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FIRST EDITION DANCE CO. by Richard Harding

First Edition Dance Company is a group of six people aged between 18 and 22 who have a shared love and commitment to the Artform of dance. We have varied backgrounds, some of us with no history of dance training in any form, but it was at Lewes Tertiary College that we met and were taught by Anna Carlisle, Chair of the Laban Guild. It was by Anna that we were led through GCSE to AS and A level successfully. In 1991 we formed our present group. By this time we had all started to pursue our respective careers into further education, with three of our members obtaining places at both LSCD and the Laban Centre (one of whom has unfortunately not been able to attend for the past 2 years owing to the discretionary award system) and another (myself) gaining a place at Wimbledon School of Art in the painting department. The two remaining members of the company are at present still at LTC, one of whom is going on to study music at a higher level, (either Dartington College of Arts or Middlesex University; as yet undecided). Our involvement and interests vary within the broader spectrum of the Arts, but we all feel very strongly that our education through movement and dance has been a major part of our development and we enjoy dance as both spectators and performers. It is with this attitude therefore that over the past 2 years we have met at weekends and at holiday time to create a repertoire of dance pieces for various performance opportunities.

At the beginning of this year it was suggested to us that we might make a piece with British Choreographer/Dancer Greg Nash. We felt this would be an excellent move educationally and would also inject our growing repertoire with new and challenging aspects of dance.

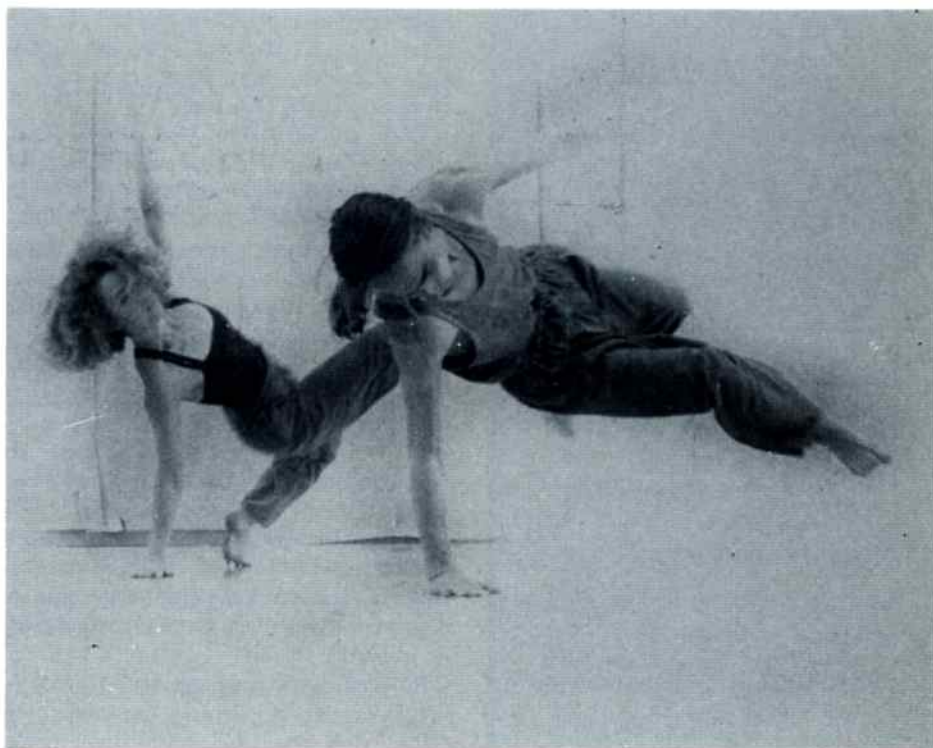
Having applied successfully to South East Arts for funding, we made our way at Easter, to Amsterdam, where Nash was teaching at the School for New Dance (SNDO). Once there, we set about immediately on the work at hand. The first day started with a 2 hour class, to loosen up and also to get to know each other. In the afternoon we worked creatively making brief solos (as the piece will include our own material as well as Greg's). By the third day we were well into the majority (and style) of the material and Greg had started to shape it into choreographic form. We will work with Greg for 4 further days in July to finish off the piece.

On the 25th and 26th of June First Edition performed in the Lewes Youth Arts festival

for the second year running. Both evenings were extremely successful and we performed to full houses.

Our next major event is a working trip to Copenhagen at the end of July. In exchange for an evening's programme we have been invited to take part on the Danish International Dance Course at Gerlev Idrætshøjskole (Slagelse) on which Anna has taught for the past 12 years. This trip has been made possible by funding from SE Arts, Lewes District Council and Lewes Tertiary College.

Future performance opportunities include the "Ballroom Blitz" at the Royal Festival Hall and venues in Sussex and Hampshire.



Still Point / 92 June 93 Richard Harding & Amanda Banks



EDITORIAL

THANK YOU SU

The last Quarterly was Su Johnson's last in the chair - this is my first. And like Su eight years ago, I am taking up the challenge knowing nothing. Su has done an excellent job in her time in the post and this is an opportune moment to thank her for her work and drive. I hope I can keep it up.

EXHIBITION

For many years now Kathy Geddes has looked after an exhibition of photographs all pertinent to Laban's principles. Sadly she can do this no longer and we thank her for all her work in adding to and staging the exhibition. Phillippa Stout, in Salisbury, Wilts, whose husband took the lovely AGM photographs, will now look after it. If you wish to use the exhibition at your event/course /day of dance, contact Phillippa on 0722 742339.

A.G.M.

