from all over the world. It offers seven different dance courses at undergraduate and postgraduate level and as an initiator in this field is the institution with more experience than any other in professional dance training.

This range of study means range of opportunity at a time when the field of dance studies is developing new areas and disciplines, and when students may need to explore a variety of careers in today's rapidly changing artistic, educational and economic climate.

For a prospectus or video outlining the work of the Centre please contact The Laban Centre,

Laurie Grove, New Cross, London SE14 6NH. Telephone 081 692 4070 or Fax 081 694 8749.



DANCING AROUND

THE INSTITUTE FOR THE ARTS IN PSYCHOTHERAPY

Director: Helen Payne, M.Phil, AHPP, BAC

WHAT IS THE INSTITUTE?

The Institute for the Arts in Psychotherapy was formed as an organic development out of collaborative work already undertaken in the fields of art, drama, music and dance movement therapies. It builds on the nature of the discrete professional identities and the common ground connecting them. These foundations have resulted in accredited post graduate training, high quality practice, publication and research. The Institute supports these innovations whilst extending them into an exploration of new ideas, methods and concepts within the interface of the arts and psychotherapy.

The Institute subscribes to excellence in current theory and practice and seeks to promote and maintain these standards in courses, seminars, workshops, supervision and clinical practice. It seeks to maintain links with the professional associations and other organisations within the arts therapies, and to develop further dialogues with psychotherapy, anthropology, education, traditional and complementary medicine, artists and researchers.

WHAT IT CAN OFFER YOU

There are sections of the Institute offering training, therapy, and theoretical and experiential opportunities to the general public and to students and qualified practitioners. Current services include:

APPRENTICESHIP TRAINING SCHEME;
CONSULTANCY; INDIVIDUAL AND
GROUP THERAPY; SHORT COURSES;
SUPERVISION; RESEARCH; PUBLICA-
TIONS.

Associates: Katherine Killick, Penny Rogers, Phil Jones, Sue Stockley.

The Institute for The Arts in Psychotherapy,
1 Beaconsfield Road, St Albans, Herts. AL1
3RD Tel: 0438 833440

THE WAY OF COMEDY

With Mitch Mitchelson and Melvyn Altwarg
Sept 26th LONDON

Foolish beyond convention, wise even though absurd.

Journey with the travelling players as they cross the boundaries of the norm. Laugh with yourself as your foolish clown trips over yet another of life's testing moments. And with the jester speaks a truth as yet undreamt.

Mitch and Melvyn invite you to share and explore the therapeutic potential of humour utilising the clown, the buffoon, the characters of Commedia dell'arte. This workshop is designed to be of benefit to people both personally and professionally.

For details, contact Jane Ely, Basement Flat, 40 Endymion Rd., Haringey, London N4 1EQ (081 341 1806)

DAYS OF DANCE IN SOMERSET

My goodness aren't they fun. We have had one a term since September 91 and each was held in the Dance Studio at Bridgewater College, an excellent venue. In a day we exhaust ourselves, glean a stack of good ideas, meet new people with like minds, promote Laban Guild, encourage potential dance leaders and develop four-county contacts. We have moved to poems and the Olympic Games, negro spirituals and Malcolm Arnold, dramatic themes and simple movement concepts. Our two regular tutors, Wendy Hermelin and Meriel Ellersby are wonderfully contrasting. Next October - be there! (See events diary).

CONTACT Wendy Hermelin, 5 Peggy's Lane, Haselbury Plucknett, Crewkerne, Somerset TA18 7RF

YORKSHIRE MOVEMENT AND DANCE

Activities restart at Wooley Hall (near Wakefield) this Autumn, on September 20, October 17, November 8 and 28.

Mary Oldroyd writes:

"For five years Yorkshire Movement and Dance have worked with the Wakefield Diocesan Drama Committee performing Dance in local churches. This year Maggie Semple has choreographed Missa Creola for us. It is a sung Mass in Argentinian rhythms. Ten members have rehearsed with her and produced a moving dance based on Kyrie, Gloria, Credo, Sanctus and Angelus Dei. The children from Crofton Special School danced with our members in the Gloria."

The Garden Party held at Lady Clegg's house was a cheerful occasion; and we are hoping to run a Mediaeval Ball at a house built in the twelfth century, in December.

