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## A LABAN APPROACH TO PERFORMANCE - Geraldine Stephenson

I was taught by Laban and Lisa Ullmann, in Manchester, when amongst the other aspects of movement we all 'did the efforts' ... writing; slash; dab; flick etc ... press-glide-float ... float-glide-press ... and countless combinations of all these involving aspects of time/space/weight/flow. THEY HAVE NEVER FAILED ME. They alert my 'antennae'. They feed my creativity. THEY ARE THE TOOLS OF MY CRAFT.

### WORKING WITH ACTORS

I seldom use actual 'effort' words ... but perhaps, 'Exit gently' (voice guiding the command) or, 'disappear fast' or 'get out' (voice thrusting), on other occasions (with due sustainment) 'take all the time in the world' ... or 'don't fidget about ... just BE THERE' (stillness). When choreographing a dance with actors, awareness of effort rhythms, body shape, relationship, use of space are all present. Entering a rehearsal room for the first time, for instance, I observe there is one actor smiling, body alert, looking in my direction, ready for action; perhaps two chewing gum, holding back, saying to themselves 'what's she going to ask us to do? a man in the far corner, smoking, back turned partly turned away ... 'does she know I have three left feet? two girls chatting energetically, their attention following my path of movement through the room ... they stay alert, bodies braced, looking forward to dancing.

There are no rules, but, depending on so many things, my antennae 'twitch' and I must decide what to do. PLAN 2!

So, I teach a step or two. They gain confidence. They know now I don't expect them to be Nureyev. Steps repeated again and again.



Geraldine Stephenson

*"This is not a dance for the sake of a dance, but a dance about people interacting in a story."*

I coach a bit more movement quality ... step firmly make a sudden turn, give a light leisurely arm to your new partner. Jim Perkins is now to dance with 'Lady Maude' (in the

play he is to marry her daughter. He must appear attractive to her ... or must he? We discuss his character and attitude here. This is not a dance for the sake of a dance, but a dance about people interacting in a story. Does he 'show off' perhaps exaggerating the gestures?; does he dance modestly, not exaggerating the gestures? ... with elegance? with clumsiness? How does Lady Maude re-act? This is a good example of 'action and re-creation'. We talk about and experiment with how to step confidently, arrogantly, flirtingly; we discuss body carriage, angle of the head, eye contact ... is it eyeball to eyeball or do the eyes wander? Do characters dance chest to bosom or chest to withdrawing bosom? How much space between the bodies? What difference does this make? As more movement ideas are tried out in the dance, the actors learn more about their characters for acting in the play. Laban used to ask the acting students "how would your character never move?" Actors enjoy that! The dance progresses, is concluded, repeated again and again until the movement rhythms become 'natural' to the cast and the characters of the play truly IN-HABIT the bodies of the actors.

### WORKING WITH A 'STAR' ACTRESS ... let us call her 'EMM'

This was a one woman show with an actress telling the life story of another actress ... no other participants, but a pianist. The stage had on it a piano, table, chair and a screen.

The script indicated very little dancing, but a lot of potential for movement. How much would EMM want this? I knew she was a wizard with words, but apprehensive about

1. Shall I go straight into the dance I have more or less pre-planned?
2. Shall I try out bits first and also get their ideas?
3. Shall I do some preliminary movement work?

*continued on page 5*





## EDITORIAL

### Where were you?

We had a lovely day on March 19th at the Laban Centre. Read the interview with Jenny Nicholson - you'll see what you missed. And Barrie Hudson wants some answers from the absentees.

### The Future 1996

This is going to be the 50th anniversary of the Guild; quite a milestone I'm sure you'll agree and well worth making a big effort for. What are the ideas so far?

Put together a book, for sale to members, which will reflect news, activities and changes in the Guild over the time.

Print a calendar for 1996 with a wide range of photographs and pictures to span the years.

Have a celebratory weekend with a variety of events and activities and people.

Well, that's not bad for a start. If you have any ideas of your own, please tell any Council member. If you can contribute to any of the existing ideas - yes please. Christine Meads has an article in this quarter about the book and she's looking for contributions.

I hope you all enjoy a summer of exciting dance activity. If you haven't tried a Summer School, and there are a few advertised, they are well worth the time, money and sweat.

Volunteer needed for P.R. responsibilities.

1. Do you have any experience or does your partner?
2. Can you, he, she afford some time? 3hrs a month?
3. Will you volunteer yourself, him, her?

Ring me!

Thank you.

### COPY DATES

Material should be sent to:

LYDIA EVERITT,  
3 LAYTON LANE,  
SHAFTESBURY,  
DORSET SP7 8EY  
TELEPHONE: 0747 854634

Copy dates are:

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

NEXT ISSUE IS AUGUST 1994



## DAVID HENSHAW - NEWLY ELECTED CHAIR OF THE LABAN GUILD

David Henshaw was first employed as a ballroom dance demonstrator, and worked in childrens' theatre, in repertory, Indian dance, pantomime and sleazy seven-times-daily clubland revue. He danced with International Ballet, Cosmopolitan Ballet, the Legat Ballet and Carlton Ballet, which also gave him experience of directing, managing and bankruptcy. He was asked to 'help out' teaching at the Legat Ballet School, and remained in teaching for twenty five years.

He met Rudolf Laban and trained at the Art of Movement Studio under Lisa Ullmann. He was a performer and choreographer with three 'Laban-based' dance groups, Orchesis, Choreos and Dance Pedlars. He joined the Guild in 1960 and was a Council member for 14 years; he was treasurer 1964-66 and vice-chair 1972-74. He has taught in infant, junior and secondary schools, in further and higher education. He was Head of the School of Dance at Middlesex Polytechnic (now University) where he planned and launched the first BA course in performing arts in Europe, at which time he became Fellow of the Royal Society of Arts.

He gained an MA, Phi Kappa Phi, from American University, Washington DC. He has gathered knowledge of Indian dance in Britain and in India and has taught at the University of Ghana in West Africa. He is Chair of Management for the Academy of Indian Dance and a director of Adzido Pan African Dance Ensemble. He served on the dance panel of the Arts Council and the dance and performing arts panels of the CNA. He was an adviser and Council member of Greater London Arts, is an assessor for London Arts Board, and was the first chair of the Standing Conference on Dance in Higher Education. He has failed Labanotation examinations more than most, and has some knowledge of Benesh and other notation systems.