Book Saturday March 19th in your 1994 diaries NOW. The venue will be confirmed later. Many thanks for your feedback from this year's AGM where you overwhelmingly said you liked the format - so we'll do it again. Also thanks to those who returned the questionnaire about the venue in the south. It's a dilemma, this. We move and we might lose our regulars; the members in the North did not express strong views about getting closer to them. So we continue to negotiate the venue. But we will see you there - WON'T WE.

Lydia Everitt

P.S. If anybody keeps, or knows who keeps Laban's Grave Certificate, would they please contact Anna Carlisle, Council Chair. There is a proposal to improve the appearance of the grave and Council can make no moves without knowing who has the certificate.

COPY DATES

Material should be sent to:

**LYDIA EVERITT,
3 LAYTON LANE,
SHAFTESBURY,
DORSET SP7 8EY
TELEPHONE: 0747 54634**

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 1993

LETTERS

The Editor

Dear Madam,

I write in response to Enid Bailey's letter in the last issue.

The Lisa Ullman Travelling Scholarship Fund has been, and continues to be, most generously supported by the Laban Guild and by members individually.

From the beginning, the aim has been to attract applications (and donations) from a wide field of varied movement and dance interests, as stated in all our publicity. This is not inappropriate: the influence of Laban and Lisa is more widespread than many of us realise.

Each year the Selection committee gives hours of consideration to the applications, looking for a spread of worthwhile projects.

Enid would like to see more Scholarships awarded to people furthering their studies in areas more obviously related to the whole range of Laban's work.

May I urge Guild Members to take up Enid's challenge, to choose a project and to PUT IN AN APPLICATION.

Yours faithfully

Sheila M. McGivering

Vice-Chair, L.U.T.S.F. Management Committee

JANET LUNN

A Pen Picture of a Council Member

Like most people I have a vague memory of stripping off to vest, knickers and black plimies to do "Music & Movement" in the hall, with the big wooden radio exhorting us to "Be a tree". I preferred Country Dancing.

Later, at school at an Irish convent where creative endeavours like that were looked upon with great suspicion, I joined the Ballet class. Maybe because the rebel in me took an instant dislike to the Ballet Mistress who prodded us with a long walking stick, possibly because I proved to have a turn out of about 2" and a spine like well chewed gum, I was labelled "disruptive" and grew to hate dance.

At 12 the miracle which changed my life placed me at the Sacred Heart School in Tunbridge Wells. An inspiring teacher called Rosemary West who had studied Laban's work at college, joined the Guild and trained periodically with Joan Russell, taught me dance for 2 hours a week. Suddenly, all the "Dancing to Music" which my brother & I had secretly indulged in for hours was deemed imaginative, creative and admirable and I could do it!

Rosemary wrote and implemented one of the first C.S.E. Mode 3 Dance courses and it was 100% Laban based; we studied Body, Effort, Space, Relationship, Kinotography, Effort Notation and Motif Writing; we learned the "A

Scale", choreographed solos and group dances, and underwent long and difficult exams to achieve our grade 1 O'level passes. She also took us on weekend courses where I met Dr. Vi Bruce who I later was to train under, and to Swanage, where I was bowled over by the teaching of David McKittrick. I went to Summer Schools to work with Joan Russell, Brenda Jones and Judith Holden and I finally came to meet the scary but appealing Lisa Ullman.

At 18 I went to Leicester College and spent 3 wonderful years studying for my B.Ed. I never took for granted the joy of having 24hr access to that beautiful Dance Studio and the constant support of tutors and other creative students eager to experiment and make Dance.

I married and started my family as soon as I left college and found the change of lifestyle very difficult. Two years later the second life-changing miracle saved my sanity; the LInC Summer School of 1979 at Dartford. The Thomtons, Lisa, Anna Carlisle, Anne Ward, Jenny Nicholson, Trevor Skinner et al. showed me a new way to live and revived my creative life.

I became the first Guild Administrator and joined the Council where I have remained in various capacities pretty much ever since.

In May 1979 I was involved as a leader with the exciting Laban centenary celebrations at Coventry and was invited, in December, to attend the weekend course where the now famous Leaders' Training Scheme was born. I sat on the first sub-committee, with Janet Whettam in the Chair, which created the original syllabus. As well as helping to set up the initial Scheme at Little Paxton (a very home-spun, in-house affair by our current standards) I also took the course, giving birth to my second child half way through and bringing him with me to the last four weekends!



Over the years, I have stayed with the changing make-up of the sub-committee, have watched the syllabus develop and adapt, have learnt from the skills of successive chairpeople, Susi and Jan, and now not only teach on all the courses but also act as Chair for the current sub-committee.

I still attend LInC Summer School every summer and sit on Council. I cannot imagine who I would be now if I had never found Laban's work and all the people I've met through it. The knowledge, skills and experiences I've gained and the "family" I've acquired have literally kept me sane through the bad times and have given me some of the greatest joys of my life. I'm very lucky.





THE GREEN TABLE

I saw "The Green Table" for the first time at the recent Birmingham Royal Ballet season at Sadlers Wells. I was glad to have a chance, at last, to see a work about which I had heard so much and whose influence is so wide ranging. This influence covers not only the development of dance in the latter part of this century but also the development of design, music and lighting. Also, and perhaps more importantly, the lessons it tries to teach us remain as relevant today as they were in 1932.

But to return to the beginning - "The Green Table" was created by Kurt Joos as an entry in the 1932 Grand Concours de Choreographie in Paris. It won first prize and created an immediate sensation. The prize money of 25,000 francs allowed Joos to create The Ballets Joos. However their new found security proved more short lived than anyone could have anticipated when only the following year Joos and the company were forced to flee from Nazi Germany. As readers of this magazine will know they eventually settled at Dartington Hall. Thus, by one of the ironic twists of fate, Hitler contributed to the development of dance in Britain! Since then "The Green Table" has entered the repertory of over 30 companies around the world and most recently that of The Birmingham Royal Ballet in the Autumn of 1992.