CONTACT Secretary of YMD - Mary Oldroyd, 36 Oxford Road, Dewsbury, West Yorks WF13 4LL Phone 466972

THE HEALTHIER DANCER

A report on the conference held earlier this year

"Here is the authentic voice of Britain's professional dancers on matters of supreme concern to their profession. It explodes the myth that dancers are unable to argue their case in words"

Dr Peter Brinson

The publication of *The Healthier Dancer* will give dancers, administrators and company man-

agers access to vital information and advice to ensure the future health of the profession.

1990's Healthier Dancer Conference aimed to open up the channels of communication between the professional worlds of medicine and dance. Bringing together experts from the fields of dance, sport, psychology, physiotherapy and osteopathy, it examined issues of research into the prevention of injury and stress in dance.

The transcript of the conference, edited by Dr Brinson and published by the Laban Centre in association with Dance UK, includes information on exercise physiology, physiotherapy, surgery, osteopathy, nutrition, amenorrhoea, eating disorders, first aid and general health management. It deals with the professional experience of the many dancers who attended the conference, and voiced their advice and concerns as to the most supportive practices needed to help dancers understand their injuries and seek medical advice.

Also included in this publication is an important document entitled *Towards a Dancers Charter*. This is a summary of the conclusions of the eighteen discussion groups at the conference. It will now form the basis of a widespread consultation exercise by Dance UK, who are undertaking to produce the definitive Dancers Charter, in order to provide sound and expert advice for dancers in the next decade.

Copies from Peter Bassett, The Laban Centre, Laurie Grove, New Cross, London SE14 6NH
Price £12.50 + p&p

SHARING?

When workshops happen, and at the end of Days of Dance, there is often a "sharing" together of all the work that has been done.

Please extend this, and use "DANCING AROUND" to share with fellow members what is going on in your Group, Area Association, Performance Group, or whatever.

Maybe there are other members, or people new to your work, who would see the article you contribute, and come along to join you.

AN OFFER YOU CAN'T REFUSE

Contribute an article about the "Dance Around" that your group does (has done, is going to do) and we will distribute your A4 Flier, advertising your Group's activities, FREE with the Quarterly, on the week your article appears!!!

CONTACT Su Johnston, 2 Brockham Warren, Box Hill, Tadworth KT20 7JX Phone 0737 843108



BOOKS VIDEOS AND REVIEWS

MEDAU - THE ART OF ENERGY

By Lucy Jackson

Published by Thorsons ISBN 0 7225 2572 9
£6.99

This is an excellent book; easy to read, informative and as full of life and energy as Lucy herself.

The first section deals with the development of the Medau movement and Lucy's own discovery of it. In Medau, movement is about "the instinctive development of the whole person, an on-going adventure of increased ease, self confidence and pleasure". Without departing from this principle, Lucy has adapted the work into a style which is accessible and relevant to those working in the modern world of fitness and exercise, backed up by very clear and concise discussion of the health benefits and the physiology involved.

The second section deals with the fitness elements of Stretch, Strength, Stamina and Suppleness, well illustrated by photographs of her daughter Lala. The exercises are not only clearly described, but each section includes information on the purpose and benefits of the exercises, with advice on performing them safely and building up movement awareness and self confidence. Lucy points out that even when the emphasis is on one part only, the whole body should still be involved. Lucy says, "Dead repetitive exercise is no use to mind or body...keep a sense of wonder and intense inner pleasure in what you are doing, for each movement is unique and new, and is in itself a miracle."

The third section is on adapting the work for different age groups. I find this aspect of my own work with the Keep Fit Association most interesting and would have liked a little more specific information in some of these sections. In particular, Lucy's great experience in working with under fives is obvious and I felt that even more examples and suggestions would be useful.

I was also a little concerned that there was no mention at all of the 5-15 age group, where I felt it could at least have been pointed out that the type of repetitive impact work featured in the work-outs and video are unsuitable, if not positively harmful.

But these are relatively minor criticisms of a book which I found a joy to read, full of interest and information, clearly and attractively presented - of particular interest to anyone who is teaching exercise classes yet wishes to retain their own style and let their own philosophy of movement come through.

Anne Ward

THE KESTENBERG MOVEMENT PROFILE: ITS PAST, PRESENT APPLICATIONS AND FUTURE DIRECTIONS

A collection of stimulating articles based on the Kestenberg Movement Profile, a developmentally grounded system of movement analysis.

