



LABAN GUILD

MOVEMENT AND DANCE QUARTERLY

Winter 1992 Vol. 11 No. 4

CONTENTS

Leaders Galore - Janet Lunn

Voicework - Melinda Moore Meigs

Movement for the Elderly Disabled - Christine Meads

THE LANGUAGE OF DANCE CENTRE

1992 marks the 25th anniversary year of the Language of Dance Centre (LODC). Its purpose is to bring a deeper understanding of movement to dance education.

Brief history:

Founded in 1967, the Language of Dance Centre, has established working relationships in a variety of educational structures. For the younger students classes are given at various schools: older students, since 1970, have contact with the Language of Dance Teaching Approach through their studies at the Royal Academy of Dancing. Workshops, courses, lecture demonstrations and individual tuition are also available through the centre. Until 1985, with the creation of the Labanotation Institute at the University of Surrey, Labanotation tuition was a primary activity of the Language of Dance Centre.

The genesis of language of Dance Teaching Approach:

Through the exploration and analysis of movement in conjunction with an extensive understanding of Labanotation, Dr Ann Hutchinson Guest developed a simplified approach to notating movement. In this system movement is 'distilled' to its primary components. Beginning with the understanding of any action (movement of some kind, a change) and stillness (suspension of motion, sustainment of an arrested activity) the components are grouped together to form a basic movement 'alphabet'. This alphabet is composed of the prime actions (travelling, direction, support, spring, balance, falling) and aims (destination, motion toward, motion away).

The development of the movement alphabet led to a need to visually record the movement. Due to its flexibility and comprehensiveness Labanotation was chosen. The combination of a movement alphabet and a way of visually recording this alphabet led to the creation of Motif Description or Motif Writing as it is sometimes called. Motif Description is used not to record the details of the movement but as a speedy memory aid. With the ability to move, to feel and to see the components of movement, and to visually record that experience a new approach to the presentation of movement in dance education developed.

The Language of Dance Teaching Approach:

In the Language of Dance movement exploration and symbols are interwoven in such a way as to develop creativity. The student of dance learns to

arrange, blend and juxtapose the raw material of the dance in the same way the student of painting learns about primary colours and how to mix them. Language of Dance is about doing, it is about movement. Starting from a basic action, the classroom work concentrates on exploring through physical experience. Afterwards through discussion and clarification the appropriate symbols are introduced. Later improvisational scores using Motif description are presented. From performing these scores students link movement with symbol and thus understand movement mentally as well as physically. In further extension of the work students create their own scores using Motif Description much in the way a composer prepares a score for a symphony.

As the skill and depth of understanding in movement develop so to, is it possible to extend the detail in the notation as described in *Your Move* p. xx 1983. "Motif Description focuses on the kernel of the movement, the central concept. As details are added to the bare framework, the desire to be specific in use of time, space, part of body, dynamics, etc. leads to Structured Description (in which) ...details can be added until very precise instructions are produced from which a more exact performance should result. Leeway in interpretation then lies in the subtle nuances of expression."

Implications for education:

Recent developments in dance education have stressed a three-strand approach: creativity, performance and appreciation. The Language of Dance educational approach addresses all three by offering an integrated approach to dance as an art form. Visual movement symbols are linked with the acquisition of movement skills, the end result being a new level of literacy and understanding. This experience leads to an understanding of how these prime actions and their variants are used in established movement techniques and dance genres. Once basic movement disciplines are acquired subsequent progressions can be geared toward particular dance genres and the styles of different cultures - ballet, jazz, contemporary, historical, popular or folk. Through the Language of Dance Training the richness of human movement and its expressive content is explored and the explorer becomes

both physically and intellectually literate.

In November:

A celebration of the Language of Dance Centre's 25th anniversary will take place:

November 15th, 1992, The Place Theatre, 17 Dukes Road, London WC1H 9AB. 9.15 am - 5.30 pm. Tickets £7/£5 (students) Information: 071-229-3780 (9 am - 5 pm)

The day will consist of a series of workshop-demonstrations and audience participation. At the end of each session there will be time for discussion. The final session will provide an opportunity for everyone to be involved in experiencing Language of Dance.

Publications for further information:

Your Move - A New Approach to the Study of Movement and Dance. Text book, Exercise sheets, Cassette Tape.

Language of Dance Teaching Aids Set 1 - Choreo-Cut-Outs; Set 2 - The Magic Circle.

Choreo-graphics: A Comparison of Dance Notation Systems from the Fifteenth Century to the Present.

*The Language of Dance centre,
17 Holland Park, London W11 3TD.
(071) 229-3780*

P. K. Harling-Challis





EDITORIAL

At this time of year, I am trying *not* to get next year's DIARY – and yet, the scribbled dates at the end of my 1992 Filo are getting together in there, and multiplying.

Already there is the AGM Day (March 20th) and the dates of the Quarterly and the Council meetings – and that's only for the Guild! Those dates trip over others which are lying in there – choir, Village Hall, Action Profilers meetings; and of course, paid work as well!

I am not, I hope, making you weep into your cornflakes – if I didn't like doing it all, I wouldn't do it.