The style of "The Green Table" is superficially very simple. It consists of eight scenes or tableaux. The first and eighth scenes are virtually identical in content and movement. These are the famous scenes, set around the eponymous green table, involving the gentlemen in black. The dancers playing these roles wear the full head masks which are one of the most memorable visual aspects of the piece. They are cleverly designed to be un-specific as to nationality or race - every nation has its own group of faceless politicians fighting their own selfish corner. It is also, surely, no accident that one cannot see their eyes. Their bickering ends with a shot ringing out - the inevitable descent into war.

The following six scenes chart the effects of the war on various groups and individuals. These include various soldiers, an old woman, a young girl, a partisan and a profiteer.

However the central figure in these scenes is not human - he is Death. This is the most demanding part in "The Green Table" - created by Joos himself it covers a multitude of emotions and responses. It is ironic that the

most fully rounded character in the piece is the only non human. His first appearance far upstage is one of the unforgettable images of the piece. He advances slowly downstage with scything movements to claim his victims. However though our first impression is one of merciless strength this is belied by subsequent encounters, most notably with two of the female characters. Here he becomes the merciful liberator from a world too cruel to bear any longer. His gentle, almost caressing, movements in these scenes contrast vividly with the ruthless striking down of the various soldiers.

Moving from Death to the other characters. The soldiers are really examples of types rather than fully rounded characters. Nevertheless, if portrayed with sensitivity, they can be moving. However the women are much more interesting. The Old Woman is worn down by the iniquities that life has heaped on her - she loses her family and is forced to become a refugee. For her Death comes not as destroyer but a release. The Young Girl is another facet of the same coin - she also loses her husband and becomes a refugee. She survives this only to be forced into prostitution by the Profiteer. The scene where she is passed from man to man in the brothel is the most heartbreaking in the piece. It is all the more effective for being unclouded with false sentimentality. Finally she too is liberated by Death. The Partisan's life can be summed up as nasty, brutish and short. She kills a soldier only to be caught and killed too. Her crazed steps express the outrage of oppressed people driven beyond the limits.

The final character is The Profiteer who makes his living from the victims of war. He exploits the situation with a callousness which makes him the only completely unsympathetic character in the piece. While this profiteer's enterprises are comparatively insignificant -brothels and the like - the point applies equally to those who run arms factories, oil companies etc.

The music of "The Green Table" is played on two pianos. But the palette of sound produced is so wide ranging one is not aware of any economy. The score is a perfect match for every situation and has had a significant influence on many modern dance scores. It is interesting to note that The Ballets Joos experimented with using an orchestra only to conclude that the original version is far more effective.

The lighting of the piece is also a crucial aspect. Joos was a pioneer of the use of expressionistic light which hitherto had been mainly used simply to ensure visibility. He

used light to enhance and point up the mood of scenes and situations. He laid the foundations for modern stage lighting which has now become a multi million pound business. He also pioneered the use of strong sidelighting which is so much a part of dance lighting today.

"The Green Table" has entered the repertoire of The Birmingham Royal Ballet and for this we have to thank Peter Wright. Wright's connections with Joos go back a long way - he made his stage debut as the soldier killed by the Partisan in 1945. Incidentally he also operated the follow spot for the company!

At the performance I saw, BRB gave a thoroughly committed rendition and danced convincingly in style. There were particularly fine performances by Marion Tait, Mikaela Polley and Vincent Redmon in the roles of the Old Woman, Young Girl and Profiteer. But rightly dominating the performance was Joseph Cipolla as Death. This was a magnificent assumption encompassing all the many facets of the character. He also looked marvellous -his makeup and costume perfect. The technical and scenic elements were also bang on target.

The only sad note is that "The Green Table", far from becoming a period curiosity, is as relevant today as it was in 1932. We fail to absorb the lessons of history though they stare us in the face. We put our trust in governments and organisations who are unworthy of that trust. The Gentlemen in Black may look different but they are still at the table and only when they learn the lessons of "The Green Table" will the piece become irrelevant.

Sebastian Petit

Freelance Theatre Lighting Director.

THOUGHT FOR THE QUARTER

*This poem is from Hettie Loman's
book of poems
"As Free as the Winds That Blow"*

Let There Be Construction

Let there be construction
Arising out of destruction.
Let there be constant desire
Eliminating the tentacles of despair,
Bringing the purpose of ritual to bear,
Of being, of seeing, of redeeming.



DANCING AROUND

CCPR AND SPORTS COUNCIL UNITE THROUGH MOVEMENT AND DANCE

As part of an exciting new initiative between the CCPR and the Sports Council a National Public Relations Officer has been appointed to work within the CCPR's Movement and Dance Division to help raise the national profile of these popular activities. The post is funded by the Sports Council and the contributions of 22 national governing bodies of movement and dance.

The new officer who will be responsible for making full use of media opportunities is Peta David. Before taking the post Peta was Dance Officer for North Oxfordshire. With a knowledgeable background in movement and dance promotion Peta was also once a professional dancer.

As part of this job Peta will be providing practical advice on promoting movement and dance events throughout the country.

Peta David, Public Relations Officer said:
"I am looking forward to promoting the work of the movement and dance division - it is going to be an exciting and challenging experience."

