

### CONTENTS

Encore Geraldine  
Dancers Working with Arts  
The German Connection  
Children Speak

## WORKING WITH LIVE ARTS - Hilary Matthews

I moved into Blelock, in the north east of Scotland, three years ago with the specific task of lifting the curse from the old house and restoring the fairies to the woods, meadows and hills around. In order to do this, I have had to learn how to become a ceremonialist. Well I have been a performing artist for years, employing dance, art, music and literature and have created many rituals here and there, so what could be different about this task? Well nothing except that it did not work.

The great difference has been learning what is real and what is pretend, ego based and ultimately empty. Painful stuff for the pride of years. I have so far taken ten years in learning how to change myself, face my shadow, my fears, understand the paradox of my arrogance verses my lack of confidence. I have been on a deep journey into dark and light places in order to become acceptable to the spirits of Blelock. From this place and this place only, I can address

But now my ceremonies come from the heart, from a real place and I hear the songs and the stories and see the images and these I share as I help other travellers on their journeys in finding their true artist and in turn sharing their new visions with others.

I help people create ceremonies all around this beautiful planet. I call it going on sacred journeys to sacred places. Every step of the journey is important, just like a dance. At the sacred places we create songs and healing prayers and we leave empowered.

The artists were the shamans of old, conjuring up the healing and empowering energies for the good of the whole. Art work in all its various forms has become empty and ego based as we have lost the vision and the power. No more the beautiful cave-paintings deep in the heart of our despoiled Mother Earth. No more the ceremonial



*Calling the spirits of the Grandmother  
Scots Pines.*

stones, carvings and costumes of people in tune with the energies of the Earth and Sky. But there is a way back, it is hard, but urgent. Blessings Be.

*"The artists were the shamans of old, conjuring up the healing and empowering energies for the good of the whole."*

the trees, the rivers, the mountains and the still waters. My journey is my living art, every moment of my day and dream time night, and I awake each morning to a ceremony of thanks. This does not make me an angel or saint or indeed spiritually smug, it just means that I live my life from a different place than the previous forty years... and still I get in a mess.



*Circles within circles.*





## EDITORIAL

It's the time of year for that plague of wonderful summer schools. I know I am really looking forward to going for a week's energetic work. I don't yet understand why I save a week of my holidays, pay several hundred pounds, and regret being inside all week when the sun is shining. I think I do it because I get such a 'buzz', I feel so good at the end. Why do you do it? Last year we had some great resumes of the summer schools, some excellent write ups. It would be lovely to have some more for next October's magazine, so if you have any energy at the end of your exhausting week please write us a review of your course.

Omitted from last quarter's magazine was a list of the present Council members some of whom were voted in at the AGM.

President - Maggie Semple  
Chairman - David Henshaw  
Vice-Chair - Su Johnston  
Treasurer - Pam Anderton  
Editor - Lydia Everitt  
Secretary - Lorraine de Oliveira  
Membership Secretary - Ann Ward  
CCPR - Bronwen Mills  
Members - Barrie Hudson,  
Pam Harling-Challis,  
Janet Lunn,  
Sam Thornton,  
Christine Meads.

In this quarter's magazine we have a focus on dance and working with the inner self. This is covered from several angles. I hope you enjoy it.

*Lydia Everitt*

### 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 NOVEMBER 1994

## LETTERS

### LABAN CENTRE for movement and dance

Dear Ms Everitt,

I was interested in the comments about the AGM at the Laban Centre from Jennifer Nicholson, that "the various rooms were a bit confusing". Maybe we could direct and label more appropriately next time? It is not surprising that if you have a building with so many facilities that one visit does not make you fully in control of where you are!

Regarding the awkward journey. Ten minutes from Waterloo is not exactly a major difficulty and it is much more I think a psychological barrier than a practical one! It is in fact nearer than other venues you have used. As for it not being in "a very conducive part of London". Maybe it would be interesting for your members to know that the Laban Centre chose to come to a deprived area where there was some need for the work we do, rather than stay in a suburban leafy belt! As you all know, we were happily ensconced in Addlestone, Surrey, but there was no need for any of the community work which we have since developed in both youth, school and therapy. Perhaps at the next meeting some kind of talk may be given on why the Laban Centre, with its heritage from Laban of work with the non-professional and community groups, decided to move to this incredibly deprived area of South East London. Maybe also some of the work which is done with the Community Groups in both therapy and recreation, could be featured?

In any case, if there is anything more we can do to help please let me know.

Sincerely yours,

*Marion North*

Director

### DANCING TOGETHER

The Guild AGM next year will be on Saturday March 18th, and we hope to be at the Laban Centre again. Wolfgang Stange will lead the Dancing Together and Hilda Holge has agreed to give the Laban Lecture.



## Pam Anderton

### A Pen Picture of a Council Member

Lydia: "How about a pen picture for the magazine?"

Pam: "But I have so little involvement with dance"

Lydia: "So, how did you get involved with the Laban Guild?"

Pam: "Its rather a long story....."

Ten years ago, my hairdresser, a charming dutchman, used to jump out of aeroplanes with a parachute for fun and to describe the sheer joy of free-fall. Casually, I mentioned this to a colleague. To cut a long story short, there we were, at Headcorn, in full harness, walking towards the plane. "What am I doing here?". The descent was wonderful; the landing, although on the tip of the white arrow, was rather sudden. I hobbled off and two gin and tonics later, no pain. Next day, hospital, x-ray, broken foot. Then physiotherapy and osteopathy.



*Pam Anderton*

Now, the osteopath, a discerning man, introduced me to a dance and exercise class in Reigate run by Bronwen. This was the first step on a slippery slope. It was not long before a few of us went to an AGM. A Treasurer was needed. "You can count and work in the financial area." I was justly accused. Suddenly I found myself volunteering and receiving profuse thanks from Sheila. I should have been more suspicious.