You are just as busy, and your 1993 Diary no doubt is filling up. We would love to hear from you – about the Guild and Laban matters, let us hasten to say. You have Classes, Courses, activities, teaching and playing, performing and learning. As you put the dates for them in your diary, please remember that publicity in the Quarterly can help you flourish in 1993 – and so do write to us about what you are doing

DIARY ENTRIERS TO:-

Lydia Everritt
3 Layton Lane,
Shaftesbury,
Dorset,
SP7 8ET.

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 JANUARY: DIARY entries for from FEBRUARY onwards, should be sent to Su Johnston or Lydia Everritt.

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 FEBRUARY 1993



VOICE by Melinda Moore Meigs

In the January '91 issue of *Self and Society*, I edited a number of articles on Music and Healing, which is a vast subject and includes voicework. The two articles in this issue explore this specific area of music therapy.

Voicework is a term used to cover singing, overtone chanting, improvisation, breathing techniques, body work, visualisation, ear training and other methods of exploring vocal sound in order to enable you to expand the expressive range of your voice, your Self.

Although thought to be a new therapy, voicework is actually an ancient form of therapeutic and creative endeavour. Perhaps its earliest use comes from Ancient Greece. The alternation of text and song in Greek Tragedy brings together conflicting experiences and holds them together in a way that allows for a new integration and harmony.

Freeing your voice demands much physical and mental effort to change the old muscle habits, touching the emotional pain held by those muscles in order to open up to new potentials. The rewards for this work can include a new sense of joy, a high level of vigour, a greater range and freedom of vocal expression and the discovery of new inner resources. In order to develop and use your full voice (several octaves), it is necessary to connect strongly with the lower part of your body. Much work is done from the waist down: the support for the highest tones comes from the depths. Although a facilitator may, through the use of guided imagery, or other means help you get in touch with the different muscles involved to produce a sound, the experience for the recipient seems to be of the 'ah-ha' variety. An oft-repeated refrain of clients is "I didn't know you sang from *there!*" Like the famous beer ad, singing reaches the parts other forms don't touch. You might find that your legs and ankles ache!

Often students of voicework find that, in the beginning, the more they move towards one direction, the more the opposite makes itself felt. So part of the mental and physical effort involved is to be able to acknowledge different competing elements in yourself while simultaneously creating your song.

After a while it is possible to feel that the song can happen of its own accord. When you are really singing, you do not experience the effect or distractions. You just feel you are soaring. This feeling is well described by a participant of one of my workshops. He was a builder with no formal musical training but who was sensitive to the process of harmony.

"Without a doubt, the most remarkable and wonderful part of the whole day was when we were asked to sing the sound of joy. What I heard was the most wonderful, beautiful and heavenly sound, that transcended ordinary physical experience, and took me back in memory to a time of bliss for my soul. It was like remembering for me, with a deep inner intensity, the love and harmony and real music of a home of happiness that I had forgotten until I heard that beckoning call. In the silence that followed that extraordinary real sound in an unreal world, I felt and knew the proper dimension on which Humanity could and should be working."

While voicework can be immense fun, it can also be very challenging and demanding. It can connect you to your own core of madness very quickly. Therefore you might find that it is best to start when you feel relatively well. If you are in a crisis and you want to try this way of working, I would suggest that you do so gently. Voicework is subtle and powerful.

Suggestions for further reading:

Ristad, E. A soprano on the Head. Utah, Real People Press, 1982
Green, B. The Inner Game of Music. London Pan Books, 1987
Stewart, R.J. Music and the Elemental Psyche. Wellingborough, Aquarian Press, 1987
Linklater, K. Freeing the Natural Voice. ISBN-89676-071-5



During my training in Transpersonal Psychology Counselling, I assessed the work I was doing with the elderly handicapped which gave me a clearer understanding of how the physical, mental and emotional energies are released through movement and music.

The Day Centre in Wellington where I ran movement sessions for fourteen years is for the disabled old aged pensioners. There can be up to thirty people meeting together each week, longing for a chat, glad to be joining their friends from the week before, pleased to have an outing away from their own sometimes limited environment. They are able to enjoy for a few hours the companionship, laughter, a meal made for them, a movement session and some form of entertainment. The voluntary helpers are a caring willing group of people sometimes as old as some of the members. Everyone partakes in all the activities.

Over the years of working with the elderly my approach has changed from purely keeping the members mobile and helping with their physical difficulties to stirring their mental and emotional energies. Working with Rudolf Laban's principles has enabled me to work creatively with the group, but only when I began attending some of the Transpersonal workshops did I see effective ways of using Laban's principles to explore the mental and emotional side in a richer way.

I experimented with Rudolf Laban's Rhythms. There are many simple everyday Rhythms which are used in washing, getting dressed, cooking, working in the house or garden and playing games, etc. For example, a few of these simple Rhythms are:-

| | |
|----------|----------|
| Pushing | Throwing |
| Sawing | Turning |
| Pulling | Catching |
| Chopping | Kicking |

I first introduced the Rhythm of "Pulling" with the group. I taught the group the rudiments of how to "Pull", getting them to reach out to grip an object, "Pulling" it in with strength, then releasing the tension to give the feeling of lightness. Once having established the Rhythm of "Pulling", I suggested:

1. In which direction and where were they "Pulling" in space?
2. Could they picture what they were "Pulling"?
3. How large was the object they were "Pulling"?
4. What colour was it?
5. Was the action they were doing familiar to them, and perhaps something which they had done in the past?
6. Could they remember when in time it may have happened?