In 1989 he was made an honorary member of NDTA "for outstanding services to dance in education over a long period of time." He has planned and co-ordinated courses in South Asian, African and Caribbean dance at the University of Surrey. He was an examiner for the MA in Dance Studies at the Laban Centre and is Chief Examiner for Advanced Level and Advanced Supplementary dance examinations for the University of London Examinations and As-



David Henshaw

*"Jargon has unnecessarily obscured and mystified the fundamental significance of the principles of human movement which Laban began to formulate".*

essment Council. He has recently taught on three LINC summer courses. Now 63, he is a freelance dance consultant, who enjoys looking at dance and talking about it more than doing it. His present work schedule takes him into over a hundred primary, secondary and further education schools and colleges annually, and he sees an average of two performances of dance and other arts each week.

David believes that jargon has unnecessarily obscured and mystified the fundamental significance of the principles of human movement which Laban began to formulate and that this has limited the Guild as a potential world-wide force. Laban himself said, in his first presidential address to the Guild in 1947, "...we must not limit our vision by narrow preconceptions and prejudices. ... All schools or styles of dance in which the basic rules of organised body-mind movement are used should be accepted in our circle without bias." In the Guild constitution the first object is "the promotion and advancement of the study of human movement". In his term of office as Chair of the Guild, David hopes first, with the active participation of the members, to focus on the advancement of knowledge, to question and clarify some of the concepts and terminology which the Guild holds dear, in order to further Laban's vision.





# CHANGES IN TEACHING THE ART OF DANCE

Jacqueline Smith-Autard  
Bedford College of Higher Education  
(De Montford University designate)

## *A-Level Dance 20 years ago? You're kidding.*

David Henshaw's article last quarter proved interesting reading for both those in the midst of A-Level dance and those for whom the world of education is a mystery. 20 years ago the thoughts of dance in the school syllabus as an examination subject would have evoked very varied reactions. No doubt many would have welcomed the notion whilst others would have come out in a rash rather than contemplate such an awful idea.

This quarter we have articles written by those who remember teaching dance 20 years ago and who teach it still. How different the work is now from then is even more interesting reading. We're irresistible! Ed.

## **Background:**

Over the past twenty to thirty years changes in teaching dance have escalated to meet different needs in education. In 1965, most teachers and lecturers used the Laban model but by 1970, through the newly founded London Contemporary Dance School (1965), London Contemporary Dance Company (1966) and a change in direction for the Rambert Dance Company (1966), a strong interest in American contemporary dance influenced teachers of older pupils and college lecturers and this caused a shift towards what I have termed the professional model. This theatre art model aiming towards technical perfection, polished performance and the dance product was diametrically opposed to the Laban educational model which emphasised the experiential child-centred process of dancing as a means of developing personal qualities.

*"Some of us were wary of losing all of the best features of the Laban model and replacing this with a rather second rate aping of a professional dancers' training."*

Hence, by 1970, there were two models in dance education - the Laban model upheld by primary teachers and most secondary teachers and the American contemporary dance model taught in a growing number of colleges of higher education and some secondary schools. This latter model seemed to fit the bill in respect of the need to find means of examining in dance at 16+ and at degree level. The technique and procedures in choreography (the Humphrey approach) provided tangible outcomes which could be objectively examined. But some of us were wary of losing all of the best features of the

Laban model and replacing this with a rather second rate aping of a professional dancer's training. There was no way that students in colleges of education and especially secondary pupils with at most only one lesson a week could achieve anything further than one or two steps up a fifty rung ladder!



*Dancing in School*

## **1994 - a midway model:**

The dominant and most advocated model for dance education today has been labelled the *Dance as Art* model (in this article and in Smith-Autard (1994) it is the *art of dance* model). This is the model which I proposed in 1976 in my book *Dance Composition* and which was strongly advocated in the subsequent Calouste Gulbenkian Foundation report - *Dance Education and Training in Britain* (1980). It is also the model implicit in the statutory programmes of study for Dance within the DES *Physical Education in the National Curriculum* 1992 order and GCSE, AS and A level syllabi. Hence, the art of dance model seems to have been confirmed as a model of "good practice" to

which all school pupils are entitled to at least at key stages one and two where dance is a compulsory part of the physical education programme.

The art of dance model did not emerge suddenly. One of the first dance theoreticians to propose it was Betty Redfern (1972), but the content and methods of teaching emerged gradually and have been the main focus of my work since 1965. It is not entirely new since, in common with most models in education, it owes much to the past because, although it has new and unique features of its own, it has retained elements of the two models which preceded it. For this reason, although the old elements are re-oriented, it can be called a midway model.

Today's *midway* model amalgamates some of the elements of the educational and professional models, yet includes new ideas too.

Its distinctiveness lies in the concept of the *ART OF DANCE IN EDUCATION*. It contributes towards *ARTISTIC*, *AESTHETIC* and *CULTURAL EDUCATION*. It identifies the three strands of *CREATING*, *PERFORMING* and *APPRECIATING* dances as the conceptual basis underlying dance experiences for pupils. This three stranded approach in dance education where there is a balance between creating, performing and viewing dances, has become the central organising principle of dance education in the 1990s.

There is no space here to discuss the modification or re-orientation that has occurred because of the changes in the conceptual basis for the art of dance in education. This discussion can be found in *The Art of Dance in Education* to be published in September 1994. Suffice to say that, in my view, the best examples of midway art of dance

*continued on page 4*





*continued from page 3*

teaching lay equal emphasis on the central themes of both models illustrated below.

The midway art of dance in education model: In order that we understand why the model is labelled the *midway* model, a list of features which it retains is:

### EDUCATIONAL MODEL

Emphasis on the process

Emphasis on development of creativity, imagination and individuality

Emphasis on feelings -subjectivity of experience

Emphasis on a set of principles as a source of content

Emphasis on a problem solving approach to teaching-teacher as guide-pupil as agent in own learning.



*Dancing in School*

### PROFESSIONAL MODEL

Emphasis on the product

Emphasis on knowledge of theatre dance as the model towards which to aspire

Emphasis on objective ends-e.g. trained bodies for performance of dances

Emphasis on stylistically defined dance techniques as content

Emphasis on directed teaching-teacher as expert -pupil as apprentice.