For further information contact:
Peta David on 071 828 3163/4 or 0295 275248

BONNIE BIRD CHOREOGRAPHY FUND

ANNOUNCING THE WINNERS OF THE SIXTH NEW CHOREOGRAPHY AWARDS offered by the BONNIE BIRD CHOREOGRAPHY FUND

MARK BALDWIN, PAULA HAMPSON, MATTHEW HAWKINS

On Tuesday 8 June the winners of the Bonnie Bird New Choreography Awards 1993 were announced at a reception at the South Bank Centre, London. At a time when the future of the arts is especially insecure following the recent Government directive to the Department of National Heritage to reduce spending in this area by five million pounds, the general feeling at the award ceremony was one of pleasure at seeing new work recognised in this way. Welcoming people to the reception, Chris de Marigny, Chairman of the Bonnie Bird Choreography Fund said of the fund "whilst we are happy to fund emerging artists we deplore the fact the Government is going back on its commitment to fund the Arts. We urge everybody to support the Arts Alert campaign being organised by the National Campaign for the Arts."

This year's British awards were introduced by Anthony Everitt (Secretary General of the Arts Council of Great Britain). Presenting the awards was Siobhan Davies, one of Britain's leading choreographers.

The awards were judged by Bonnie Bird, Gill Clarke (dancer and choreographer), Lynn Marce (Dance Officer for Southern Arts), Chris de Marigny (Editor of Dance Theatre journal), Dick Matchett (freelance Dance Consultant) and Maggie Semple (Head of Education for the Arts Council and President of the Laban Guild).

Mark Baldwin, Paula Hampson and Matthew Hawkins were each awarded a bursary of £1,250 in order to extend their personal development as choreographers.

The Bonnie Bird Choreography Fund was established in 1984 to support and promote new and innovative choreographers in Europe and North America. The award consists of a fifteen minute commission for Transitions Dance Company, the resident company at the Laban Centre in London.

The Fund aims to encourage an international exchange of creative and experimental ideas. The commissioned pieces, once completed at the Laban Centre, will go on tour in 1994 as part of an extensive British and overseas tour. In giving a platform to new work in this way, the fund hopes to present the work of international choreographers worldwide and thus promote the flow of dance ideas between countries and cultures.

For more details please contact:
Chris de Marigny or Fionn Peat.
Tel: (44) 081 692 4070 Ext. 38.

CHOREOGRAPHIC LABORATORY

1993 Commission for Yolande Snaith Company

The new Choreographic Laboratory at the University of Surrey is launched with a major commission for Yolande Snaith to produce a new work for national and international touring.

Yolande Snaith's full company of eight performers will be in residence at the University of Surrey during August and September 1993. *Diction*, a work in progress which was presented at The Place Theatre's 1993 Spring Loaded season, will be completed and remounted, with a world premiere at the University of Surrey in October 1993. The collaborators include designer Robert Innes-Hopkins, composer David Coulter and lighting designer Mark Parry.

The Choreographic Laboratory at the University of Surrey combines unique facilities and services in support of the choreographic and performance process. Yolande Snaith's residency will involve notators, archivists and video makers - whose services will include producing a Choreographic Notebook and Video Scrapbook. Yolande Snaith will develop this new relationship with the South East region by returning to the University of Surrey in Spring 1994, commissioned to research and develop choreographic ideas with students of the Department of Dance Studies.

Yolande Snaith is one of Britain's most original choreographers, who for a period of more than eight years has been developing a dramatic new language of theatredance. Yolande Snaith has built a reputation for confident experiment, developing a fusion of dance with other media which refuses easy classification but articulates contemporary experience and ideas.

A new work for film, *Should Accidentally Fall*, will be seen on British television in 1994

The commission for Yolande Snaith has been made possible by National Dance Agency development funding from the Arts Council of Great Britain and South East Arts Board.

Further information is available from:
Linda Jasper Development Co - ordinator
Dance Studies University of Surrey
Guildford Surrey GU2 5XH
Tel. 0483 509740 Fax 0483 509392

MEMBERS

Many thanks to those of you who have sent in

Also on the back page are CONTACT address LITURGICAL DANCE and VIDEOS. If YOU setting up in opposition to Marjorie Proops!).

The members of the Leaders' Training Scheme providing an afternoon of community dance for and Susi Thornton. Ages of participants ranged the challenge and presented a wonderful session LUCK for their final assessments in September begun their course in Somerset and hope we will

WELCOME also to new members Genevieve Hilary Kelly, Pauline Taylor, Priscilla Newm Hocking and Hilde Holger.

We still, however, need lots more members. In which you can use to advertise the Guild and y also available for distribution - you can still ge

There are still a few SUBSCRIPTIONS outstanding conscience NOW by sending it to:

Anne Ward, 30 Ringsend Road, Limavady, Co Rates: Full membership £10.00 pa., reduced £4

COUNCIL

BACK NUMBERS OF M

When I retired as Editor of the Guild magazine, the publication. These take up a modest two s number, and of some issues, none at all. But of except Numbers 1, 36, and 47. Has anyone got Contact me if you have!

It is quite surprising where requests for old issue from Turkey. It is mostly for Agencies, and for and there is always the option of a photocopy of it.

Costs vary, although the Guild's service of 'proof face' as they say.

Magazines before Number 73 are £2.00, and 73 a sheet (A4) plus postage and packing. I shall be to have a copy of the Guild magazine of yester

Su Johnston, 2 Brockham Warren, Box Hill Ro

- AND OF THE

I have a personal collection of every copy since vol. 1 nos. 1 and 3; vol. 4 no. 4 from 1985; and copies I would be most grateful and would pay a of any that I have.

It is with regret and sadness we have to announce the re Michelle Soukop and Miss F.P. Johnson. They will be sad



SHIP NEWS

the reports on the back page.

esses in answer to members' enquiries about have a problem (practical only please - I'm not to send it to me and I'll do my best to help.

in N Ireland have just completed their course, about thirty people, under the direction of Sam from seven to seventy and the trainees rose to, enjoyed by everyone. We wish them GOOD We also WELCOME all those who have just be able to meet them in person before too long.