Since then more volunteering has occurred; some people never learn. Now I attend regular meetings of "NAA" (Not Anonymous Alcoholics) otherwise known as the CDLC sub-committee. Being a member of this committee has given me a more direct involvement with and understanding of the aims of the Guild for which I am very grateful.





## ENCORE GERALDINE

### Choreographing a Waltz for a New Year Gala at the Festival Hall with Professional dancers

Dancers limber up as I enter the rehearsal room... they are all alertness and attention. I have chosen dancers from different backgrounds, classical, 'modern' and 'commercial'. I like the mix of types and their varying movement vocabularies. In the dance we are to do I can 'see' swirling, darting, revolving, leaping, weaving, stillness, pulsating, spiralling, cross-crossing... much awareness of space and floor pattern. I try out a few sequences, the dancers try their own variations; antennae twitching; I 'play about' changing movement accents, a phrase dying away instead of gathering momentum... bodies revolving the opposite way, perhaps; we try a 'choppy' waltz, a flat 'sailing along' waltz with lots of spins, a 'hoppy' waltz, lifting the girl. We change partners, try different 'holds'. I work on relationship... one boy dances much better with a different girl. We discuss 'body chemistry' Fred and Ginger, Torvill and Dean... compatibility, sensitivity, different 'dynamics' (i.e. effort rhythms). It is a dance about dancing. The movement must speak for itself... no story line. During rehearsal we repeat and repeat, adapt, try again... give time for movement to mature.

*"It takes me approximately 3 hours to set a 6 minute waltz."*

It takes me approximately 3 hours to set a 6 minute waltz... many more for it to become 'seasoned' in the bodies of the dancers... movement sequences flowing on from the last one to the next one. 10 variegated dances and 8 days later, we rehearse in costume and with orchestra. The Conductor is a 'honey'. He knows the wrong tempo can destroy movement content. During the performance I sit in with the audience. The best moments are when they stop coughing, stop rustling sweet papers and gaze fixedly at the action on the stage. They just watch and are happy... so am I. Laban's work has underpinned the entire performance.

finally **'SINGIN' IN THE RAIN'**  
with a polyglot lot.

30 minutes to choreograph a dance from 'Singin' in the Rain' with an unknown number of citizens arriving to see the 40th

anniversary showing of the Gene Kelly film. Would there be 10 or 20 or 100 participants? In the event there were between three and four hundred, all shapes and sizes and ages... young girls in tap shoes, elderly ladies with walking sticks, spotty youths, middle aged men and a bevy of professional dancers in the vast pillared hall of the Royal Festival Hall (by the bar!) I had 2 assistants, Simon and Josie, (in case of trouble!) I selected 3 contrasting movement motifs: 1) 'making a splash' with heavy jumping up and down in wide, deep position; turning more or less on the spot to a rhythmical beat; 2) a light up and down step as if stepping on and off a curb edge going along a straight line and back again led by other foot; 3) a natty little step as a 'challenge' for those with egos who could dance! Mix the three, add a transition or two and THEY LOVED IT. (shows just what contrasting efforts with simple floor patterns can do).



At 29 minutes past the hour we DID IT... I put on a huge rain hat, Simon and Josie donned raincoats and goloshes, the cast rushed to collect and unfurl their umbrellas they DANCED THEIR HEARTS OUT. Afterwards, we all watched the film... when they saw the bits of dance they had done, they all applauded spontaneously as if THEY were there with Gene Kelly on the screen. NOW THAT WAS A GREAT PERFORMANCE!

## WORKING WITH THE ARTS

Rosie Manton

My chosen field is that of human growth. When I look back on a lifetime of work through dance, I remember an early experience when, as a student at the Art of Movement Studio, standing at some traffic lights, the whole Universe took on a numinous effect. It was as though there had been a shift in perception and I felt alive. My senses had expanded to the degree that all colours were incredibly vibrant, sounds and smells amplified. I knew what the kinaesthetic sense was. My body registered its own complexity. There are other peak experiences I can name which have occurred through movement and dance. Once, going so deep inside the spatial form of a spiral I remember a sense of complete absorption and universality in the minuteness of the moment. Another time, through merciless repetition of the mazurka, I suddenly 'flew' - transcending the time space continuum. Once, when practising Tai'Chi in a sunny garden, all distinction between self and universe melted. There was just "isness", flowers grass self and sun all merged into one. I had not at that time conceptualised the importance of these mysterious incursions into another frame of consciousness.

Many years later when embarking on studies in Psychosynthesis, I was faced with the question of "What really gives you a sense of being "ON" in your life?" When did I really feel tuned in to the "Self?" I recalled a memory of myself working in an art gallery, doing some dance work with children as educational development work around a sculpture exhibition. The sculptures were large archetypal beasts, half human, half animal, brilliantly coloured and evocative of a response in everyone. The children were excited and engaged in becoming snake, or bird or lion. The experience was more than dance 'like' this or that. The request was to be this or that. In the fusion of the moment, all threads come together - the vitality of energy, the visual impact, the inner resources drawn upon to create something known, the whole experience encased within the cocoon of evocative sound play.

I make a leap in thought from finding my Self in the context of observing children finding them-Selves, to my apprenticeship with Gabrielle Roth, a self styled urban shaman whose chosen work is the dancing path to the Soul.

*continued from page 10*





# AUSDRUCKSTANZ - THE GERMAN CONNECTION

Deutsches Institut für Tiefenpsychologische Tanztherapie und Ausdrucks Therapie e.v.

In what country could one expect to find amongst the participants of an average creative dance class such diverse professions as organic farmer, carpenter, teachers, social workers, economist, scientists (artificial intelligence), tax inspector, drug enforcement policewoman, doctors, psychotherapists of all kinds....and yes, even a customs officer? It would almost certainly be a German speaking country; in other words Central European.