Plus this model also has distinctive features of its own i-e:

#### 1) It emphasises dance as an artistic education:

A discipline-based education in the art of dance is concerned with developing skills,

knowledge and understanding. Physical dance skills are developed in performance. Choreographic skills are developed through creating one's own dances and learning from dances created by others. Appreciation skills are developed through learning how to view dances, describe, interpret and evaluate them.

The content of the dance programmes of study for key stages 1 to 4 indicates the range of artistic learning involved. These lists provide a brief outline for teachers and much elaboration beyond this is needed in determining the range of artistic concepts involved. Such an elaboration can be found in sources 5) and 8) in the bibliography.

#### 2) It emphasises dance as aesthetic education:

Aesthetic education is essentially an education of feeling. In aesthetic qualities we receive an experience of the feelings embodied. For example, we often attribute human feelings/meanings in music we hear (sad music perhaps) and the dances we see (an angry dance maybe). Through appreciation of their various dynamic, temporal and spatial 'textures' learners should become aware of the expressive power of movements and their juxtapositioning. Movements kinesthetically felt, can become increasingly differentiated in tone and texture if the students become sensitive to the elements and combinations of elements, which yield insights into human feeling. Furthermore, thinking about symbolic meaning in movement and *learning* about its components and significance should occur alongside feeling it.

If the teacher were to develop devices for presenting the aesthetic in dance, students might gradually come to view dance with deep and creative aesthetic contemplation. The education of feeling may not be measurable, however it is very important that it is not lost or put aside in favour of what can be assessed.

#### 3) It emphasises dance as cultural education:

Through the art of dance, it is also important to induct the young into an understanding of culture. Art is an important aspect of culture therefore should not only be valued for its aesthetic and artistic character but as a teacher of and about culture.

Western culture of course, is the predominant focus of the art of dance model since its root - theatre dance - has emerged in the western world. The form, style and expres-

sion of a theatre dance work reflects western traditions and ideologies and can therefore be analysed as a semiotic picture of western culture. Such a study of theatre dance as a complex sign system is perhaps the province of higher education, yet, from an early age children should learn that western theatre dance is distinctive compared with different ethnic and social dance forms and other art forms.

(Further discussion of the above distinctive features can be found in 1), 5) and 8) below)

*"It has become common Practice to take children to the theatre, to engage dance artists or companies to work in schools."*

### The midway art of dance model and pedagogy:

This text indicates much re-focusing and change in teaching dance over the past few decades. Aims, contents, methodologies and systems for assessment have altered considerably. Most of these changes have been effected by bringing the two worlds of educational dance and professional theatre dance closer together. Hence, it has become common Practice to take children to the theatre, to engage dance artists or companies to work in schools and colleges, to employ videos as central resources. This link will be further advanced by technological developments in future. For example, I am currently engaged in developing an interactive video resource pack on a work by Siobhan Davies which will include many creating, performing and appreciating activities at different levels so that users can develop their artistic, aesthetic and cultural education through study of a professional choreographer's work. This signals yet more change to come!

#### References and bibliography:

- 1) Arts Council 1993 - *Dance in Schools* Arts Council of GB
- 2) Calouste Gulbenkian Foundation 1980 *Dance Education and Training*
- 3) DES (DFE) 1992 *Physical Education in the National Curriculum* HMSO
- 4) Redfern H.B. 1973 *Concepts in Modern Educational Dance*. Henry Kimpton Pubs.
- 5) SCAA- May/June 1994 *Dance in Key Stages 1 & 2 A Guide for Teachers* SCAA
- 6) Smith J.M. 1976 - *Dance Composition* Lepus
- 7) Smith-Autard J.M. 1992 - *Dance Composition* 2nd edition A & C Black
- 8) Smith-Autard J.M. Sept. 1994 - *The Art of Dance in Education* A & C Black.







## A LABAN APPROACH TO PERFORMANCE - Geraldine Stephenson

*continued from page 1*

moving. There were some 12 songs. Take 'Red Letter Day' for instance ... a young woman deeply in love with a boy she is to meet again the next day. When EMM first sang it through, she stood by the piano as a limpet to a rock. Well, I suppose it could be sung like that but ... we 'explored' many ways of standing at a piano ... leaning in to it with one hand on it ... leaning further in with two hands on ... standing with back to it ... with side to it ... going a few steps away from it and 'rushing' back to it (pianist becomes boy friend) ... going a few steps away and being 'mesmerised' back to it (a line in the song was ideal for that). Always the moves must be relevant to the words, never overpowering them. Gradually the song/movement developed. My antennae did a lot of flickering! One must stay in tune with the artist. From small beginnings developed a number full of flow ... (the 'free-flow' variety) ... leaning, swaying, turning away, coming back again. EMM proved to be extremely receptive to movement ideas and we developed a good two-way stream of creativity.

In contrast we tackled 'Come into the garden Maud' ... a place she, Maud, had no intention of visiting! Again the pianist represented 'the man'. EMM stood by the pi-

ano, bristling, her spine tense, elbows spiky, chin jutting out, fan in hand ready for action! From time to time she 'swooped' away from the piano, returning to emit scathing words, eyes flashing, fan drumming. Obviously quite different movement qualities were activated ... a lot of play with the back-whipping around of the body to deliver another verbal missile. In these songs it is imperative that the audience sees a lot of the singer's face in order to savour the words. The relationship of the artist to audience is paramount and any movement at all must take this into account. This was particularly the case in 'Stately as a Galleon', a song about a woman who joined an Old Tyme Dance Club, but never got a male partner, only Mrs. Tiverton, a bossy-boots who pulled, pushed, heaved about the wretched newcomer, clutching her to her bosom and generally bouncing her around. They did the Military Two Step, Veleta, Lancers and so on. The movement must only indicate all this, never predominate. EMM had to show where her partner would be all the time, eye contact and positioning of herself to audience of vital importance. Appropriate movement phrases were devised for this purpose so no words were inaudible and energy level maintained. Finally, at the end of the show and, indeed, the life of the character, she imagines herself floating up

above the room, over the streets and countryside, 'weightless as an astronaut' ... 'I need no audience' she says, 'no music ... I am the music and the movement ...' The script then said 'she dances' ... it was the only dance without words ... The show is called RE-JOYCE. If it comes near your town, go to see it. It is full of energy, pathos, humour, beauty and of course, movement, but not obviously so, I am glad to say. So often it is just 'brushed in' (subtle minimum movement). EMM achieved this after an enormous amount of repetition in rehearsal ... only then can the actress/singer/dancer become 'one' with her characters.