Macarthy, Susan Bulmer, Maureen de Forge, n, Pauline Boyle, Samantha Campbell, Paula

cluded with your issue this quarter is a POSTER our own classes. More membership leaflets are yourself a free T shirt!

ing. If yours is one of them, get rid of that guilty

Derry, N. Ireland BT49 0QJ
00 pa., + 20% overseas.

L NEWS

MOVEMENT AND DANCE

said I would keep by me the Back Numbers of elves of space - there are at most five of each course there is a stock of 'one of every issue'; a copy of these that I could put in the archives?

s come from. I have had letters from Japan and College Libraries that the Numbers are wanted, the magazine, if we are down to the last one of

ding Back Numbers must always 'wash its own

to 80 are £3.00. Photocopies are charged at 15p glad to hear from members or others who want year.

ad, Tadworth, Surrey KT20 7JX

NEWSLETTER

was started by Michael Huxley in 1982 except vol. 8 no. 3 from 1989. If anyone could supply y costs involved. Similarly, I can supply copies

Anne Ward

at deaths of two Guild members of long standing; Simone missed, but the influence of their work will long continue.

REVIEWS - DANCE, BOOKS

REVIEW OF DANCES OF THE EARTH AND LORD OF THE DANCE

On April 1st of this year, Wadham Community School was the venue for the South Somerset Dance Theatre Group. Led by Wendy Hermelin, the dance group gave us an expressive performance of Lord of the Dance and Dances of the Earth. For over an hour I was captivated by the energy, movement and drama which oozed from the dancers as they told their emotional story....

Lord of the Dance was performed by fifteen young dancers between the ages of seven and fourteen. One only had to watch them for a few brief moments to see just how much they were enjoying the dance and how committed each was to this African story. Moving in groups within a group the dancers told the story about the Mask (The Lord of the Dance) who looked upon the sky with its Sun, Moon and Stars with great compassion. One day the Mask descended upon the Earth, bringing with him the joys of these creations. Together with the people they celebrate this new beauty which surrounds them. The Mask is happy, the people rejoice. But soon the temptations of progress settle in, the beauty in the sky is replaced by automation, materialism and greed. The Mask falls into a deep sadness as all that he represents is no longer of importance. The Mask is forgotten. With time the novelty of the city wears off, the Mask re-emerges and once again the people respect his beauty and all that it brings. The Dance returns to the Earth.

The costumes for this dance were basic though the colourful choice of T-shirts cleverly reflected the changing moods of the dance. This was indeed a performance that not only the audience enjoyed, but one that the children themselves should be proud of.

Dances of the Earth was an extremely dramatic, complex dance, performed by adults of varying ages. The theme of the dance was the Earth, though focusing more intensely on the Earth's individual environments - Desert, Forest, Ice and Ocean, and their individual relationship with the solar system.

A thought provoking evening indeed. *July Preston*

I Danced with the South Somerset Dance Theatre Group Dances of the Earth April 1993

From September we met every week. Wendy led us through movement ideas which we developed to portray deserts, forest, ice and ocean. In the desert there were shifting sands, mirages, sidewinder snakes and vultures. We met wild animals in the forest and timbermen threatening its very existence. The vast ice fields, icebergs and ice flows were cracking, mirroring, colliding and slowly melting into the ocean world of tides, shoals of fish, crustaceans and dolphins. From these early workshops emerged a group of dancers who, husbands, partners, babysitters willing, were beginning to believe in their dance abilities and that their movement memories would not let them down. Rehearsals started in earnest in January in preparation for an April performance. Posters were designed, invitations circulated and tickets printed, we had three nights to fill. Thankfully Somerset winters are mild and no rehearsals or weekend scenery painting sessions were interrupted. Our costumes were tie dyed trousers and tee shirts to match the bonded fibre backdrops. An inspired use of several parachutes made the trousers wonderfully comfortable, effective and flattering. The performances were enthusiastically received and the fourteen performers were thrilled to dance. It was a happy time and lasting friendships were made within the group. Community dance is alive and well in Somerset.

Margaret Grundy

HAT TRICK

Bedfordshire Youth Dance. Combination Dance Education with Andrew Peters. Combination Youth Dance
Thursday 18th March 1993.

As founder and Director of the Bedfordshire Youth Dance Group in 1985, I was particularly interested to see this performance now directed by Brigitte Boast. Combination Dance comprises ex-students from Bedford College of Higher Education and the London College of Dance and the mix of their work, youth dance and that of the stimulating and accessible poet Andrew Peters was very satisfying. Most provocative and original was "Dreamtime", based on the demise of the aboriginal culture.

Fascinating too was "What a Day That Was" in which CDE worked with Beds. Youth on a demanding piece which examined human mannerisms, relationships and religious beliefs.

LONDON COLLEGE OF DANCE

March/April 1993

MODES OF ROMANTICISM: BA Students

This programme represented the culmination of a combined studies course on different aspects of Romanticism. Staff contributed pieces in different modes ranging from historical dance to Romantic Ballet. A short scene from "Bleak House" was skilfully directed by Trevor Whittock.

APRIL FOOLS:

A programme of Drama and Choreography.

In contrast to the above programme, the choreography was composed largely by students. The usual mix of styles was well presented and performed. Commendable was "Purple" by Emma Down. An amusing, experimental piece performed behind a screen was devised by Caroline Reay-Jones, a visiting lecturer.