*Organic Dance. Dance Therapy Workshop for Psychotherapists. Heidelberg.*

NOW, as one confronts such a group on a weekend or holiday course, one does wonder what sort of teaching mode to adopt - expectations do differ - but one thing is for sure. If work becomes over-structured from the beginning as for instance stage dance, step sequences, rhythms, counts etc, such people start to feel that their bodies are no longer their own... "Wir haben unseren Geist verloren!" (We have lost our 'Geist'!), is the cry. It does seem that artistic Germans like to have a little Chaos of their own within which to find their own structure. Seemingly oblivious of time they may play with a few 'rules' extracted say from part of a Kandinsky painting. On and on they play for ages and ages when I may hear perhaps

"Gerard! The music is too short" etc. In fact rarely is it too long! As a teacher influenced by a life-time of professional experience where every second of rehearsal time is precious, I begin to wonder whether my physical presence is always necessary but of course it is; if only to draw lessons out of the group's own experiences as also to counter any tendencies towards the meaninglessness of the 'spaghetti arms syndrome'... "Look!" I may say, "There is stillness here. What sort of stillness is it?" or there may be a transition "between here and there." etc. "How do you create Eternity in ten milliseconds, ten seconds or ten minutes of temporal time?" There are always dance parameters within which to contain the 'inner fire' without the individual burning him/herself out. Optimal intervention is the rule for the Ausdruckstanz teacher. I suppose this is even more important to the dance therapist.

At the end of a class people often say that they feel "begeistert". Now such German words as 'begeistert', Ausdruckstanz' and many others appear to have an essence of meaning to Central Europeans which is not easily translated into English. 'Expressive dance' would not entirely match the 'German feeling'. The nearest words might be 'Creative Dance' or 'Art of Movement' introduced by Laban himself. Well at anyrate, to quote a noted English dance-academic, "Ausdruckstanz is something we are not really into!". No, the dance teaching mode in England, with some wonderful exceptions, seems often to be from the outside to (hopefully) within. In England one would have more success teaching expressive movement with actors rather than dancers. Perhaps this stress upon the physical in our dance teaching may derive from the fact that, since earliest post-war days, Laban was adopted by the Women's Physical Education Dept. who readily took up the tidier aspects of Laban's ideas such as his more analytic theories thus, in recent reports concerning the New Curriculum for Physical Education, though some Laban terms are used no credit is given and one would have to look hard to find words such as 'inner feeling', 'inner attitude', 'outer expression' or, for that matter..... "Improvise something will come out!"..... words which were used every day by Laban in his classes at the Art of Movement Studio in Manchester. These are of course very untidy words for people with tidy minds.

It is therefore a very refreshing experience for me to teach in Germany where the notions of inner being and outer expression are more readily accepted into the dance-movement class. The Germans are on a Quest for Soul and Psyche - maybe a collective soul since they also like doing things in groups. German tradition in philosophy and psychology is enormous. Laban was of course part of this tradition making, as he did, fundamental discoveries concerning the nature of human movement as a vital phenomenon colouring all human action and endeavour from mere functional purpose to the more complex expressive statement and even on to the possibility of movement thinking of itself (pre-verbal logic). Central Europeans - certainly Germans - seem more readily to seek in Ausdruckstanz meaningfulness in the unity of inner and outer being. In some small way, perhaps their Quest has become my quest too and, as I retrace Laban's footsteps a circle is being completed in bringing back Central European dance to the Central Europeans.

## *"The Germans are on a Quest for Soul and Psyche."*

People who know of my past involvement with theatre, dance and education ask with some surprise however I came to be now involved with therapy. Well I suppose the answer is that it somehow happened; I certainly was not looking for it and have no relevant paper qualifications other than those of an electrician who firmly believes in 'earthing' things. Dance-therapy found me! So I soon began to feel quite at home with the thinking behind D.I.T.A.T. from its early beginnings. Indeed to meet such extraordinary creative people both, amongst my colleagues and successive groups of participants over the past few years, is a great bonus which makes the work both challenging and enjoyable. After all dance, theatre, education and therapy are all concerned with communication and relationship. Laban himself made no convenient compartments as say in the arts. He was concerned with life, living and wholeness of things. His visionary ideas gave us the tools of understanding perhaps especially applicable to that art of the balancing of polarities which we call therapy. It is my brief for D.I.T.A.T. to try to supply some of these 'therapeutic tools'.

*Gerard Bagley May 1994.*





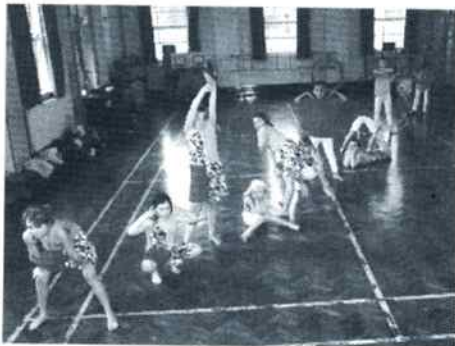
# CHILDREN HAVE THE LAST WORD

From Somerset and Bristol the children express their enjoyment of their dance when in school!  
9-year-olds working with Mrs Ellerby used JABBERWOCKY, infants working with Mrs Bennett used TWIST AND SHOUT.

The letters were very good and spoke loudly and clearly.  
The letters I thought were clever were us J K O and Y.  
I thought slithy toves were interesting shapes.  
I felt happy when I was the Jub Jub bird.  
The costumes are really bright.  
The creature has to wear black tops and black trousers.  
The Dance JABBERWOCKY is fun.  
I love to dance because it makes me happy inside.