This Rhythm of "Pulling" in a repetitive way and the questions asked, triggered off for some of the group very clear memories. A few found

it difficult at first to picture anything, but after a number of sessions using this method they began to find ways of their own. Sometimes it was not pictures or images but thoughts, feelings, sensations, which as they became more relaxed and confident, they were enthusiastic to express verbally and so share their memories and experiences with the group. Sensational facts were revealed which sometimes brought history dramatically into the room. We found ourselves in deserts riding camels, down in submarines in the Red Sea. These were memories from the war years. Other memories were of childish activities like waiting for home made paper boats to sail down the open stream in Wellington's main street and grabbing these little boats quickly from the water before they disappeared down the drain at the end of the road. The major part of this stream is now today covered.

A few who had grown up in Wellington remembered this activity and what excited chatter this produced of memories that were familiar to them all. They had been drawing from their experience of the past and the emotion that was

STIRRING THE PHYSICAL, EMOTIONAL AND MENTAL ENERGIES OF THE ELDERLY DISABLED – CHRISTINE MEADS

associated with the place and activity. After these exercises they became bright eyed and lively people. The helpers would say that after a session the room would be full of chatter, sparking off conversations about many subjects all afternoon, compared with the usual quiet drone. How intriguing this work became. I was looking more carefully at my methods. It was important to look at the individual person, their responses, and my understanding of myself and the reasons for my reactions to what occurred and what was said. In fact an ex-headmistress who was one of the volunteers made a remark that my teaching had greatly changed over the year. She commented that I was prepared to stay with certain movements longer. I noticed that I was allowing the group's inner feelings and thoughts to surface. I was discovering that there were more energies hiding behind these memories and they needed to be triggered in creative and constructive ways. These Rhythms were developed with the help of music into movement forms which certainly were richer in quality.

Here, I would like to introduce Mr. S. who was crippled with osteoarthritis and who had the greatest difficulty walking. He had been an ex-

tremely active man playing rugby for which he had won a magnificent cap. This he brought in to show me after one of our movement sessions where these memories had been revived for him. The music and movement stirred his "inner youth" and his energy flowed. The movements he made were lively and quick which were enhanced by the rhythm of the music. His years fell away and he appeared to be much younger. He flirted with the ladies which they coyly enjoyed and when I encouraged joining hands and working together he was delighted and so were the ladies! Generally at this time there would be a sally of funny remarks from various corners of the room.

The personalities of the group came alive and they were partaking in the session and were enjoying each others contributions and company. These people now were working as a group. The group were able to relax and be themselves, sharing, being young in spirit and having fun. I had allowed this freedom of expression because I was relaxed and had cast off my "Instructor/Teacher" role and was listening to them and their inner needs.

When I first introduced these Occupational Rhythms to Mr. S. he would always visualise throwing, catching, kicking a ball or pulling his opponent down on the rugby field. The flow of energy was released when he was allowed to express the movements that he had created, he forgot his limitations and let himself go. I observed at the beginning of the session that his movements were slower, rather jerky, and painful. His face was screwed up with the effort but when the music came on he would tap his feet, shake out his arms and hands, and his face would break into a smile. Music is an excellent aid to movement when working with the elderly; it stimulates them, relaxes them, and brings back memories. Mr. S. loved marches and responded to the disciplined beat. In fact he would tick me off if we had not had a "march" for a time.

The group on the whole were quick to express their favourite tunes and their dislikes which I found creative and helpful. It gave me a chance to ask them why they had especially liked a tune and what it was about another they disliked or did not enjoy. All kinds of feelings were made known together with past memories. It was important for them to express their feelings. It aroused emotions within the group and their anxieties were discussed either as a whole group or in twos or threes later.

The use of coloured chiffon scarves has been an invaluable asset to help with the free flow movements. These scarves are soft and can be used in all manner of ways to aid movements and arouse memories. Mr. S. was able to show a softer and more gentle side to his personality when moving with them, which he really enjoyed. When I had not been using the scarves for a while he was the one who requested that we should. These feather weight scarves gave him an extended movement which he could not perform without their help.

Continued on page 7



LEADERS GALORE *by Janet Lunn*

This September has been a busy month for me with the Dance Leaders' Training Scheme; I was in Belfast one weekend, meeting and tutoring the large and enthusiastic new group over there, in Essex two weekends later, at their Final Assessment weekend, and since then I've been burning the midnight oil producing an update to the assessment procedure. My body is exhausted, but my mind is buzzing with an energy generated by the encouraging zeal of these two groups whose positive enthusiasm for not only the scheme in particular but Laban work in general reminds me why we all become so committed and work so hard.

There are 24 participants on the Northern Ireland scheme, some of whom travel inordinately long distances to attend each weekend. I was tutoring the Teaching Styles aspect of weekend 4 with my old friend Julie Sparrow there to deal, in her own inimitable way, with Anatomy and Physiology. The group has a very high standard and they are just so supportive of each other; they are a joy to work with and I can't wait to return in November.