Two strongly contrasting pieces of drama were expertly directed by Ken Pickering. "Is Uncle Jack a Conformist", a little performed play by Andrew Amalrik was supported by strong players in the key roles. In complete contrast, "Woman's World", typical of Ken's work, combined total theatre and incorporated the capabilities and personalities of the cast.

Carole Wallman

LABAN FOR ACTORS AND DANCERS

Putting Laban's Movement Theory into Practice, A Step by Step Guide - by Jean Newlove.

Laban is to movement what Stanislavski is to acting. He devised the first wholly successful system for recording human movement, a system which is increasingly influential in the training of actors and dancers.

This book, written from a lifetime of experience, is a handbook for teachers and students wanting a simple, practical introduction to the Laban system of movement. Published by N.H.B. at £9.99.

UNDERSTANDING YOUR PERSONALITY

by Patricia Hedges

.....who trained under the Teacher's Scheme, provides a straightforward way of learning more about our personality characteristics and those of people around us. The method was developed in the States and is now used in over 25 countries throughout the world.

The book is for the general public, but those involved in dance will find the eight different and opposite characteristics fascinating to study and find these provide a rich source of material in teaching and classwork.

Published by Sheldon Press at £5.99.



LISA ULLMAN TRAVELLING SCHOLARSHIP FUND Awards Ceremony 1 June 1993

The Fund has, during its 7 years of activity, distributed some £13,000 among 35 winners travelling to 16 countries.

This is a remarkable achievement by a group of dedicated people led by Geraldine Stephenson and a management committee and supported by many Guild members and others.

The Awards ceremony on June 1st was a celebration of this achievement. The Contemporary Dance Trust hosted the event at The Place Theatre in London.

Eight of this year's Scholarship winners had the honour of receiving their Awards from Dame

Beryl Grey and Dr. Richard Alston in the presence of a gathering of representatives of dance organisations and friends.

Two previous winners, Katya Blum (sponsored by the Guild) and Fergus Early, both emphasised the value of studying away from these shores.

Dr. Richard Alston spoke of the unique nature of the Fund. Though money was limited it was sufficient to motivate the recipients to pursue their goal. Large sums of money can be daunting and may lead people along a false path.

Dame Beryl Grey spoke about Lisa Ullman

and her remarkable insight into all aspects of movement. She remembered her unique gift as a teacher and her tremendous contribution to the world of movement and dance. Dame Beryl felt she would thoroughly approve of the Fund and the opportunities it gave to such a variety of different people.

The occasion was a very happy one, enabling those present to talk together, exchange views and congratulate the recipients of the Awards whilst enjoying some excellent refreshments.

Sheila McGivering

STUDYING MOVEMENT WITH SUPRAPTO SURYODARMO

Report to the L.U.T.S.F. on my trip to study movement with Suprpto Suryodarmo in Indonesia, November/December 1992.

I had never been to the Far East before but I felt quite at home in Java from the moment I arrived in November. Perhaps the hot and humid weather was reminiscent of my native Georgia, (USA) in the summer. But the landscape, the atmosphere was definitely not like Georgia. Lush and tropical - rice fields, banana trees, insects and lizards all featured large. I found out that sleeping under a mosquito net creates a cocoon of peace and safety. I would wake up with the sun around 4.30 to intricate melodies of birdsongs and Muslim calls to prayer mixed with general street noise. The locals seemed to take advantage of the relatively cool temperatures of early morning to begin their day. The people of Solo, the city I stayed in, were full of life and colour and charm, very industrious people. I felt very lucky to have a clear purpose for being in Solo, therefore having a reason to stay a while, not to be a tourist just passing through. I enjoyed getting to know the city, absorbing the atmosphere, usually on a rickety old bicycle I bought 2nd hand.

A minibus would take us the 15 minute journey outside the city to the teacher's land where we would work 5 days a week. There were 9 of us in the group, the others all German. So I sometimes felt I was in two foreign cultures at once. But I am used to living in a foreign culture now. It is all right for me. I became very good at Pidgin English.

The course title was "Vocabulary, Nature and Life". We practised movement out of doors mostly, in our teacher's land and other sites in Central Java, learning to move in relation to the natural landscape around us, as well as expressing the feelings within us. So the vocabulary was our own. The expression an expression of our own life. Our teacher, Suprpto Suryodarmo, is very gifted at seeing and understanding very much about us through our movement; and of course this helped us to understand something about

ourselves a bit better, to recognize our long held patterns and attitudes, and begin to let them change.

I found myself slowing down, feeling my body strong and alive in the tropical heat and monsoon rain, walking, feeling my feet on the earth, crawling, feeling my hands on the earth, feeling the air on my skin, meeting the Space with my body, inspired by nature, moving as a response to the feeling and the seeing, or not moving, just being, in my body, in the surroundings, taking my time. Feeling Time and Space in new ways. Waking up to new ways of experiencing, and many new qualities of expression.

The sensation of body Weight, the relationship with Space, the expression of Time, and the Flow of feeling - the same sources for movement as defined by Laban. In this Eastern setting, through this work, I found it very exciting that each of these sources gained subtly different, broader meaning.

Because my whole body felt so vital and alive in this climate, skin, nerve and muscle sensations sharpened, barefoot connection to the ground giving a feeling of rootedness, the sensation of

my body Weight was heightened. I learned to 'receive' the ever changing view of Space, of my surroundings, as I moved, and experienced how stimulating this was as a source of expression. Also 'receiving' Time in my movement, moving on the 'carpet of Time' as Prapto would say, and following the Flow of expression as it grows and changes in the body and in the space. Experiencing the interrelationship between the four elements, the constant changing in the body/mind source of the moving from moment to moment ... weight and space and time to flow...