Gillian Knowlson

Dance club



Dance club

Dance club is on every Wednesday from 12:00 until 1:30pm. Before we start dancing we do some warm-ups so we don't start off all stiff and pull muscles. For Halloween we did a dance about witches and cats which we showed to the rest of the school, and before half term we did dance to the song 'Twist and Shout' there are about 12 groups every week and every dance club I think the others enjoy it too.

The End

by  
Samantha  
Victors

School - Doncaster Road Junior School  
Dance - Jabberwocky  
Name - Nikki Simms  
Character - Jub Jub bird and 2nd Jabberwock head

My Thoughts feelings and opinions about Jabberwocky

1. The letters of the word JABBERWOCKY have dancing outfits.
2. The creature is dressed in black so the glittery and gloves really stand out.
3. Jabberwocky is a highly coloured and exciting dance drama.
4. Jabberwocky is quite a fast dance.
5. In Jabberwocky all the letters form into a brilliant Turn Turn tree that looks magnificent.
6. The hero who kills the Jabberwock acts like a real hero and very pleased with him self.
7. The Jub Jub Birds are very loud and screaming and are louder than the other one!
8. The outfits are interesting and vary.

My thoughts feelings and opinions about dance-drama.

I am the letter C. I think it is brilliant because I am a floating letter. Our costumes are different colours and we have illumious gloves. I think our dance is brilliant I think the best bit is when we do the Turn Turn tree. I am a little bit nervous but not that much. I have been performing at lots of different theatres. I am going to be doing JABBERWOCKY at the Victoria Rooms. I am going to enjoy it.

I hope you do too!

by  
Sarah  
Quinn

I like dance club because of the dances and warm ups. Most of the warm ups are easy. My best warm up is the one where you take your arms up through your body then circle and down, up, circle and lift and step to the side. Some people make up good ideas and some don't. Some of the dances are fun because we wear bright clothes. I like the dances best especially the one to twist and shout it was brilliant.

by Victoria  
Brownsey

Dance Club

I like dance club because we do all sorts of fun things. I like doing the warm ups. My favourite warm ups are the brushes and the scoops. I like doing dances because we sometimes make them into (or) group dances and we sometimes make them in to performances and show them to the whole school. My favourite music is twist and shout. When we showed one of the performances it went really well.

Written by  
Sarah Grindship

MORE PHOTO'S ON  
BACK PAGE

DANCE CLUB

I enjoy dance club because it's fun. We started using Twist and Shout music as a warm up piece but we all liked it so much that Mrs Bennet let us use it as a proformace piece so we all got into different groups as soon as I was with Shelley, Kelly, Sarah. Our group started putting adance together in our dance (text) We travelled alot. I was really nervous before the proformace. The proformace went really well.

Written by  
Kirsty Smith.



JABBERWOCKY

I really like this dance I think Mrs Ellerby made a good choice to pick this dance. At first I played letter R. But I am glad Mrs Ellerby changed me to letter B. At first I was not going to come in for the dance but I thought I really like the dance so I will come. When I grow up I would like to be a dancer. It will give me some practice. Dance is a very good thing to do.

by  
Francesca Elkins





## DANCING AROUND

## THE LISA ULLMANN TRAVELLING SCHOLARSHIP FUND

The Fund has recently benefited from a bequest under the Will of the late Mrs. Annie Collins, who died last year.

Many of us may remember Mrs. Collins as Miss Annie Thorpe when she was Organising Inspector of Physical Education in Birmingham. She was appointed in 1931 and until her retirement in 1966 she promoted a high standard of dance, particularly through Further Education, encouraging, among many others, a number of Guild members.

Miss Irene Waterman, an Executor and lifelong friend and colleague, (also a Guild member of long standing) writes that Mrs. Collins had worked with Rudolph Laban and Lisa Ullmann and continued her interest to the end of her life. She was very interested in the development of the Lisa Ullmann Travelling Scholarship Fund and sympathised with the aim of "encouraging..., the study and practice of the Arts".

We are, of course, extremely grateful to both Mrs. Collins and Miss Waterman. The bequest has enabled us to make two additional awards immediately and also make provision for further awards in the future.

### AWARDS FOR 1994 - 1995

Once again the awards have been given to a wide variety of applicants further demonstrating the value of dance practitioners being able to travel to further their knowledge and expertise:-

**Rachel Krische** (Dancer) has danced with Matthew Bourne, Aletta Collins, Yael Flexer, Victoria Marks and David Dorfman. After being artist in residence at Jacob's Pillow Dance Festival, Rachel plans to return to New York to study at the Cunningham Studios and to deepen her understanding of American post modern dance.

**Dawn Hartly** (Dancer, teacher) has danced with Action Syndicate, Michael Clark, Matthew Hawkins and others. She will be returning to Slovenia for two months to lead creative movement workshops with children and young people in four exile centres. Whilst in Slovenia, Dawn plans to make contact with local dancers to set up future collaborations and to learn some dances from the people in the exile centres.

**Claire Russ** (Dancer, choreographer) is an independent choreographer who formed her own company in 1990. Claire plans to study with Susanne Linke in Germany as trainee choreographer. She will then go with the company to Vienna where they will be performing.

**Jane Hackett** (Experienced teacher, choreographer, project administrator). The award will go towards a research trip with the National Ballet of Cuba who do excellent education and community work. She hopes to research the developments implemented by the company in order to inform her work with the 'Chance to Dance' project at the Royal Ballet.

**Peter Badejo** (Choreographer, Artistic Director of Badejo Arts) Peter is a very well respected choreographer and teacher. The award will go towards in depth research into dance in Nigeria, collecting visual and aural material and special musical instruments to aid Peter's teaching. He will also be researching dances from north Nigeria and making contact with local artists who might be interested in teaching in this country.

**Peta Mees** (Teacher, movement Therapist)  
The award will go towards attending the first International Dance Movement Therapy Conference in Germany where Peta will, hopefully, be giving a paper on dance/movement therapy and object relations.