Edited by Penny Lewis, Ph.D., ADTR, RDT
and Susan Loman, M.A., ADTR

Published by Antioch New England
Graduate School Keene, New Hampshire

Several fields of study, including anthropology, dance/movement therapy, development and clinical psychology, expressive arts therapy, Laban Movement Analysis, and psychiatry are represented in papers by well-respected professionals who have applied the Profile in their work. This diverse collection introduces the KMP, its development, how the contributors became involved with it, how therapists apply the Profile in their professional endeavours, and the directions in which these professionals envision the potential of the KMP to grow. The following are the book's contributors, among which are several members of the Sands Movement Study Group (the co-creators of the KMP):

Janet Kestenberg Amighi, Ph.D., Jay Berlowe, M.D., Anne Brownell, M.A., Arnholt Buelte, Ellen Goldman, CMA, Judith Kestenberg, M.D., Frances LaBarre, M.A., Warren Lamb, Penny Lewis, Ph.D., ADTR, RDT, Susan Loman, M.A., ADTR, Hershey Marcus, M.D., Hillary Merman, M.Ed., ADTR, CMA, K. Mark Sossin, Ph.D.

The KMP: Its Past, Present Applications and Future Directions is available by mail order.* Send cheque or money order for \$15.00 to Antioch New England Graduate School, ATTN: Susan Loman, Roxbury St., Keene, New Hampshire, 03431

*When shipping is not necessary, price per copy is \$12.00

DANCE NOW

A Dance Magazine for the 1990's

In the eighteen months of Ann Nugent's editorship of *Dance*, the Imperial Society of Teachers of Dancing journal gained a reputation as one of the most exciting and innovative of British dance periodicals.

Now that the Society has ceased publication of its journal, *Dance Books*, the British publisher and bookseller, has asked Ann Nugent to edit a quarterly magazine in its place, *Dance Now*, which will be launched in Spring 1992.

Dance Now will be aimed predominantly at dance as a performing art, with the intention of enquiring into both the British dance scene - all major British companies will be featured from time to time, also some of the lesser known independent groups - and development overseas.

Some of the features of *Dance* will be reintroduced, and there will be a range of newly angled articles tackling the problems of dance.

INTO THE 1990's

Council for Dance Education and Training (UK)

- a report by Dr Peter Brinson.

The Council for Dance Education and Training is considering a future which would see it much larger than it is today with an internal re-organisation to match the extra responsibility.

This is the perspective offered in *Into the 1990's*, a report by Dr Peter Brinson commissioned by Council and the Conference of Dance Schools to take account of the immense national and professional changes which have taken place since the Council was founded 14 years ago.

Top of Dr Brinson's 35 recommendations is the aim to create with the associated organisations a national voice for dance education and training strong enough to be heard and acted upon internationally and in the UK. Other recommendations include: measures to strengthen Council's influence with central and local government and with organisations in Europe, a reconsideration of the directors responsibilities, a broader regional organisation able to serve teachers at all levels, a re-organised Council and Executive Committee and extensions of the Council's assessment and accreditation roles.

The recommendations amount to a development plan over the next eight years but suggests the new structures be in place by the end of 1992. Ways and means to implement the recommendations have been remitted to a Constitutional Committee under the chairmanship of Dr Brinson to report to Council at its next meeting in June.



HANDBILLS FOR HUNDREDS - FLYERS HIT THEIR MARK Advertising With The Quarterly

Let us distribute your flyers or handbills, to all our members and the many organisations, Colleges, Schools and Regional dance Animateurs belonging to the Guild, who will really be your target for your Course, Class or Performance.

Rates are reasonable at £100 to £150 per issue, depending on size and weight of the material you wish us to send. They will reach 500 people who are already interested in your activity! At 2p or 3p a head, this is good value for you, and good news for them.

Contact your Editor, Su Johnston, to take advantage of this offer, now!!!

Continued from page 3

A key element in modernism is expressionism and this provides a cornerstone to understanding Laban's achievements. He acknowledged and elegantly conceptualised the expressive potential of human movement and he also identified the equally important reciprocal notion of the impressive potential of human movement. All his work was concerned with people and their movement in different contexts. He strove to identify the movement commonalities that human beings share as well as their individual movement patterns.