*Next quarter Geraldine gives a taste of a New Year Gala and Singing in the Rain.*

### THOUGHT FOR THE QUARTER

To move, To move more, To create a breeze in the still air, To create a hurricane in the stillness, Shattering and fragmenting. Crescendo, Diminuendo.

Slowly, so slowly the particles coalesce. Binding, uniting the mover and the moved.

At one. Stillness.

*June Petit (Preston) November 1993*

### A HANDBOOK for animateurs, practitioners and development workers in dance, mime, music and literature

**Regular Marvels**, a new publication by the Community Dance & Mime Foundation, is an indispensable reference point and companion for anyone involved in setting up or running community-based arts projects.

It is full of ideas and information on areas as diverse as workshop practice and business planning, working in schools or with a management committee or the basics of getting organised as a self-employed person.

**Regular Marvels** is available now from CDMF at £14.95 or £9.95 to members of CDMF, MAG, Sound Sense and current literature development workers, plus £1.50 post and package.

To order your copy of **Regular Marvels**, call CDMF on

**0533 418517**



REGULAR MARVELS

### LOVE TO SING OR DANCE? LIKE TO WIN £1,000?

**Then We'd Like To Hear From You!**

HFT (a national charity caring for people with learning disabilities) is issuing a challenge to music and dance clubs. Are you organising a 'song or dance' event, or would you like to? It can be a famous musical, revue or something original, but it must be worth making 'a song and dance about!'

HFT is offering prizes of £1,000 to the lucky area winners, of the national competition. Those entering will be judged on the entertainment value of their event.



**What's the catch?** You have to organise the event yourselves. HFT will give you help by providing ideas and a publicity pack. The production must take place by mid September 1994 and some proceeds from the event must go to HFT to help people with a learning disability.

**Want to know more?** Then write to Suzi Knowler, The Home Farm Trust, Merchants House, Wapping Rd, Bristol, BS1 4RW or ring 0272 273746



**THORN EMI**

THORN EMI is pleased to be continuing its support of the Home Farm Trust for a sixth year



THE HOME FARM TRUST  
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# DANCING AROUND

## DANCING TOGETHER - 19th March

I interviewed Jenny Nicholson, who had come to join in the day, to ask her for her impressions.

Q. Jenny, did you enjoy the AGM day and if so, what was best for you?

A. *Yes, I enjoyed the whole day, and in particular I liked the Dancing Together with Jasmine Pasch. It worked so well with the live musician, Francesca. The whale and dolphin theme caught my imagination and the breathy sounds of the music, the flute, got me thinking about the sea. Live music seemed a good way to work with this particular theme.*

Q. Have you worked with live music before?

A. *Not with a single instrument, no, but I have enjoyed classes where there has been the accompaniment of percussion or drums. The single instrument was interesting.*

Q. What was it about the session with Jasmine that you enjoyed?

A. *It was a combination of what we did and how she responded to us. Jasmine's manner spoke to the 10 year old in me. It wasn't done in a patronising way at all, but it allowed me to enjoy the session at that level. If Jasmine was running a class in my area in the future I would be interested to go along.*

Q. Would you like the AGM to have more of that in the day?

A. *Well, that would be nice, but it is difficult to see how to fit it all in. Certainly to get people to come to the AGM you have to offer more than just a meeting and the more has to be a practical, I think.*

Q. What did you think of the venue?

A. *The venue was good and so was the food. It was nice to be able to sit down together at various times, which made it better than Guildford, but the various rooms were a bit confusing and you could get lost.*

Q. What else about the day was good? Was there anything you didn't enjoy?

A. *The AGM itself is a bit of a haul to get through, but it happened fairly quickly. The Laban Lecture was good. It was interesting to hear Ann reminiscing. It is good to realise how certain bits fit in with what you already know about the development of Laban's work. The Laban lecture has always been good value for me. I remember Geraldine's was particularly interesting because it was on a subject that I knew something about. And don't forget the students performance at the end of the day. It was lovely.*

Q. Why did you decide to come?

A. *I didn't want to come really. I suppose it was a sense of duty and to show support. The strongest reason for coming was to see old friends that I hadn't seen for maybe a year and to do a bit of dance. Actually, I really didn't want to come to the Laban Centre for two reasons, it's an awkward journey and it is not in a very conducive part of London.*

Q. Lastly Jenny, what would be your perfect scenario for the AGM?

A. *No cost and no barriers. I think, on the whole, we do it pretty well.*

## We need your help!

We will be producing a **50th Anniversary Book for 1996** about Laban, and how his work has influenced and inspired us as readers of the Quarterly magazine over the years. We hope you will help us create this book with some of your memories or personal experiences. The articles can be informative or amusing, recalling memories of Laban, his work, ideas, courses, or colleagues. We need your ideas and inspiration for the 50th Anniversary Book for 1996

So: Start writing and submitting your articles, poems, or drawings, sketches, or search out photographs as soon as possible. Encourage others to contribute. - Begin now and let us all make this a book to remember.

Send to :- Christine Meads, Lobwood, Blagdon Hill, Taunton TA3 7SN Somerset.

# MEMBERSH

This is going to be rather a short report as the away. Not so far away however, as to neglect 1994 subscriptions on time, especially those

We now have a total of 457 members and the AGM, was won by Lorne Primrose of Shrops with my correspondence when I get back, so I am and are awaiting a reply.

I hope all the outstanding subs. will be waiting so if you still haven't paid - PLEASE DO IT

1994 subscription rates:  
£12.50 pa (reduced rate £6.00 pa)

UK membership Overseas  
£15 00 pa (reduced rate £7.50 pa)

Ann Ward.

## ANNA CARLISLE: an a

Anna, when I first met her, was teaching for 10 years at Dartford; Lisa Ullman was Director, and was teaching for the Course, and for our Students. Her classes proved so attractive, and produced from her the depth of the thought and work she put into her undertaking. But the modesty with which she takes her heart-warming and typical, over the following

It is a pattern that she appears to have repeated, the last six years, again with such success. So difficult, and which she doubted her ability to fit in, and thoughtful work which lay ahead. Initially executive meetings, she nevertheless led her Council in the Guild. She called on and used the knowledge of the members, and grew her own skills as a leader. Just as she has grown over the years of her professional

By concentrating the energies of the Guild, limiting them to the best use in supporting and promoting. Gradually the activities of the Council and the Guild. She has engaged the strengths of both Council and Committee members, and are currently blessed with a new energies and ideas to the job of creating a better future.