**Laurence Higgins** (Movement therapist, NHS clinician) The award will go towards the cost of attending the 'Action Research in Professional Practice' course in Bath which offers experiential training in qualitative research methods. The course and the research will feed into both Laurence's work and the study of movement therapy generally.

Two additional awards from the Annie Collins Bequest:

**Claire Noble** (young dancer) Having trained at the Rambert School, Claire will attend a 3 months course at the Studios of Merce Cunningham in New York.

**Thomas Kampe** (teacher/choreographer) Having trained at the Middlesex Polytechnic and the Laban Centre, Thomas has already choreographed work in numerous drama productions. He goes to New York to further his knowledge at the Laban Institute of Movement Studies.

*Registered Charity Number: 297684*

## MEMBERS

**WHAT EXACTLY IS THE LABAN GUILD**  
are all familiar, and one which we shall be looking for - PEOPLE - you, our members, and those who are not. The membership is dealt with from N. Ireland, Dorset, the accounts from Surrey, the Training from London, we just happen to live, and "Headquarters" is a small office in the breadth of the country!

Current membership stands at 460; 83 overseas and 318 individual members. A recent survey has been carried out in the Channel Islands, with several pockets in areas where there are still several fairly blank patches.

**HELP US TO FILL THE MAP!** When you others to join the Guild. I can supply any nun request. **THE MORE MEMBERS WE HAVE THE MORE OFFER.**

**MAKE SURE YOU STAY ON THE MAP!** it (£12.50 or £6.50) to Ann Ward, 30 Ringsend

### Regional Distribution of UK



**ANNOUNCING THE WINNER  
BRITISH NEW CHOREOGRAPHER**

OFFERED BY THE BONNIE BIRD CHOREOC

Liz Aggiss, Mark Murphy and Athina Vahla were Choreography Awards, at the Bloomsbury Theatre, the opening night of Transitions Dance Company's celebration for the winners and for Bonnie Bird here

The judges for the awards were Bonnie Bird; Chris de Vlieg, of Dance Services, Bristol; Dick Matchett, of Education at the Arts Council of England and Pre

Each of the winners received £1250 to further their





# SHIP NEWS

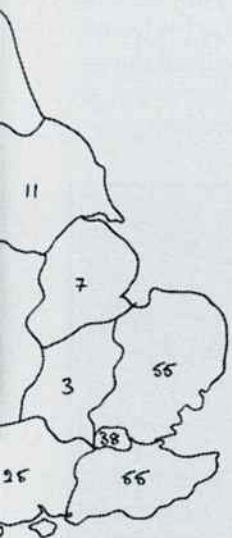
Q? - a frequently asked question with which we  
ing at in a future issue. But one answer could be  
olunteer their services to Council. So the reason  
correspondence from Essex, the magazine from  
cheme from Kent etc., is that these are the places  
amalgamation of spare bedrooms the length and

and 377 in the UK, of which 59 are organisations  
s shown the following distribution in the British  
Guild has recently run a training scheme, and

start classes again in the Autumn, do encourage  
er of leaflets, posters and sample magazines on  
E, THE BETTER THE SERVICE WE CAN

your subscription is still outstanding, please send  
oad, Limavady, Co. Derry, N. Ireland BT490QJ.

## Individual Members June 1994



## S OF THE SEVENTH PHY AWARDS

### RAPHY FUND

announced as the winners of this year's British New  
ondon on 9 May. The reception - which took place on  
ondon season at the Bloomsbury - became a double  
lf, who recently passed her eightieth birthday.

Marigny, editor of Dance Theatre Journal; Mary Ann  
dependent dance consult; and Maggie Semple Head  
dent of the Laban Guild.

velopment as choreographers.

# REVIEWS

## DANCE! EDUCATION, TRAINING, AND CAREERS.

National Resource Centre for Dance-Chris Jones  
ISBN :0-946483-77-9 A REVIEW

This is one of the clearest laid out and specific  
information books that I have come across in the  
field of dance. It would have been most useful, a  
year ago when my daughter was searching for a  
degree course that combined dance with another  
subject.

Compiled by the NRCD in response to many  
letters and phone calls from parents, teachers,  
students and careers advisers, asking for infor-  
mation on dance education, training and careers  
in Dance, it clearly sets out each of these areas in  
refreshingly plain English.

In the first section - An Overview of Careers in  
Dance - nine areas are identified in terms that are  
non jargonistic and totally realistic, explaining  
the routes people might take to reach these careers.

The next section - An Overview of Dance  
Qualifications describes the various courses and  
exams available, in great detail, providing a good  
insight for the potential student. There is also a  
page showing all of these courses at a glance,  
stating entry age, requirements, duration, content  
and assessment details, which makes comparison  
and the task of finding the most appropriate  
course much easier.

Chapter Two looks at the BTEC National Di-  
ploma in Performing Arts, describing the course  
and then listing all the colleges in the country  
who run it, stating their addresses, contact per-  
son, facilities, other dance courses and drama,  
music and stagecraft options.

Chapter Three explains about Vocational Train-  
ing Courses and lists all the establishments where  
these courses are available, with all the necessary  
information about the courses and final quali-  
fications.

Chapter Four is in similar vein about Higher  
Education Courses and gives a clear explanation  
of the grant system which can seem confusing.  
All the initials of the various degrees are ex-  
plained, bringing enlightenment to the bewil-  
dered student and parent. With four appendices  
providing indexes on degrees, institutions, use-  
ful addresses and advertisers, this book is  
complete.

For someone who shies away from information  
books finding small print and poor layouts im-  
possible, this book came as a complete surprise.  
It is readable, the layout is extremely clear and  
logical, and any information you specifically  
want to look up is easily found. So I can highly  
recommend this book to anyone considering  
moving into Dance for further education and  
training and possibly a career.