It was really rewarding to return to Essex with Anna Carlisle and the Guild's new President Maggie Semple as final assessors to their course. I tutored this group of Leaders on their 4th and 5th weekends and returned for their Pre-assessment weekend, earlier this summer. Then finally I reappeared to witness two years of input come to fruition in an exciting two days of assorted dance sessions, when 15 members of the group presented their various final assessment pieces to friends, colleagues, assessors and moderators!

At the end of the second day Anna remarked that it had been one of the most calm and enjoyable final assessments she had ever attended. I must say I kept having to remind myself that it was an "exam"; the atmosphere was so relaxed and happy. There were several wonderfully inventive stimuli used to create some superb sessions which I'm sure the leaders involved would be glad to recreate for any Community Dance Group who cares to invite them! So, if you and your group are feeling a bit "dried-up" and want some fresh input, why not contact past trainees of the scheme to do a one-off session?

Planning is now in progress for a second scheme in Essex to start in January 1993 and the Training Scheme sub-committee is currently reviewing and revising with a view to improving the scheme still further. I am particularly grateful to Maggie Semple for her input, on the Essex assessment weekend, in updating the infamous "Criterion Referenced Assessment of Teaching" forms used for assessing the courses objectively. Her vast experience as an examiner and evaluator gave me some valuable insights into the whole business of "testing" people.

Hence my title... we have Leaders galore coming along with bags of energy and ideas. Contact Ann Ward for a copy of the Teachers' Register, and a chance to tap in on these valuable resources.

CITY MOVES TRAINING PROGRAMME

Rhythm for Movement

On the weekend of November 7th and 8th, Pete Livingstone returns to Aberdeen to lead a weekend workshop exploring rhythm and its importance to dance and movement. There will be instruction in percussion and voice techniques.

Pete is a freelance musician and composer. He has extensive experience as a community music worker, with Theatre Workshop in Edinburgh; and is a member of that city's rock band 'The Oliver'.

Movement for the under-fives

December 5th and 6th finds Louise Glynn from the Ludus Dance Company leading a weekend on Dance and Movement activities for the under-fives. Movement, games, co-ordination and group work - a shopping bag of ideas for those who want to challenge the energy of the very young.

Louise trained at the Laban Centre in London, then returned to Liverpool to work as Dance Supervisor for Merseyside's 489 Educational Theatre team. She has been with the Ludus Dance group for seven years; and has also been working with a full range of people of all ages and many needs.

Contact

Enquiries about City Moves training programme should be made of Claire Osborne/Nicola Walters, City Moves Dance Space, c/o Aberdeen Art Gallery, Schoolhill, Aberdeen AB9 1FQ.

MEMBERS

The last issue of 1992 already - we do hope you find this magazine and find it both useful and informative in preparation and we are very grateful to our friends and Paula, for all their help. Remember, it's you!

One of our members, Helen Lewis, a dear friend and many others further afield, has just published during the second world war as a survivor of Auschwitz. Her humanity shine through every page and her life is an occasion. I can say no more than to as recommend it will be an experience you will never regret. Published by Blackstaff Press of Belfast, ISBN 0 86188 000 0.

Congratulations to those of the Essex Group who qualified as Community Dance Leaders. We hope you found it valuable, made friends to last a lifetime. Guild.

Welcome to new members: Freda Farrell, Ana Amanda Hepple, Sarah Tideswell, Di Reid, Judith Naunton, Sheila Norris, Helen Payne, L.

Thank you to all those members who took the time to give anyone a guilty conscience - don't worry, we'll help us to help you.

Finally, we wish all our members a VERY HAPPY NEW YEAR! SUBSCRIPTIONS are due on JANUARY 1st. Ordinary membership - £10.00 p.a. Retired, Students, Unwaged - £5.00 p.a. Cheques payable to: The Laban Guild Send to: Ann Ward, 30 Ringsend Road, Limerick.

AGM "NOW I"

The next Day of Dance and AGM Meeting will be held at the Performing Arts Centre at University of Surrey.

We are very sorry to have to announce that Sir John will not be able to attend the AGM to present the Laban Lecture as previously planned and we hope that we will have the pleasure of meeting him at a later date.

Watch this space for the announcement of the next AGM.

In 1993, we will be able to do better justice to the work of the Centre for Dance. In the past, although Judith Naunton and Guild members there, our Timetable has not been able to programme events so that we can inspect the quality of our actual presence.

Note in your Diary now - at the end of "1992" is the date for the 1993!!

GUILD COUNCIL OFFICERS 1992/93

President, Maggie Semple; Vice-President, Sheila Anderton; Secretary, Shelley Carpenter; Executive Secretary, COUNCIL MEMBERS

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



HIP NEWS

that you are all enjoying the new format of the magazine. It's been a lot of fun, if at times rather frantic. Friends at Limavady Printers, Bobby, Willie, Jeff and I hope you like the magazine; we can only print what you send us.

and mentor to generations of dancers in N Ireland. She has written a most moving account of her experiences with the Holocaust. Helen's integrity and passion as "a dancer" saved her on more than one occasion. I can promise that you will all want to read the book; I can promise that you will not forget. The book is "A Time to Speak", ISBN 0-85640-491-8.

chose to go forward for assessment and are now waiting for everyone who attended the course enjoyed it, and will long continue their association with the

tasia Probstcott, Pam Jeffrey, Lucinda Webber, Stephen Kearney, Natalie Gordon, Elaine Chaplin, London Arts Board, Midland Arts, S E Arts.

me and trouble to reply to the questionnaire. If you can, it's never too late to send information. Please

CHRISTMAS, but please don't forget that

Overseas - £12.00 p.a.
Overseas - £6.00 p.a.

ady, Co. Derry, N.I., BT49 0QJ.