Summary

When Laban started his work dance was held in low esteem. The two main factors for this were the attitudes of the Church and the lack of a system for recording dance. While the new moralities of the 20th century changed the former Laban remedied the latter and this gave dance the basis for acceptance as an art form and as an area of study.

In parallel with his notation system Laban developed his seminal movement theories. He also wholeheartedly embraced modernism with all its tenets and his life-long work was one of constant innovation and application. Expressionism is central to modernism and this proved to be the vital resonance throughout Laban's work which was, and still is, essentially concerned with people. To

place Laban in his immediate contexts is to appreciate fully his true genius as an ultra-modernist and key person of the 20th century.

Notes:

1. This paper was originally presented at the Laban Guild AGM day, held at University of Surrey, 7 March 1992, in the form of slides and commentary.

2. Hodgson, John and Preston-Dunlop, Valerie. **Rudolf Laban: An introduction to his work and influence.** Plymouth: Northcote House, 1990.

3. In preparation for my inaugural lecture as the First University Professor of Dance in Europe (23 May 1990) I was unsurprised to find that the first Oxbridge Professors of Music were appointed in the late 1600s. Initially these were political rather than academic appointments but by the mid 1800s both Oxford and Cambridge had full University Professors of Music.

4. In the visual arts Cubism, Expressionism and Fauvism are regarded as components of Modernism. They have their counterparts in other art forms.

5. In this paper the concern is with the modern dance theatre genre but this is not to ignore the proposition that Diaghilev, in his major developments and innovations with the Ballets Russes, was also a modernist.

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 - REGIONAL ARTS BOARDS.

EAST MIDLANDS ARTS BOARD

Mountfields House, Forest Rd, Loughborough, Leics LE11 3HU

EASTERN ARTS BOARD

Cherry Hinton Hall, Cherry Hinton Rd, Cambridge CB1 4DW

LONDON ARTS BOARD

Coriander Building, 20 Gainsford St, Butlers Wharf, London SE1 2NE

NORTHWEST ARTS BOARD 12 Harter St, Manchester M1 6HY

NORTHERN ARTS BOARD 9-10 Osborne Terr, Newcastle upon Tyne NE2 1NZ

SOUTH EAST ARTS BOARD 10 Mt Ephraim, Tunbridge Wells, Kent TN4 8AS

SOUTH WEST ARTS BOARD Bradninch Place, Gandy St, Exeter EX4 3LS

SOUTHERN ARTS 13 St Clement St, Winchester, Hants SO23 9DQ

WEST MIDLAND ARTS BOARD 82 Granville St, Birmingham B1 2LH

YORKSHIRE AND HUMBERSIDE ARTS BOARD

21 Bond St, Dewsbury, W Yorks WF1 1AX

THE ARTS COUNCIL OF GT BRITAIN 14 Gt Peter St, London SW1P 3NQ

THE ARTS COUNCIL OF N IRELAND Stranmillis Rd, Belfast

THE ARTS COUNCIL OF SCOTLAND 12 Manor Place, Edinburgh EH3 7DD

THE ARTS COUNCIL OF WALES Holst House, Museum Place, Cardiff CF1 1CNX

DON'T FUME -PHONE!

- or write.

Please let us know if information is incorrect or, if you can add to it, contact:

Anne Ward, 30 Ringsend Road, Limavady,
Co. Derry, N.I. BT49 0QJ Tel: (0504) 762120

ADDITIONAL INFORMATION on dance Therapy Contacts

The Association for Dance Movement Therapy is contacted c/o Arts Therapies Dept, Springfield Hospital, Glenburnie Rd, Tooting bec, London SW17 7DJ

Information for the ADMT Newsletter should be sent to Sally Totenbier at her own address, 7 Belsize Cres, London NW3 5QY (071 794 9358)

American Dance Therapy Assoc.,
2000 Century Plaza, suite 180, Columbia,
MD 21044 USA (410 997 4040)

Contact Roehampton Institute through the secretary, Dept of Dance Studies, Froebel College, Roehampton Lane, London SW15 5PJ (081 876 2242 ext 3301)

Contact the Dance Movement Therapy Programme at Hertfordshire College through the Arts and Design Dept, 7 Hatfield Rd, St Albans, Herts AL1 3RS (0727 4554)

For training in the use of Drama and Movement in therapy through the Sesame Method at the central School of Speech and Drama, contact Mary Smail, Sesame Institute, Christchurch, 27 Blackfriars Rd, London SE1 8NY.