Wendy Hermelin

## DANCE LESSON

Meriel Ellerby - Doncaster Road Junior School

### Mirrors - Focus/Sensitivity to others.

**Stimulus** Science lesson - Reflections

**Music** Elements - Air - Peace Bringer-  
Philip Chapman.  
30 minute lesson.

### Year 5

**Warm up** Stretching - returning to a centre  
point after each stretch. Using the  
lesson music.

**Music** Thinking of **three** different levels  
and direction.

### Lesson

1. With a partner - Mirror Images - Three Shapes  
at three different levels. Returning to a central  
point after each shape. **Slow and sustained.**
2. Two circles - inside circle facing out - outside  
circle facing in. Partners facing each other.
3. **Inside** circle chooses their first shape - out-  
side circle mirrors exactly what their partner  
does - return to centre **still** shape.
4. Moving as one - everyone moves one partner  
on to the left. With the new partner - **outside**

circle chooses the second shape - inside circle  
mirrors exactly what their new partner does.  
Return to still central shape.

5. Move on one place to the left - continue to end  
of music ( taking turns.)
6. An interesting development was on the sixth  
change - everyone in the group mirrored a  
chosen child's shape.

### Observation

1. The dance had a mesmeric effect on the class  
- there was total involvement, concentration,  
peace and calm, and wonderful circle shapes!
2. With repetition, the children became adept at  
sensing the right amount of time for their  
mirror shape, and even more important the  
stillness before moving on to their next part-  
ner.
3. As an additional bonus, children who had  
shown little imagination in their use of body  
movement, found new ideas and skills as they  
moved around.
4. Children worked with partners they would  
not usually choose to work with.
5. A good idea is to change the circles around -  
it is a very different dance experience on the  
inside circle to the outside circle.





# EARLY MEMORIES OF LABAN & LISA

It has been suggested to me by Ann Ward and various new-found friends in the Laban Guild that I write to you with a few happy memories of my early days in Manchester working with Rudolf Von Laban and Lisa Ullmann.

As Maureen Glass, a young teacher just setting out, in the war years of the early 40s, I ventured into a new field of interest "Dance". A few classes of Greek Dance and some training as a "Keep-Fit" leader was not enough to fill the urge that was within for a fuller, richer meaning to Dance. Through my work in the Physical Education field (Part-time in those days) and the CCPR I found the Laban Dance movement and found a whole new world of wonder in movement - real dance. We worked hard and full of enthusiasm with Von Laban and the most inspiring Lisa Ullmann. She really kept us moving from our innermost being to "outer space" - "central" and "peripheral". It was wonderful. We were able to bring this new work into the class-room with much joy and success. I believe we were the early pioneers. We danced through air-raids and sirens and came home from classes in "the black-out". Laban taught us many things about his new theories of dance. The scales based on the Icosahedron. We made small models of the large one he had used. He talked about "Time-Motion Study" as it was known then, taking us to a factory to see what he meant by reducing stress and strain in labour etc etc. He talked too and taught us his Labanotation but we found that study very specialised for us as busy teachers at that time.

A special day to remember was the "get-together" of classes from the M/C City Schools working in Laban Educational Dance. For me it was a special memory of far off days. For P.E. and Dance the children just wore vests and knickers there being no coupons for special outfits - no leggings, leotards or T Shirts even! So for this special display I made simple tunics for our group (begging friends and family for coupons to buy material). The various schools sat around the sides of the big Free Trade Hall while waiting their turn to dance. Our group kept their coats on over the new tunics so that they would not seem too different until the magic moment came when they stood up, slipped off the coats and quietly moved into the middle of the floor for their "Dance". A little gasp of surprise went up! The great unprecedented episode came when we fin-

ished "our turn" and Laban stood up from his seat; this great tall man came slowly across the hall towards us and said "Maureen, I liked that very much indeed - well done". He shook hands. That proud moment lives with me for ever- A great compliment from a great man.

It was a special honour to work also with Sylvia Bodmer in some classes. She had her own very personal approach to the Dance and was a powerful influence. Another well remembered teacher was Betty Meridith Jones who worked with a group of students on a Loughborough College "One Term Course". She was a delight - her classes on the lawn in the sunshine, a lovely memory.



Maureen Cashell

In 1946 I was offered the post of Dance Teacher at my old Grammar School "Seafield" in great Crosby. Sadly that move meant I lost touch with Laban and Lisa all too soon, but I kept up the good work at "Seafield". In '48 we had a massive Dance and P.T. Display (Gym display by Dorothy Manders) in which every girl in the school took part. The finale was a dance with everyone taking part - a great thrill! Included in the programme we had a special Laban Dance Item.

My greatest delight last year was in finding Laban Dance again! I heard of Helen Lewis who came to talk about her book "a Time to Speak". She told me of her Laban Dance

years in her own country and her work in Belfast. Imagine Laban Dance here and I never knew! Immediately I found Helen's Class, also Brenda McKee and Madie Tongue asked me to join their classes. It was a privilege to be invited by Ann Ward and take part two week-end sessions of the Dance Leaders' Training course, where I met the President - the Lyrical Maggie Semple, and also Sam and Susie Thornton who were so busy I only managed to say "hello". I hope to meet them all again perhaps at the Summer School. Now I am a proud member of the Laban Guild - I am young again!

*"Now I am a proud member of the Laban Guild - I am young again!"*

PS. I wonder if any readers were involved with the magnificent liturgical Dance which was performed at the opening of Christ The King Cathedral in Liverpool in 1967, I travelled over to see this truly spiritual Dance - a living moving prayer in all its richness and meaning. An outstanding memory.

## FIREWORKS AT THE ROYAL FESTIVAL HALL

"The concept of weight/force as a single element in 'Effort Theory' is a crass oversimplification; strong/light, firm/fine touch, are clichés of the worst order. The reality of interaction between body weight and muscular force, and of action and sensation, is not so complex that Guild Members cannot grasp it and make use of it."