DANCE" 1993

of the Guild, will be on MARCH 20th at the

Walter Bodmer will not be able to attend the exhibition. He sends his apologies to the Guild and his company on another occasion.

Laban Lecturer for "Now Dance" 1993".

viewing the Exhibition at the National Resource Centre. Chapman has especially selected a display for you. We have, therefore, allowed us all to visit it. We have, therefore, what goes on at the NRCD, and thank Judith

MARCH 20, AGM "NOW DANCE" DAY

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

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

CLASSES AND COURSES

YORKSHIRE AND HUMBERSIDE REGIONAL DANCE COUNCIL

Dear Colleague

I am writing to let you know about an exciting opportunity for you to publicise your activity. You are invited to put up a display/presentation at the YHRDC's 'DANCE FAIR 1992' to be held at the Yorkshire Dance Centre, St. Peter's Square, Leeds, on Sunday 22nd November, 1992.

The YDC will be open 10.30 a.m. - 3.30 p.m. for seminars, presentations and a variety of practical sessions to promote local dance and movement activities of the region on the theme of HEALTH and WELL BEING. All members past and present plus new dance and movement enthusiasts are invited to

join in the activities, make contacts and find out what the newly formed YHRDC can offer them whatever their dance interests.

You and your organisation will have the opportunity to publicise your activity; to share information with other practitioners; and to benefit from the resources that YHRDC offers e.g. training, publicity, guest teachers.

If you are interested in taking advantage of this promotional opportunity please let me know as soon as possible so that I can reserve a place for you.

Yours sincerely

Cathy Middleton
CATHY MIDDLETON
(Chairperson)

Flat 2, 7 Warwick Crescent, Harrogate
North Yorkshire HG2 8JA
Telephone (0423) 501654 Work (0247) 752626

FELICITY LANG AND ALAN SALTER

Based in King's Lynn, Norfolk, Alan writes:

"We offer Courses in Laban theory and Dance-movement Therapy, especially in relation to Counselling and Psychotherapy."

During this year we have also made various attempts to broaden awareness of Laban's work. In February we organised a Conference in Norfolk on Counselling Philosophical Perspectives which included a Laban-related paper by me on Persons and the Model of Art; in April I gave a paper entitled 'Representation - Dance and Notation', to the joint conference of British and Scandinavian Societies of Aesthetics; and in September we gave a workshop on Movement Communication, at the British Association for Counselling annual training conference."

Alan also expresses his concern about registration and accreditation, Europe-wide, for Therapy. Have we, he asks, taken any steps in the Guild to register Laban Movement Therapy and its practitioners within the alternative and complementary therapies; or to be associated with establishing dance-movement therapy alongside art, drama and music in gaining recognition, as by the NHS?

Watch this space!

Letters please to the Editor initially, on this subject. How does Eurolab react to this enquiry, for instance?

ACTION PROFILE TRAINING

Su Johnston is running INTRODUCTORY COURSES for people who are interested in the Laban-based Action Profile® technique. Three of the participants live and work in Holland - one as a Training Organiser and Consultant with the Netherlands Police, and two as Head Hunters with AT Kearney. They all hope to go on to full Action Profile Practitioner Training next year.

Two Laban Guild Members are also completing their Introductory Course with Su, later this month. They have attended the Choice Topic at the LinC Summer Course, for two years running, and hope to use their increased knowledge of motivation to action, in their work and personal development.

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



DANCING AROUND

BOOKS VIDEOS & REVIEWS

SCOTTISH DANCE ARTISTS GET-TOGETHER IN ABERDEEN

As part of a mini-tour, following their training session with Emilyn Claid in Dundee the "Scottish Dance Artists" visited Aberdeen's Lemon Tree with their performance piece on Monday 11th May. Six of the Dance Artists in Residence based all over Scotland had come together for the training fortnight.

The result was a delightful piece called Cream and Oranges and used music from The Belly of an Architect by Wim Mertens and Cantigas by Amalia Rodrigues. The dancers were all dressed in virginal white - a startling, fresh, sunny, summer scene. The expressive movement with many intricate and complicated patterns some solo, duos and group work weaved a tale of young people discovering life, tasting the fruits, sampling the cream.

Six very different dancers, who came together through circumstances, all women with their own characteristics not chosen by the choreographer but this was a piece that worked for them all. Highly theatrical in style it showed the personalities of each of the individuals taking part. The piece was lengthy, considering it had been put together over a short period and as one relaxed into the dance it came up with surprises.

The shedding of the outer garments to reveal an inner layer of sensuous underwear led the audience along a journey of discovery. It was one of the most enjoyable pieces of dance theatre I can recall.