Anna herself leads a busy life of work teaching, running and choreographing First Edition, her work abroad; coping with her teenage children; and it is our privilege, and to our enormous benefit, her time as Chairman over the years; but that it is constructive, nourishing, realistic, and support



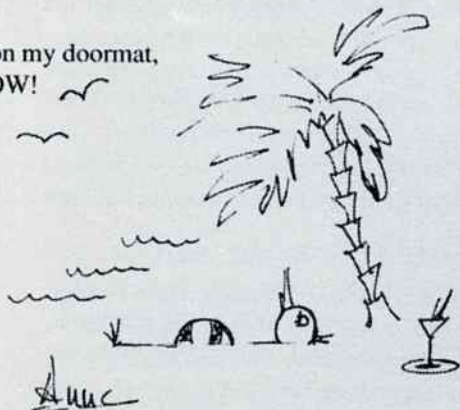


## SHIP REPORT

membership secretary is relaxing in the sun far  
to thank all those members who have paid their  
who pay by Bankers order.

draw for the year's free subscription, held at the  
fire. I will be writing to Lorne and catching up  
please bear with me if you have recently written

on my doormat,  
OW!



## Appreciation

the first time on the Laban International Course  
were all nervously working at doing our best  
Anna was surprised, it seemed to me, that her  
the students such very good work. Her talent  
to the job, combined to make a success of her  
kled a hard task was a trait I came to see as both  
years.

in her role as Chairman of the Laban Guild for  
she undertook a situation which she saw was  
fil; but she was never a person to shirk the hard  
knowing little of the forms and conventions of  
Council through difficult and disenchanted times  
edge, as well as the affection, of her Council  
t as her stature as a Master of her teaching craft  
e, so her authority as Chairman expanded.

ed by circumstances as they then were, she put  
ing the Community Dance Leaders Course.  
Guild membership were able to be expanded.  
l and Members of the Guild, to nurture the  
. We began, six years ago, with a largely co-  
ully elected Council, of those who bring their  
licies for the Laban Guild of the present and

and organising Dance at the Lewes College;  
pung performance group; teaching at schools  
have no doubt many other commitments too.  
n the Guild, that Anna has not only given us  
s been such well-considered time; thoughtful,  
e. Thank you, Anna Carlisle.

*Su Johnston*

## CLASSES AND COURSES

### REVIEWS

#### TRANSITIONS DANCE COMPANY

This was my 2nd time seeing Transitions  
(last year and now) at Bridgwater College,  
Somerset. Both times have left me com-  
pletely and utterly elated, and powerfully  
stimulated.

The company's repertoire included works  
by 5 most innovative choreographers, and  
lovely dancers from Europe and America.

One of these pieces 'Blind Date', choreo-  
graphed by Mark Murphy, director of V-Tol  
dance Company, highlighted his particular  
style. This showed his classic strong dynamic  
force where the contact the dancers have  
with each other reveals "sporting physicality  
and powerful fluidity, outlining themes of  
desire and aggression in a dizzying series of  
lifts, catches and falls and accelerated rolls."

In contrast the piece by Richard Alston -  
"Weep No More" had a softer style, but that  
was "cool and formal, with an elegance of  
movement allied to a strong rhythmic  
structure". This was danced to music sung  
by Billie Holiday and a stirring aria by the  
Baroque composer Cavalli.

Also in a more lyrical style was Della  
Davidsons' "Judith", which was about the  
Jewish heroine Judith, and explores women  
taking power and the grief that can some-  
times accompany the breaking down of as-  
sumed male/female roles. This was danced  
beautifully, the costumes were lovely,  
however it was very short, and I felt that it  
needed more to help expand and develop the  
story line.

The Korean - American Sung Soo Ahn's  
piece, "Garland Hirschi's Cows And The  
Dancers", was set to the sound score of  
Hirschi talking about growing up with cows  
and what makes them moo. The overall  
feeling of the dance was light and strong. It  
didn't tell a tale of cows, but I could spot the  
cow like movements! However this wasn't  
my favourite, but that of Rui Hortas'  
"Standby". This bedazzling piece showed  
"a man on the edge of disintegration, in  
which the dramatic athleticism of the  
movement underlined danger and despair."  
He screams out his fear against a clashing  
pounding score by Les Tambours du Broax.  
The dynamic force and tempo was so pow-  
erful I became concerned I might leave my  
seat to join them! (Which would have been

disastrous!). My pulse rate soared, as I  
watched their breath taking violent move-  
ments. In a nutshell it was brilliant, and I  
have taken away with me some beautiful  
images and shapes, that come to me out of  
the blue. Thank you Transitions.

*Emma Ellis*

#### Cando Co Dance Company in Residence Somerset March 21st - 26th 1994.

We were privileged to have Cando Co in  
Somerset for a week. They held workshops  
in various venues around the county and  
they also led a training day in Taunton. They  
are an extraordinary dance company because  
they have able - bodied dancers and dancers  
in wheelchairs who perform as equals. Their  
evening sell - out performance at The  
Brewhouse Theatre was both moving and  
inspirational. 'Christy Don't Leave So Soon'  
with Adam Benjamin, Celeste Dandeker  
and Kuldip Singh - Barmi showed genuine  
tenderness and wonderful quality of move-  
ment, we were riveted. The following words  
came from the programme;

Sometimes containing and secure,  
Sometimes limiting,  
Sometimes loving,  
Sometimes holding only to push,  
Beyond confinements.

We were in for many surprises. We saw that  
wheels can move faster than legs and how  
cleverly they interacted with all the dancers  
on stage. Many of our preconceived ideas  
about dance and disability were blown away.  
We saw in 'To Please The Desert' with  
Kuldip and David Toole that having no legs  
does not stop anyone from dancing.

The workshop the following day at South  
Petherton was led by Kuldip, David Toole  
and Sue Smith. We were sensitively led  
through trust exercises of leading and fol-  
lowing and bearing our partners weight.  
Gradually through the day our confidence  
grew and we were able to perform a short  
movement sequence we had developed with  
our partner bringing together all that we had  
worked on during the day. It was a day that  
left everyone feeling refreshed and excited  
in the fact that there is a professional dance  
company that gives everyone 'a chance to  
dance'.