Well, that should wet your appetite. On the 5th of November we are hoping to book a space in the Royal Festival Hall for a debate, chaired by Maggie Semple. So far 2 members of the Guild Council, David Henshaw and Sam Thornton, have committed themselves to the debate and others Guild members are being approached. This debate is going to need an audience, a group that can get impassioned on one side or the other. The day will start at 10.30 and, with a break for lunch, end at about 3.00pm. BE THERE.





# Diary of Events



## SEPTEMBER

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

Personal development using dance and movement therapy, Gestalt, psychodrama and psychotherapy.  
Contact: Kedzie Penfield, Salenside, Ashkirk, Selkirk TD7 4PF. Tel: 0750 32213

SELKIRK

### 1st-end. BLELOCK

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, Blelock House, Logie Coldstone, Dinnet, Aberdeen AB34 5NH.  
Tel: 03398 81139

ABERDEEN/FRANCE

### 17th. JOY OF DANCE

A day of dancing based on Laban's work. Contact: Wendy Hermelin. Tel: 0460 77323.

SOMERSET

## OCTOBER

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

Introducing ways of using movement to empower people and groups.  
Contact: Pat Hilton, JABADAO, 45 Elder Rd., Leeds LS13 4DB. Tel: 0532 562287.

LEEDS

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

A one year course of 9 monthly meetings. Work based on Tibetan Buddhist tradition and the Native American Medicine Wheel.  
Contact: IBISS, 17 Castle Rd., Isleworth, Mddx TW7 6QR. Tel: 081 560 9347.

LONDON/DORSET

## NOVEMBER

### 5th. FIREWORKS AT THE RFH

A discussion on Laban's theories on the concept of weight and effort.  
Chaired by Maggie Semple, a panel of interested parties will argue their ideas on the subject.  
Contact: Lydia Everitt Tel: 0747 854634.

LONDON

### 19th. MOVEMENT AS THERAPY

Myths and Drama in Dance. Contact: Christine Meads. Tel: 0823 421206

SOMERSET

## FEBRUARY 1995

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

Course details as October 15-16th.

LEEDS

## MARCH

### MARCH 18th. DANCING TOGETHER

A provisional date and venue for the Guild's annual get-together.  
Once again we hope it will be at the Laban Centre in New Cross. Contact: see November 5th entry.

LONDON

### 9-12th. MEETING OF THE AMERICAS FOR DANCE

The assembly will cover a broad range of themes of interest to the dance community.  
Contact: World Dance Alliance, Geraldine Oswald, c/o Dance Magazine,  
33 W 60th St., New York, NY 10023.

MEXICO CITY





## Diary of Events (continued)



### MARCH (cont.)

**31-2 April. DANCE WORLD.**

LONDON

CCPR are organising this very successful event again.

Contact: Bronwen Mills, 2 Brockham Warren, Boxhill Rd, Tadworth, Reigate, Surrey.

### JUNE

**3-5th EUROLAB CONFERENCE**

GERMANY

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

### JULY

**3rd-4th August. LABAN/BARTINIEFF PROGRAMME**

BERLIN

The start of the Certification Programme which lasts 21 weeks and ends in the summer of 1997.

Contact: see June 3-5th entry.

### SEPTEMBER

**30th. CCPR DIAMOND JUBILEE**

LONDON

This will be a festival of Movement and Dance as part of the CCPR's Diamond Jubilee festivities.

Contact: see 31 March entry.

## WORKING WITH THE ARTS Rosie Manton *continued from page 3*

She refers to the split between body mind and feelings as 'tritzophrenia' and suggests that when we marry those three aspects of ourselves in the moment, then the soul can manifest. Engaging, fully -present in what fires us, enables us to connect with Soul-self. Artistic endeavours serve to transport us from the mundane reality to the world of numinosity and spirit. The two major enemies of this connectedness to the greater whole are our own inner critic who makes judgements about good and bad according to societal more and society itself whose job it is to self-perpetuate whatever ideology is current at the time; in our case Capitalism. I'm not a political animal but it does not take a great intelligence to observe the present lack of connectedness in Western Man to ourselves, each other and, the precious planet on which we live.

My experiences have shown thus far that through working with the arts, engaging people in their own creative processes opens them up to the real connectedness, allows them to engage with the truth of themselves to feel fully alive, and find meaning in an alien universe. The form is not the important thing. I have heard poignant heartfelt poetry

communicating the depth of human experience written in five minutes. I have seen passionately alive people dancing the truth of themselves with 'no previous dance experience'. I have witnessed brilliantly creative and powerful paintings by people who haven't painted since infancy. I have heard the human soul sing with loving vibrance from a previously unsung voice.

We all have this potential. It is often referred to as the "inner healer" - a source of deep wisdom in us crying to be heard, seen, unravelled; given space, time, voice, place, form. All that is required is permission. That I believe is what I give.

*R.M. June 1994*

### Thought for the Quarter THE DANCER

Once there came to the court of the Prince of Birkasha a dancer with her musicians. And she was admitted to the court, and she danced before the Prince to the music of the lute and the flute and the zither.

She danced the dance of flames, and the dance of swords and spears; she danced the dance of stars and the dance of space. And then she danced the dance of flowers in the wind.

After this she stood before the throne of

the Prince and bowed her body before him. And the Prince bade her to come nearer, and he said unto her, "Beautiful woman, daughter of grace and delight, whence comes your art? And how is it that you command all the elements in your rhythms and your rhymes?" And the dancer bowed again before the Prince, and she answered, "Mighty and gracious Majesty, I know not the answer to your questionings. Only this I know: The philosopher's soul dwells in his head, the poet's soul is in his heart; the singer's soul lingers about his throat, but the soul of the dancer abides in all her body."