Mention must be made of all the performers Pauline Brooks and Gillian Drover, who both spent time in Aberdeen, Sue Mitchell from Banff and Buchan, Michelle Joyce and Anne Marsh from Dundee and Caroline Reagh from Ross and Cromarty. The involvement and evenness of the performances also means that they get equal mention.

The rest of the evening was made up of local groups including Grampian Youth Dance, Jungle from the Dance Leaders and a huge group of 'boppers' as well as duos by Claire Osborne and Keith Grant, Keith and Sailesh Panchal and Claire this time with Nicola Walters.

Martin Milne

LABAN FOR ACTORS AND DANCERS

Jean Newlove

A succinct and accessible introduction to Rudolf Laban's principles of movement.

A handbook for teachers, students and performers, complete with graded exercises.

Jean Newlove was Laban's first assistant in England and became movement teacher for Joan Littlewood's Theatre Workshop. 'No one is more qualified or experienced than Jean Newlove to write LABAN FOR ACTORS AND DANCERS'. *Howard Goorney*

'Her book should be required reading for every young student of the theatre - and a lot of the older ones would reap enormous benefit from it'. *Murray Melvin*

LABAN FOR ACTORS AND DANCERS (P/b £9.99) will be published in September 1992, by **Nick Hern Books, 20 Vauxhall Bridge Road, London SW1V 2SA.**

LISA ULLMANN TRAVELLING SCHOLARSHIP FUND

RE-USE YOUR POSTAGE STAMPS!

We are very grateful for the stamps sent to us last year. Can you please help us again? All you need do is tear off the piece of envelope with the stamp on it (any used stamp, English or foreign will do) Make a little collection and send us a packet, large or small, and do please remember us in the Christmas post... Used stamps help to add to our Scholarship account.

STAMPS TRAVEL...

SO DO OUR AWARD WINNERS!

Addresses for delivery:-
Geraldine Stephenson or Ellinor Hinks
3 Esmond Road 53 Croyham Road
Chiswick South Croydon
London W.4. 1JG Surrey CR2 7HE

HAVE GRANT WILL TRAVEL!

The L.U.T.S.F. invites applications for the next Annual Award (May 1993 - April 1994)

Information and application forms from:

Miss Mary Wilkinson
56 Salisbury Road
Carshalton
Surrey SM5 3HD

CLOSING DATE: JANUARY 30th 1993.

N.B. Applicants are eligible if they reside in ENGLAND, SCOTLAND, WALES OR N. IRELAND

**N
H
B**

N.R.C.D. NEW RESOURCES

NEW PUBLICATION:

Dance film and video catalogue.

Chapman, J.A.

University of Surrey, 1992. 192 pages

A listing by title of materials available in the UK either for purchase or for hire.

Includes details such as running time, notes about each film/video and indexes to choreographers, companies, dancers and dances; a list of items for education/training/teaching; addresses and telephone numbers of distributors and sales outlets.

Available from NRCD at £8.75 including postage and packing.

NEW STOCK:

The Dance Directory. (ed). Connolly, T. London: Mentor, 1991. 253 pages.

Following the liquidation of Mentor, a small number of copies of this Directory is again available. Gives a guide to courses in dance at colleges, polytechnics and universities compiled by the Standing Conference on Dance in Higher Education (SCODHE). Includes information on types of dance studied, time devoted to different aspects of dance study and details of facilities and performances. Other sections include information on UK dance companies, organisations, clothing and equipment suppliers.

Available from NRCD at £8.75 including postage and packing.

Briginshaw, V.A. A Directory of dance contacts in European higher education.

West Sussex Institute of Higher Education: SCODHE, 1991. 22 pages.

A contact list of individuals and institutions in nineteen countries.

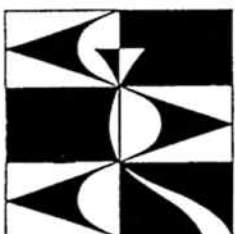
Available from NRCD at £2.50 including postage and packing.

COURSES:

NRCD continues to extend its short course programme in 1992/93. Programme includes dance and the National Curriculum, dance at GCSE, A and A/S level and dance medicine. Longer courses are offered at Easter and in the Summer. GCE A level dance starts in October 1992 as a two year course.

Further additions to the NRCD list for 1992/93 include conference reports from 'Dance and the Child international', several dance and dance-related video and other published materials. Complete list and details of NRCD services available from:

NATIONAL RESOURCE CENTRE FOR DANCE (NRCD), University of Surrey, Guildford, Surrey, GU2 5XH.



Grampian
Dance
Contact



Using a scarf gave him greater freedom which he missed now that he was bound both in his actions and mental attitude. It allowed him to experience, with the help of a scarf the quality of floating with the elements of lightness, flexibility, and sustainment. The scarf he could also flick in all directions with the elements of lightness, flexibility and suddenness. He had initiated these movements and with the help of a scarf he was able to feel it through his body. He could experience, capture and enjoy the sensations, feelings, and emotions that these stirred within him. These movements he could never have performed with such fluency without the help of the scarves.