*Margaret Grundy.*





## CREATIVITY IS TIME CONSUMING - Marilyn Webster

It is 26 years since I left I. M. Marsh College Of Physical Education so when I was asked to comment on the influence of Laban's principle on dance in schools today, I had to ask myself how much I was still influenced by what I had been taught all those years ago. Apart from a few years out of teaching to bring up my children I have been involved in the teaching of dance to primary and secondary school children in various parts of the country. For me the most important aspect of modern educational dance is that the student does the creating. My role is to bring out that creativity and make the student bodily aware so that her/his movements are in harmony with the spirit of the dance. The effort qualities are therefore of paramount importance, they must come from within the dancer who must generate those qualities.

When I first started teaching most of my generation of Physical Education teachers had an awareness of Laban's work, depending upon where they went to train and the type of course they were following. The specialist colleges seemed to offer the most comprehensive education in modern educational dance, but of course, this is a purely subjective view based on the teachers I have

worked with over the years. However, even then there was a reluctance on the part of many teachers to attempt to teach modern educational dance. They were happier with choreographed dances or "Keep Fit" as it was then called. I can remember an advisor telling me that Keep Fit did not fit in with the modern thinking on educational movement, that was in 1972! I think many of my generation left college feeling that they had a "mission" to promote educational dance in schools. It was after all a very new and radical change from formal movements and exercises, creativity had not been part of my own physical education experience.

So have things changed over the past 26 years? I must say that I think they have. Two colleagues in the area who trained at the same time as did both still teach dance and it is possible to see Laban's influence in their students work, their spatial and bodily awareness comes from deep within them reaching out into the surrounding space. A younger colleague, in her thirties, told me that she had some knowledge of Laban's work but had only studied the dimensional scale and the diagonal cross in a few brief lectures. She is a keen teacher of dance but prefers to choreograph her own work, this is

partly because of the limited amount of time allotted to dance in the curriculum- creativity is time consuming! My criticisms with this type of teaching is that frequently flight is ignored, the students appear to be very earth bound and the effort qualities are weak; there is no awareness of movements growing out from the body. There is also the danger with choreographed work that the same type of movements keep reappearing. In schools as with modern dance companies it is easy to spot the choreographer. This is not to say that there is anything wrong with this way of teaching, in fact the children end up with a finished product in a much shorter time.

Another colleague, not long out of college, had never heard of Laban but had dance lectures at college. She did not feel adequately prepared to teach dance, what was also interesting was that she taught more formal gymnastics. Is this now the trend and have we come full circle? With the introduction of criteria based evaluation there is a limited amount of time on the physical education curriculum and it tempting to teach 'a dance' in order to fulfil those criteria.

## LABAN WINTER SCHOOL IN SWITZERLAND

Christmas time in Switzerland, who could resist such an invitation and be paid for going!

It was exactly the winter fairyland we all think is Switzerland. Unusually it had snowed over Christmas in Zurich. People were wrapped in furs, leather-booted, strolling down the side of the lake with the beautiful glistening white mountains in the distance. But I was here to lead some dance not stroll by the lake or wander through the old parts of the city with its very fine architecture and gaze in wonderment at the fantastically expensive items in the shop windows.

Of course I did all those things as well!

The students had been warned that I would be teaching in English, so I soon became quite adept at choosing clear, simple language accompanied by a lot of gestures, postures and moving about. I think it is probably easier for dancers than any other teachers to communicate across a language barrier.

Unexpectedly faced with an advanced group for body training on the first morning we launched into a sequence based on swings and suspensions which by the end of the week they were performing beautifully. And from a silent watchful class developed a joyous group who insisted on performing their newly learnt sequence in the sharing session at the end of the week.

The main course group were beginners and my task was to introduce them to effort a la Laban. I found them very concerned to get the theory correct but less interested in exploring all the possibilities in a practical way. However by the end they seemed to have developed some skills and a basic knowledge of the effort elements and combinations.

For the choice sessions that I taught we looked at Dancing a River from glacier to the sea, and afterwards one lady came up to me and said if she was going to be reincarnated she would want to return as a glacier, she loved the sustained slow motion so much.

Zurich is the quietest city I have ever been in, even the lorries have very quiet engines, the airport and railway stations are restful calm places, in fact when I was returning I thought the airport must be closed it was so quiet. The flight home was peaceful, then I stepped into London airport and was deafened with loud announcements, people shouting and incredibly noisy cars, buses and lorries.

What a fantastic week. I met some lovely people, ate delicious rich Swiss food, saw some wonderful sights and returned refreshed, invigorated and ready to start a new term. May I thank Claude Perróttet for inviting me, my friends and co-tutors for looking after me and all the students I worked with for interpreting my gestures so well and dancing so enthusiastically.

Wendy Hermelin





# Diary of Events



## MAY

### 1st-end September. BLELACK

ABERDEEN

Various courses held in Scotland and France including Dances of the Medicine Wheel, Holotropic Breathing, Women in the Wilderness, Animal Dances and others.

Contact: Hilary Matthews, Blelack House, Logie Coldstone, Dinnet, Aberdeen AB34 5NH. Tel: 03398 81139

### 14th. LA BANDE

SUFFOLK

A workshop exploring the effect of cultural diversity on contemporary dance through the ages.

Contact: Suffolk Dance, Northgate Arts Centre, Sidegate Lane West, Ipswich IP4 3DF. Tel: 0473 281866

### 14-26th June. ESSEX DANCE FESTIVAL

ESSEX

The Festival will include days of dance celebrating Youth, Ballroom, Folk and Multicultural dance as well as workshops and masterclasses.

Contact: Fern Potter, ERDC, Chancellor Hall, Market Rd., Chelmsford, CMI IXA. Tel: 0245 346036

### 20-23rd. 3RD. EUROPEAN LABAN DANCE CELEBRATION

GERMANY

Contact: LINC, Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF. Tel: 0784 433480

### 20-22nd. YOUTH DANCE FESTIVAL

SUFFOLK

Technique and choreographic workshops for members of Suffolk Youth Dance companies working with The National Youth Dance Co. Contact: see May 14th.

## JUNE

### 3-5th. AUTHENTIC MOVEMENT

SELKIRK

A weekend workshop led by Tina Stromsted.