It is not really possible to communicate my Eastern flavoured experience of the motivating sources of movement to you in words. This is frustrating, but we all know this is the nature of movement. To talk about it is never quite it! Suffice it to say that I learned much about movement as an expression of Being. Under Prapto's guidance I opened new doors and I have been deeply moved by the experience. It is all still filtering through into my work and into my life, and I think this will continue for some time to come. I am very grateful to the Laban Guild and the Lisa Ullmann Travelling Fund for assisting me in making my trip to Java possible.



Moving in the dunes at Parangtritis Beach



The Essence of Gender in Movement by Warren Lamb

Continued from previous issue - Final Part

Relationship of Movement to Gender

The article concludes by applying the previously discussed observational framework to movement according to gender, revealing the following associations.

1. Women associate growing shape-flow with spreading, rising and advancing postural movements.
2. Men associate growing shape-flow with enclosing, descending and retreating postural movements.

Since movement can be more complex than the simple framework which we are using, it is also possible that no postural movement will be observed. These effects can be observed even in classroom experiments with a mixed group. However, let us observe them in an embrace between the sexes, and see what can be inferred. Later we will delve more deeply into the implications.

Women spread their arms to welcome men, growing and spreading simultaneously. It would appear to contradict their openness to simultaneously spread and shrink. However, men do not appear to feel this contradiction, as they appear to shrink with the spreading movement. It would appear that the more contained kinesphere gives them a greater feeling of control. As such observations have been made across cultures the tendencies would appear to be a relative preference and not culturally conditioned.

Men enclose women to them. In the process, they grow, shape their posture into a concave retreating movement, and may include a descending movement. It would appear that they want the bigger kinesphere to operate in, while feeling that the concave shaping (enclosing, descending and retreating) is necessary to receive another person. Women, however, appear to find it more satisfying to shrink as they enclose, descend and retreat (see #3 below). Perhaps women will grow at a later stage, probably with spreading, rising and advancing, (as in #1 above).

3. Women associate shrinking shape-flow with enclosing, descending and retreating postural movements.
4. Men associate shrinking shape-flow with spreading, rising and advancing postural movements.

If the woman draws away from an embrace, this could imply either a momentary interruption or a withdrawal from the embrace (shrinking). As she does so, she wraps her arms around herself (enclosing) and sinks into herself (descending). Her body shape, no longer convex and contained by the embrace, becomes concave (retreating). The man shrinks, and their formerly shared kinesphere separate from each other. As he shrinks his body opens (spreading); he rises and advances. The man shrinks his kinesphere, perhaps in order to maintain a bodily sense of control, and simultaneously spreads, to keep himself available for a new embrace. Although shrinking concavely, he also maintains a rising movement and a convex forward advancing potential. The woman's shrinking shows no such potential, as she shrinks, encloses, descends and retreats. Perhaps the man's instinctive sensing of this reinforces his advancing movement.

5. Women associate free flow of effort with directing (focusing) and accelerating postural movements, and increasing pressure.

6. Men associate free flow of effort with indirecting and decelerating postural movements, and diminishing pressure.

At this point, there is a hint of abandon in the man's movement, and his attention is all over the place (indirecting). His touch becomes lighter (diminishing pressure). Where he previously felt a sense of urgency, he now seeks sustainment (deceleration). As the woman's movement becomes more free, her attention is more focused. She gets firmer (increasing pressure) and becomes impatient (accelerating). If their kinespheres are in place, i.e., they are mutually sharing their growing and shrinking movements, the woman's movements may become more free. This requires her to direct her attention to her partner. Her touch pressure increases, to promote the free flow of movement, and her pace increases. As the woman's movements become more free, the man's are likely to become more bound.

7. Women associate bound flow of effort with indirecting, diminishing pressure and decelerating postural movements.
8. Men associate bound flow of effort with focusing, increasing pressure and accelerating postural movements.

The man focuses on controlling his movement toward his partner. He increases his force (increasing pressure) and speed (accelerating). The woman moves to reverse a movement tendency which leads towards abandonment (see #5). She becomes less focused (more indirecting), diminishes her pressure, and slows down (decelerates). As the man binds the flow of his movement he becomes more focused. He increases his pressure and acquires a sense of greater urgency (accelerating).

Summary and Conclusions

This description of an embrace is designed to give an impression of the movements involved. Although described in terms of relations between the sexes, these movement associations have primarily been observed in public embraces. These associations can also be seen in everyday behaviour, even in embraces involving the same sex - and the opposite movement associations have not been seen. The embraces observed include these situations:

Couples in parks. Parents embracing their children. Welcome and farewell greetings at airports, railway stations and other locations.

Stage Performances

Within the complex interaction that takes place in an embrace, the following postural associations appear to be recurring tendencies in gender groups of diverse cultures:

Male Free effort-flow with indulging efforts Bound effort-flow with fighting efforts

- Growing shape-flow with concave shaping
- Shrinking shape-flow with convex shaping

Female Free effort-flow with fighting efforts Bound effort-flow with indulging efforts

- Growing shape-flow with convex shaping
- Shrinking shape-flow with concave shaping

Future Research

A distinct pattern has emerged from these observations, which is offered as a basis for further research. Experiments to test this hypothesis are difficult to set up because the subjects become self-conscious and lose the essential quality of whole-body spontaneity. However, the following experiments have been repeated with different groups:

Have the group line up in a large room. Each person advances, in turn, across the room, as though he or she is being blown by a strong wind. The aim is to induce free flow of movement. If successful, people will progress in such a way as almost to lose control. About 3/4 of the way across the room, signal the person to assert bound flow (establish control). Have observers stationed at this point, to record the effort variations which accompany the transitions from free flow to bound flow, concentrating on whole-body movement.