*From The Wanderer by Kahlil Gibran.*





# PEGGY WOODESON: A Tribute

1925 - 1994

Born into a Salvation Army family in South Wales, her early years were spent in and around the Rhondda Valley. During the war she worked in a library before training as a teacher, eventually lecturing at I.M. Marsh College in Athletics and Dance. But, in the sixties, it was two spells of training at the Art of Movement Studio in Addlestone that set her on her life's work in movement. Her subsequent absorption with the development of the young child had its roots here. In 1966 she went to Dunfermline College at Cramond, soon becoming head of the Dance Department. She later wrote and introduced a degree course in dance. She found herself on numerous influential committees, notably the Gulbenkian Working Party on Dance. From this, Councils were set up in England and Wales and in Scotland Peggy served as Secretary for some time. She worked ceaselessly to raise the profile and therefore the overall quality of dance teaching both in schools and universities.

Then came the invitation to teach in Canada. She returned several times to work there making many key friends along the way. Back in Edinburgh she set up a dance group called 'Dance Capers' which the students choreographed themselves for the Fringe Festival. Displaying great ingenuity and drive (especially with temperamental lighting systems) Peggy kept the enterprise going for thirteen years. She was an active member of the Laban Guild and, in the days of Kaleidoscope Viv she enthusiastically master minded the 'Scottish contingent'.

The Church held a central place in Peggy's life. She taught at the Sunday School, prayed with a group for Prisoners of Conscience, helped in the Creche and several times introduced dance into worship, on one occasion creating a beautiful liturgy of the hands called 'Moving in Worship'.

Peggy was a loyal colleague and true friend. She 'glowed'. Her faith and her gentleness mixed with determination touched the lives of many students, colleagues and friends. Her strength was in confirming people in what they were. She was a great listener and never hesitated to support any cause or person she believed in. It was a cruel twist of fate that someone so steeped in movement and dance should, in the last nine months of her life, lose that very power of movement. Her friend, Liz Murdoch, speaks of her courage, patience and tolerance during those last months. Her faith helped her to find a way through to the end... a journey that for lesser mortals would have been a nightmare.

*Geraldine Stephenson June, 1994*

Peggy died of Motor Neuron Disease at the end of May this year.

**Dressmaking**

## PATCHWORK QUILTS

*Cushions • Curtains*

**Phone: Wendy Hermelin**  
**0460 - 77323**

## 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.



European Certificate Program  
in

## LABAN/BARTENIEFF MOVEMENT STUDIES

in  
Berlin / Germany  
21 week intensive  
summer 1995 - summer 1997  
Teaching language: English

**EUROLAB**

---

European Association of Laban/Bartenieff Movement Studies  
Karl-Marx-Str.58 D-12043 Berlin Telefon 030-6243761

### Advertising space with art work ready to print

£13.00 for an eighth of a page  
£25.00 for a quarter page  
£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

## DANCE DEPOT IN N. IRELAND - THE FIRST YEAR.

This time last year, the members of Dance Depot were anxiously contemplating their final assessments at the conclusion of the first Guild CDLC in N Ireland.

Nearly one year on, and we are looking back at a year of consolidation and achievement and forward to a year of development.

As a group we have worked with Anna Carlisle, David McKittrick, Royston Muldoon and Helen Lewis. We have established a regular "Tuesday Group" who meet to share ideas and dance together. We are recognised and consulted by the Arts Council of N Ireland and are increasingly being called upon to provide dance tutors for in-service courses for the Education Boards and to participate in residencies, creative arts teams and cross-community work. Individuals have increased the impact of their work in schools, started new classes and, most of all, been able to provide help and support for each other at all times.

We are also forging links with the Dance

Council in Dublin and members of the Training Course taking place in Trinity College.

We are eagerly looking forward to future developments but as, for a moment, we look back, we see a year of hard work, a few disappointments, many achievements, but most of all - of dance, friendship and FUN!

## NEWS FROM WILTSHIRE & BRITISH COLUMBIA

The 10th Commonwealth and International Congress takes place at the University of Victoria, British Columbia, Canada during August. The congress is held every four years and precedes the Commonwealth Games. I am delighted to say that I have been invited to teach 2 dance in education workshops (key stage 1 + 2 and key stage 3). The congress lasts for 5 days and once it has ended I'm off to the Rockies for 3 weeks!

*Jan Fear*

## C.C.P.R.

**British Heart Foundation.** A week of fund-raising is planned for Valentine's week in 1995. Teachers are being urged to organise

fund-raising events with the help of publicity material from the BHF. Lionel Bart is composing a special piece of music for use at these events.

**Phonographic Performance Ltd.** Representatives of the Movement and Dance Division met Heads of Departments of PPL which resulted in PPL's better understanding of the diverse types of movement and dance classes. CCPR agreed to consider the possibility of negotiating a blanket licence for smaller organisations if there were to be sufficient discount offered. This would give you the right to play music as it is recorded. It does not cover dubbing.

**Dance World.** This was such a great success that next year it will be in the National Hall, Olympia from 31st March to 2nd April 1995.

**CCPR Diamond Jubilee.** Preparations are proceeding for a festival of Movement and Dance to take place on Saturday 30th September 1995 at the Royal Albert Hall. Put it in your diaries now.

*Bronwen Mills*

## CONTACT

### CALLING ALL AUTHORS - HAVE YOU A BOOK IN PRINT?



I would like to update the list of books written by Guild members, to send out with the November issue of the magazine - just in time for people's Christmas shopping lists!

Send the details - title, author, publisher, ISBN and price to BOOKWORM, Ann Ward, 30 Ringsend Road, Limavady, Co. Derry, N. Ireland BT49 0QJ

## CHILDREN HAVE THE LAST WORD

(continued from page 5)