Contact: Kedzie Penfield, Salenside, Ashkirk, Selkirk TD7 4PF. Tel: 0750 32213

### 4th. MOVE AND BE MOVED

HERTS

A workshop using body awareness and movement activities as instruments for active imagination, seeking non-verbal routes into the depths of the unconscious.

Contact: Helen Payne, Institute for the Arts in Psychotherapy,

1 The Wick, High St., Kimpton, Herts SG4 8SA. Tel: 0438 833440.

### 18-19th. DANCE FOR PERSONAL & COMMUNITY DEV.

LEEDS

Introducing ways of using movement to empower people and groups.

Contact: Pat Hilton, JABADAO, 45 Elder Rd., Leeds LS13 4DB. Tel: 0532 562287.

## JULY

### 18th-26th Aug. LABAN/BARTINIEFF PROGRAMME

BERLIN

The start of the Certification Programme which lasts 23 weeks and ends in the summer of 1996.

Contact: EUROLAB, Karl-Marx Strasse 58, 42043 Berlin, Germany.





## *Diary of Events cont.*

### **18-29th. INTERNATIONAL SUMMER SCHOOL**

**LONDON**

The Summer School offers a wide range of options for students to choose from and is aimed at people with some dance experience.

Contact: Summer School Administrator, Laban Centre for Movement and Dance, Laurie Grove, London SE14 6NH. Tel: 081 692 4070.

### **23-24th DANCING THE SENSES AWAKE**

**MIDDX**

This weekend is for those whose dance has slept since childhood as well as for those whose dance is awake.

Contact: IBISS, 17 Castle Rd., Isleworth, Middx TW7 6QR. Tel: 081 560 9347.

### **23-30th. THE BODY SEEN AND HEARD**

**SCOTLAND**

Personal development using dance movement therapy, Gestalt, Psychodrama and psychotherapy.

Contact: see June 3-5 entry.

### **23-31st. LABAN INTERNATIONAL SUMMER SCHOOL**

**SUSSEX**

8 days of enjoyable movement with first class tuition and open to students at any level of dance experience.

Contact: LINC. see May 20-23 entry.

### **25-29th. SUMMER COURSE**

**SURREY**

Contact: NRCD, University of Surrey. Tel: 0483 50936

## **AUGUST**

### **1-5th. ADULT SUMMER WORKSHOP**

**SUFFOLK**

Contact: see May 14 entry.

### **7th. BALLROOM BLITZ**

**LONDON**

Organised by the CCPR.

Contact: Bronwyn Mills, 4 Brockham Warren, Box Hill Rd., Tadworth, Surrey.

### **27th-3rd Sept. THE BODY SEEN AND HEARD**

**SCOTLAND**

Course details as July 23-30th.

## **OCTOBER**

### **15-16th. DANCE FOR PERSONAL & COMMUNITY DEV.**

**LEEDS.**

Course details as June 18-19th.

### **22-23rd. LIVING, DANCING AND DYING**

**LONDON/DORSET**

A one year course of 9 monthly meetings.

Work based on Tibetan Buddhist tradition and the Native American Medicine Wheel.

Contact: IBISS. see July 23-24 entry.

## **FEBRUARY 1995**

### **11-12th. DANCE FOR PERSONAL & COMMUNITY DEV.**

**LEEDS**

Course details as June 18-19th.





# THE STRANGE FASCINATION OF SUMMER SCHOOL

People often ask me, "Why do you go to Summer School?" or "Why do you run the marathon?" or "Why do you walk on glaciers?" etc. etc ... It is a temptation (one to which I occasionally yield) to answer, "Because they are there". This answer of course is inadequate (it is a way of telling people to mind their own business without actually saying so) in so far as lots of things are "there" without my being bothered about them, indeed there are even more things of which I am totally ignorant. Twenty years ago Laban Summer School was one of them. This has been amended.

Blessed with the insatiable curiosity of the baby elephant I am bound to be an amateur in many fields. I could say a dabbler, but I prefer "amateur" it has a much nicer ring to it. In fact it is a much nicer word being a derivative of the Latin word "amare" meaning "to love". So I might call myself a lover of movement.

Movement has always fascinated me. The movement of animals and athletes and dancers and musicians. Having finished my degree I succumbed to this fascination and went back to university to get a degree in Physical Education thus increasing my knowledge of movement without being any the less intrigued by it. However I discovered that the syllabus at Danish universities offered very little dance to male students. I decided to do something on my own. Like all amateurs I looked for short cuts and found the Laban Summer School looking quite promising in that respect. So I went to Dartford in 1976 and met Sam (Thornton) on the station. We had never seen each other

before, but we shared a cab to the college. This proved to be highly significant of what the course was all about.

Since 1976 I have been back almost every year and made the journey from Dartford to Guilford from Guilford to Avery Hill from Avery Hill to Falmer from Falmer to Eastbourne. The course itself has moved on as well, though the basic qualities remain rather unchanged.

What are these basic qualities? To me the two principal ones are the dancing and the social life. They are often intersecting, to make a distinction between them is of little importance.

Oscar Wilde once said, "Nothing worth knowing can be taught." That may be but I venture to claim that things worth doing can be taught. Dance can be taught. Summer School is the living proof. I came to Dartford to be taught and found myself very much in the mood of Walt Whitman:

*"Beginning my studies the first step pleased me so much, The mere fact consciousness, these forms, the power of motion, The first step I say owed me and pleased me so much, I have hardly gone and hardly wished to go any further....." (Leaves of Grass)*

Notwithstanding I did go farther - into space so to speak. To my delight I found in dance (though I know a few minds may boggle at the idea) the elements of mathematics: Infinity, numbers, information, space, logic. I realized that harmonies can be spatial as well as musical. For the first time I experi-

enced that the spatial movements of a dance could be as satisfying as the spatial movements in a game of basketball. Over the years I have had a variety of wonderful dance experiences in everything from duets to movement choirs with fellow dancers and tutors. To list all the brilliant tutors I have worked with would be impossible. Still I think I offend no one by saying that Lisa Ullmann embodied Vaughan Williams ideas of teachers and teaching: To get the real benefit of tuition one must unconditionally submit to the teachers methods and then afterwards (like Galilei) say, "Eppur si muove." to oneself." I agree. I come to be taught.