My feelings towards Mr. S. were as a friend. He gave as good as he got from me verbally. He brought out the fun side in me and we could laugh together. He would create his own movements which made him full of life in a youthful way. It helped him express his wicked, mischievous, full of nonsense and energetic sonality. It was easy to forget the old stiff, sad body that had been there earlier in the session. His frustrations disappeared and the fun and laughter were awakened in him. Just recently he died from a heart attack. The group misses him. Looking back his personality was strong and dominant and he certainly attracted people's attention. He was the life and soul of the party. Sometimes after a relaxation with visual imagery he would look quite sad and shake his head and I could see his distress and frustration. He would say it was his body that stopped him doing the activities he loved.

After Mr. S.'s death the group underwent a change. Another person took on the role as leader. This person, Mr. B., has been at the Day Centre nearly as long as I have. Mr. B. suffers from osteoarthritis also but is now in a wheelchair. He is a kind, quiet, willing, gentle man. He loves inventing and making miniature objects. In the Day Centre he occupies his time making trays and playing whist. Everyone respects and likes him. Regular movement is essential to Mr. B. for if he does not keep his limbs mobile by bending, stretching and twisting them he will become stiff and inflexible. In Occupational Rhythms Mr. B. sometimes finds himself bell ringing which in the past had been a very social and enjoyable hobby. When bell ringing he uses the elements of strength, lightness and directness, this enables him to move in harmony which gives him great satisfaction. I would like to add that I use movement with visual imagery to recall memories and emotions from their lives. The power of these images lies in their emotional energy. The emotional energy of the image becomes available for them to use as I have shown and will show. The familiar movement of bell ringing for Mr. B. brings back an energy from the past which he can use with delight. Emphasising the action of breathing in as he reaches upwards and breathing out when he pulls downwards encourages and helps the release of tension in his limbs.

In these sessions I set aside time for deep breathing and relaxation with visual imagery. Mr. B. suffers from continual pain; being able to relax and visualise a place of peace is very important to him. During his relaxation he usually finds himself sitting by a stream on the quiet peaceful moors surrounded by undulating hills covered with heather. It is a place he knows well. This image to him is his sanctuary giving him the peace, tranquillity and strength he needs to support him through each day. He turned ninety a few weeks ago just after Mr. S. died. The two were so different, Mr. S. in his relaxation would always be playing his rugby and generally was the more energetic, aggressive and talkative of the two. Since his death Mr. B. has grown in liveliness, talks more, looks much better, and is full of nonsense. I feel my attitude may have had a little to do with this. He has for me many characteristics of my father, a warm, kind hearted, caring and able man. I think I projected my father's nature onto him as I presumed he was like my father, not giving him a chance to show another side to his nature until Mr. S. died. From this time Mr. B. revealed his playful "inner child", stepping into a role similar to that which Mr. S. had had in the group.

The coming together each week for movement must be delicately and sensitively handled. This enables the group to relax and feel they are in a safe environment, so letting their physical, mental and emotional energies flow. Introducing them to simple movements and rhythms in the music soon frees their tensions. Familiar shaking, rubbing, clapping, tapping and rocking movements ease them into the atmosphere and help bridge the gap of the intervening week. Laughter and fun drops the reserve that some feel. This is a warming up and preparation time and if carefully executed, can build a sense of security and fellowship. I have found it works well with groups of elderly I meet for the first time and have only a few minutes to build their confidence. Building up physical awareness of how, where, and what parts of their bodies can move helps their assurance to grow. It awakens feelings and emotions. Understanding how the body curls, stretches and rotates itself and how the head is held and each body part moves in various directions and levels, feelings and sensations can be aroused.

Mrs. R. recently new to the Day Centre, was very pleased to discover how she could change her attitude to growing old. She had been working at a simple movement of rotating her shoulders in a forward and backward direction as well as curling her spine forward and backward and becoming aware of the position of her head. After a few weeks Mrs. R. called me over to have a chat. She said that she had not realised how badly rounded her shoulders had become and how different her posture felt having practised these movements. She now felt younger and more alert and this had made such a difference to her attitude to feeling old. This showed her very simply that she could do something to help stop the process of ageing. Exploring the Dimen-

sional Scale in the up and down, opening and closing, forward and backward directions stimulates the emotions. Many feelings can be expressed and felt by the group when working in a creative and fun way using the Dimensional Scale accompanied by music.

I can see the importance of the structure of a session:-

Part 1 – In the warm-up it builds up the companionship and safety of the group giving the confidence to later explore their mental and emotional world.

Part 2 – Stressing the awareness of the physical body, grounds them and puts them in touch with the world around and how they are reacting and how well they are coping with the everyday activities. Exploring with them whether there are ways of changing their movements so as to make life easier in a physical way.

Part 3 – Use of the Occupational rhythms with visual imagery. How much do they live in the past and which are the main periods in their life they recall where energy is stored or trapped? Is it physical tension caused by stress, pain, lack of mental stimulation or coping with loneliness and fear?

Part 4 – How can they help themselves through relaxation and visual imagery?

Part 5 – It is important for the group to come together using a simple movement idea accompanied by music so that the session can end enjoyably.

Finally, there must be a bridge which will lead them to the next session. Giving them a simple and constructive task to practise from one session to the next, checking to see if they have remembered, and practised the task when they return for the next session. This encourages a group feeling and makes them responsible for their well being.