Have the group grow in shape flow as though to become airborne, like a balloon. Then, at a signal, everyone shrinks, as though his or her "balloon" has been pricked. Observers can record the shape variations which accompany the transitions from growing to shrinking.

It will be interesting to see whether others can confirm these associations, and feedback would be greatly appreciated. Comments are especially solicited in the following areas:

1. Observations by others: their apparent accuracy; how and when taken; whether the above associations were seen.
2. Exceptions.
3. Cross-cultural distinctions.
4. Means of separating culturally-conditioned behaviour from intrinsic gender differences.
5. Suggestions for further research.

A Final Word

As mentioned earlier, the associations between shape flow and shape variations, and between effort flow and effort variations, were derived from observations objectively recorded in several parts of the world. No attempt is made to offer any interpretation of their implications beyond the suggestion that there may be a distinction—which transcends cultural conditioning—in the way that men and women prefer to move. In other words, is this distinction intrinsic?

References

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- Kestenberg, J. S. (1975). *Children and Parents*. New York: Jason Aronson.
- Winter, D. D. (1989). *Empirical Studies of Posture-Gesture Mergers*. *Journal of Nonverbal Behaviour*, 13(4), pp. 207-223.
- This extract is taken from *The Body-Mind Connection in Human Movement Analysis*, edited by Susan Loman, available from Dance Books Ltd, 9 Cecil Court, London WC2N 4EZ (ISBN 1-881245-004)



NEWS FROM THE REGIONS

SUFFOLK

A Community Dance and Art Project about the Sea.

The collaborative project was set up last Autumn by Mel Horwood, a dance tutor in Laban based movement and MaryAnne Woolf, an art student at Central St. Martins College of Art and Design. The aim was to run a series of workshops to explore the theme of the Sea through art and dance, to explore the links between the two art forms and to cross boundaries. The workshops were for adults of any age.

Because of and in spite of the Nuclear power Station - we used our local Sizewell beach as a resource for both materials and ideas and as a location for movement and for temporary designs and structures. The newly formed Suffolk Rural Arts fund was able to help us to develop the project further. We collected visual and movement images and associations to do with the sea. The group made a large hanging piece of individual panels and we held an exhibition at the end of May in Leiston followed by a performance of dance on the beach.

Mel Horwood

LONDON

The mixed ability theatre company, AMICI,

recently produced their new show at Hamersmith's Riverside Studios. Liz Aggiss gave a superb show performing her own interpretations of Lorca's poetry to brilliant music composed for the event. She went on to recreate some of Hilde Holger's simple but very affecting pieces from between the wars.

It seems London City Ballet have only a few days left to live - the funding for their community dance work has ceased.

Francis Chantree

BELFAST

The exhibition "Anne Frank in the World" opened in Belfast on 5th May. Helen Lewis, choreographer, teacher, writer and survivor of Auschwitz, opened the exhibition. She had choreographed a dance piece entitled "The Dance of Anne Frank" using four dancers. It was a powerful impressionistic dance. (...and the dancers were from Brenda's youth dance group - Anne Ward).

Jenny Fulton, a member of the Laban Community Dance Leaders' Training Scheme, choreographed a work called "Rhythms of the Earth" which featured dancers from her Ulster Youth Dance Class and members of her Contemporary Dance Class. This was presented at the Crescent Arts Centre on Friday May 14th.

Brenda McKee

For the last week in June, 90 members of Ulster Youth Dance came together for a

week's residential course directed by Royston Muldoon. They all worked on a 30 minute piece called Tryst, a most moving and powerful depiction of conflicts within and between communities.

A smaller group also worked on their own choreography for a piece entitled "Thirty Nine Steps". Their achievements after just one week's work were truly impressive and we are looking forward to their performances at the Queen's festival in Belfast at the end of October.

Anne Ward.

SOMERSET

After eighteen months of uncertainty the Laban Community Dance Leaders Training Scheme is at last on its way in Somerset. At least sixteen people will be coming together on 3rd and 4th July at Westfield School in Yeovil for the first weekend with Suzi Thornton leading them. It looks as if it is going to be an exciting group with dancers, teachers and therapists coming from Devon, Avon, Dorset and all areas of Somerset. There are still two places if anyone wishes to join the course a bit late; the second weekend is at the beginning of October.

If you are interested contact Wendy Hermelin. Please note the change of address and telephone number.

Wendy Hermelin

49 Barn Street, Crewkerne,
Somerset TA18 8BP
0460 77136

CONTACT!

Interested in LITURGICAL DANCE?

A member has suggested that anyone interested should contact: Barbara Potticary of the Christian Dance Fellowship, 2 Pine Court, Keynsham, Bristol. She should be able to put you in touch with the representative in your area.

Need a VIDEO of a particular dance performance?

Did you know that a video library is held at the Place and they can often help. Send for a catalogue from: Anita Belli, Video Place, 17 Dukes Road, London WC1H 9AB

Looking for FUNDING for a project in the London area?

London Arts Board has published a leaflet giving clear details of all its funding schemes and programmes for 1993/94. Order it from LAB on 071 240 1313

Interested in a one or three day COURSE on Good Practice in Dance Education run by the National Dance Teachers Association?

This will take place 17th - 19th September at the University of Central England in Birmingham. For details, write to: Carole Woolridge, Treasurer NDTA, 29 Larkspur Ave., Chasetown, Walsall WS7 8SR (0543) 685162

REMEMBER - MEMBERSHIP LEAFLETS, POSTERS, T-SHIRTS AND SWEATSHIRTS

are available from: Anne Ward, 30 Ringsend Road, Limavady, Co. Derry, N. Ireland BT49 0QJ

This is 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.