The social life deserves a chapter of its own. The movement fraternity has given me at least as much as the dance sessions. I have never taken the trouble trying to find out why this is so. One of the reasons, however, might be that in my experience people who go to therapy, say, are chiefly concerned with themselves, people who dance are chiefly concerned with other people. I have made a lot of friends over the years, some of whom I never or rarely see these days, but they are still friends as far as I am concerned. We have had wonderful times together: The Dartford Follies, the folk dance, the sing-songs, quiet evenings at the local pub (and some noisy ones). Some of us have had hard times together. The toughest one I can remember was when John and Sam and myself tried to build the Iko at Avery Hill. Today it is a piece of cake. Maybe we are ready for greater challenges. Maybe some day we will build a hyper-cube and dance it?

Hans H. Brok-Kristensen, Denmark

## CLASSIFIED ADS

**SHROPSHIRE:** 18th century country cottage to let, with garden. Sleeps four. Magnificent views over Teme Valley. 12 miles from historic Ludlow. Phone: 0902 752442

**HILDE HOLGER** is offering classes in Creative European Expressionist Dance in London NW1. Mon/Wed 7-9pm for Intermediate Level, Tues/Thur 4-5 pm for children, Sat 10-12 am for dancers and choreographers. For further information: Ring 071 485 6822 between 2-4 pm.

**Would anybody** who is interested in attending dance classes in London on a regular basis (once a week or fortnightly) please ring Hadassa, 071 603 6707 between 9-10 am or 6-7 pm. The classes will be led by a qualified Teacher of Laban theory.

### Advertising space with art work ready to print

£13.00 for an eight of a page

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£40.00 for a half page

£60.00 for a full page spread

or

Classified Ads - 50 @ 10p per word

The copy dates are:

24th Dec., 24th March, 24th June, 24th Sept.

Payments to: Laban Guild

Send to: Christine Meads, Lobwood, Blagdon Hill, Taunton, Somerset TA3 7SN





# NEWS FROM THE REGIONS

## NEWS FROM SUFFOLK

What is so exciting about dance in the East is the growing recognition that it is a strong and healthy art form, flourishing at all levels, from the professional to the enthusiast. With this consistently in mind Suffolk Dance, the latest organisation to join the network of National Dance Agencies, plans its seasons of activity.

Launching into its new role is a bold step, but having established a progressive and extensive dance programme over the last eleven years starting the new phase is a natural progression, and there is much to support the wearing in of new initiatives.

Audiences for dance in the East are growing in commitment and Suffolk Dance is keen to nurture their enthusiasm by providing opportunities that challenge them and that also encourage newcomers. By extending the range and style of companies that can be seen and including platforms for new choreographic work the area will be greatly enriched.

In particular we are hoping that our long term commitment to support up and coming companies will have an effect on the balance of British dance. We will play a fuller role in providing an environment in which to create new work through commissions and bursaries - an environment that stimulates and refreshes and safeguards the right to devise and to create.

All this is based on a firm foundation of community and outreach activities providing a consistent and proactive approach to audience development. There is no doubt in Suffolk that a steady influx of artists and companies bringing fresh approaches, styles and techniques influences the quality of the activity at grass roots. There is nothing as inspiring to a seven year old than the chance to touch the costume of a real dancer.

With a season as diverse as Alexander to Samba, Flamenco to African, we aim to attract all sectors of the community and prove that there is a style of dance that they will and can become addicted to - from the toddler, to the teacher, to the teenager. A

young male company is soon to be launched drawing men into the world of dance and eventually it is hoped that their performance will encourage others that it is okay to dance and enjoy it.

Improving accessibility for specific groups is obviously one of our main roles but one other area of major concern is the training of young people for vocational schools. It has taken years to establish a network of contemporary companies that have the substance and direction needed to prepare young people for this task. Suffolk is also fortunate enough to have a Classical Ballet Scholarship Scheme with a unique syllabus that concentrates on quality training and providing a solid foundation for future dancers.

Suffolk Dance has always been committed to the Laban Guild Training Schemes and it is these initiatives that enabled us to build the community activity through a core of tutors that live and work in the area. The time has now come where the artists require advanced training and we are pleased to pilot the first Laban Leaders Phase 11, for the Guild over the coming months.

With other planned projects including collaborations with the regions Animateurs, joint initiatives with networks of theatres and venues and residencies in prisons, there is much to keep dance alive. Each venture takes the view that it is an experiment, taking the germ of an idea and running with it.

*Helen Lax*

## NEWS FROM PORTSMOUTH

Jane Hansford, a specialist dance teacher for those with disabilities has been working in the Portsmouth area on a dance project which culminated in a performance and exhibition on February 11th. She had been working with pupils from Rachel Madocks School for those with severe learning difficulties, Horndean Community School and adults from the New Blendworth Group. The performance was a superb experience for audience and dancers but was only one of the many beneficial outcomes of the project.

It is also good to know that one of our Guild members, Barry Hudson, is now working in the South of England as a dance/movement therapist. A recent awareness raising workshop at Southampton General Hospital generated a large amount of interest amongst those who attended from the caring professions.

*Simon Harmer*

## NEWS FROM LONDON

Christina Hoyas is a Flamenco dancer, known to audiences for, amongst other things, her work in Carlos Saura's film of Carmen. She brought her Flamenco Ballet Company to Sadlers Wells in March this year and presented a very sophisticated show with many dancers plus singers and guitarists. The singing sounded particularly fine to me and whilst the majority of the evening was subtly choreographed, the rousing solo dancing was saved until the end with many well deserved encores. This was made to give the impression of the type of dancing that would be seen in clubs and was involving and often (intentionally) very funny.

*Francis Chantree*

## NEWS FROM DEVON

Devon Youth Dance Company have been invited to perform at the opening of the new Peace Garden in Caen, France as part of the D-Day landing commemorations. They are creating a new dancework for the occasion, entitled "Looking Forward". They are very honoured to be asked and excited at the prospect.

This work will also be included in their major performance project in July - "Three Piece Suite". As the title implies, 3 contrasting works will be performed. All will have been created by the company under the guidance of its artistic director Gill Jones, advisory teacher for dance in Devon. Anyone who is in Devon at the time and who may be interested, please come along to one of the performances. The dates are 18th July in Bideford College Theatre, 19th July in the Barbican Theatre Plymouth, and 20th July in Exeter College Drama Studio. For more details contact Gill at the Drama & Dance Office, c/o Summerway Middle School, Summerway, Exeter EX4 8DF. TEL: 0392 461026