The visual imagery has made me aware of a number of stages of development in their lives, e.g. childhood, adolescence, midlife. Some seem to remain trapped in their physical, mental, and emotional attitudes at certain stages. Using music of different periods together with movements, often helps stimulate these memories. It is fascinating seeing people who I felt were shy and retiring, have vivid memories, and are anxious to relate them when encouraged to do so. New members are also pleased to be allowed to tell their memories that the music or movement has recalled if they see others naturally eager.

Here are a few brief memories which have been awakened by a combination of music, movement and relaxation.

One old lady who is a newer member visualised herself at home with her animals and favourite

Continued on back page



Continued from page 7

horse that she had in her teens. She appears to be a loving, capable person. There is a sadness and loss when she leaves home in her teens. Each time as new memories appear, a little more is revealed. This is a slow process not to be hurried.

A few had vivid war memories. One gentleman who usually had little to say, and felt had a dull uneventful life and did not seem to visualise anything, when I combined music and relaxation he moved in a circular, forward and

backward rhythmic way. This lifeless person became motivated and bubbling with energy. In relaxing and listening to the music it had reminded him of a time he was in the desert riding camels. I discovered that he had been with the Camel Corps during the Second World War. He had not ventured far during the rest of his life; for him the war and the separation from his home and family had given him the experience of another world that had been strange, frightening and exciting. The movement had tapped an energy from his youth. These memories had been locked away until experiencing the rhythmic camel movement which triggered feelings and emotions from the past. This released from within him a quality he had been unable to show, from then on he gained in confidence and was able to express more of his feelings.

Looking back I have since realised the group produced a number of dramatic images where there were impressionable and sometimes frightening happenings in their lives, possibly aroused by the music I had been using at the time.

A retired bank manager who suffered from a stroke would never join in with the movement, found life an effort, and lost interest in everything. He would quietly do the relaxation and visualisation. On one occasion, after the relaxation, he reeled off a poem and asked us all whether we could tell him the poet's name. He then went on to explain that in the visualisation

it had taken him back to the Isle of Man where he had lived. He dearly loved the island. He found it had given him great peace and enjoyment. Here he had acquired a great love of poetry. After this experience he was willing to be part of the group and took an interest in the activities.

Mrs. T. is a lady who suffers from stress and a heart complaint. She is always dressed attractively, has a friendly personality, is a good listener and will also speak her mind. She has relations and friends who care for her but she lives on her own. When I first knew her, she appeared very tense and found the relaxation very helpful, and was willing to practise. Mrs. T. visualised easily and when we were performing a breathing exercise, blowing out on the hand at an imaginary feather, she told us that her father had materialised into a robin. She went on to say how delighted she was as she loved birds, they were her companions. At age of seventy, she had begun drawing and painting birds. From this visualisation of the bird she was able to see the importance of relaxation and the value of her love for these feathered friends.

Observing the elderly and working with them in a simple way, with movement, music, relaxation and visual imagery, I have learnt so much about communication and the releasing of certain energies that are within us all. I know I have only touched on the edge of an exciting journey that perhaps with knowledge, understanding and sensitivity, I can travel further along this path.

LOTSA MONEY from the proposed NATIONAL LOTTERY

has been promised to the causes of the Arts, Sports and Heritage, but there are increasing signs that the Treasury is threatening to divert money into other areas of Government spending.

YOU CAN HELP

to make sure that the world of Dance gets the funding promised by encouraging public discussion and voicing your views on the benefits to your local MP, preferably with specific examples from your own area.

For further information and advice, please contact Bob Peach at The Sports Council, 16 Upper Woburn Place, London WC1H 0QP
Tel: 071 388 1277 Fax: 071 383 5740

SUBSCRIPTIONS

ARE DUE ON JANUARY 1st!

— unless you have already paid —
check your membership card if in doubt

Rates:

| | |
|---------------------------|-------------|
| Ordinary membership | £10.00 p.a. |
| Overseas | £12.00 p.a. |
| Retired or student | £5.00 p.a. |
| Overseas | £6.00 p.a. |

Reduced rates for the unwaged on application

Send your cheque, payable to the Laban Guild,
to Ann Ward, 30 Ringsend Road,
Limavady, Northern Ireland. BT49 0QJ
or fill in the enclosed bankers' order

AND HAVE A HAPPY CHRISTMAS!



Peace on Earth, Goodwill to all members —
Especially those who pay their subs on time!

MOVEMENT AND DANCE QUARTERLY is the continuation of THE LABAN ART OF MOVEMENT AND DANCE MAGAZINE, and MOVEMENT AND DANCE: first published as THE LABAN ART OF MOVEMENT GUILD NEWS SHEET in 1947. It is sent free to all members of THE LABAN GUILD. COPYRIGHT 1992 BY THE LABAN GUILD
Material published in MOVEMENT AND DANCE may not be reproduced by any means without written permission from the Editor. The opinions expressed in MOVEMENT AND DANCE are those of the contributors in the case of signed articles and reviews. They do not necessarily reflect the views of either the Editor or The Laban Guild.

DESIGNED & PRINTED BY LIMAVADY PRINTING COMPANY TEL: (05047) 62051