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CLDC Stage 2
Create a Dance
A Day in October

Lisa Ullmann's Studies

Interpreting and Reconstructing Lisa Ullmann Studies at LINC, 1993 and 1994.

I hesitated when the idea was suggested that I reconstruct, with students who had an interest, some studies by Lisa Ullmann. I suppose my hesitation was about my lack of enthusiasm for 'studies', based on spatial concepts, which I had seen in twenty three years of dance work in colleges. It had always appeared to me that creativity was usually blunted by the effort to keep to the spatial concept, rather than allow one's movement imagination to take flight. Once or twice I had composed a dance from a starting point in spatial form but studies were something else. Even in music composition I have rarely found studies based on scales which had any interest. However, the thought of staying on for a day or two after LINC summer school in sunny Eastbourne and doing dance work in any shape or form swayed me.

It is always interesting to experience how a choreographer solves the creative problems.

The weather was good enough to work on the lawn which gave to the experience a liberating quality. It was such a pleasure to stand back and watch dancers move in the open space surrounded by grand trees, landscaped gardens, and a big sky. The occasional spill on the grass, which was slippery in some places, merely added hilarity to an already blissful scene.

Reconstructing the dances was a project which was started in the LINC summer school of 93. The choice of studies was made by Claude Perrottet, who had the notation and shared in the initial recording of the 'studies'.

It is always interesting to experience how a choreographer solves the creative problems. One of the studies was built around the dimensional scale and Lisa Ullmann's way of dealing with the task was to combine the vertical dimension with fully extended body in the rising and fully arched back upper body in the deep dimension. This was performed as a stable and ecstatic movement. The side to side dimension was made dancelike by combining arm gesture with a lilting and repeated jump in the crossing movement, producing a flowing and rhythmic result. These contrasting ideas of high stable stretches, deep bends and travelling jumps resulted in a very demanding but exciting dance experience. It gave me a feeling of being very grounded and 'present'.

The second piece I reconstructed was a piece formed about the first half of the 'A' scale. By this time I was beginning to have a 'feel' for some of the favourite movements Lisa Ullmann liked to experiment with. It appeared that she enjoyed the deep back bends with the full arch in the upper torso. These spatial studies were inventive, physically demanding and rhythmically

interesting. There was a grandeur which emerged when they were danced. A combination I suppose of harmony, proportion and good placing.

The 'A' scale piece had an 'adagio' character, used several chordic ideas and included some lovely turns with initial space holds for the leg gesture. It was a devil to perform well because there were several difficult balances, and it needed a lot of strength, control and mobility in leg gesture.

A third study, a series of exercise based on dimensional circles, and in waltz rhythm was delightful to do and look at. The flowing circles were expressed in horizontal turning jumps which repeated and travelled to the side. The steep circles travelled forwards and backwards with step patterns and the flat circles took the form of side to side gestures which lifted and closed. It was a lively and exhilarating piece which I would recommend to any teacher.

Working with a group of people who are enthusiastic about the idea of reconstructing and being filmed was a very good experience.



Performers in practice

continued on page 12



A pen picture of a Council Member

Lydia Everitt

EDITORIAL

1995 promises a new exciting year.

The Community Dance Leaders Courses both stages 1 and 2 will be into their final assessments. Dance World and Ballroom Blitz will come round and the Guild will be taking part again. Laban/Bartiniéff will start their European Certificate Programme in Germany in the Summer. We will be joining in the CCPR Diamond Jubilee with the Movement Choir at the Albert Hall. And we will be anticipating our own 50th Anniversary celebrations in 1996. The magazine will keep you in touch with all that's going on in these areas.

Thank you to Kedzie Penfield for her suggestion that we include in our diary of events who is leading the course. As she says, this often makes a big difference to prospective participants. I believe we used to do this and can only assume that when one diary of events was particularly full that information had to give, so, as far as possible, we will include that valuable information.

Here I am doing it again. Firstly, apologies to Melinda Moore-Meigs who wrote the interesting article on Voicework in our last magazine, but who received no credit.

Secondly apologies to all of you for the printing hiccups on our new page headings. No, there were not supposed to be blank gaps and fades! Limavady Printing Company have expressed their regret for the poor quality printing of this particular edition.

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 MAY 1995

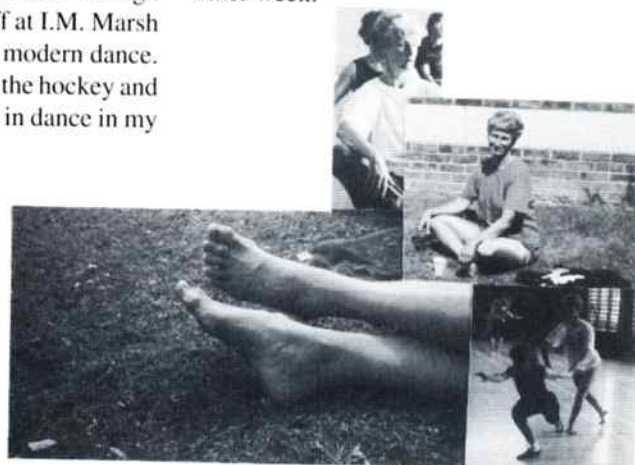
I think it was the feet that got me into this mess, as you can see, they come high arched and pointy. When I was a kid someone said I had dancy feet, so I was done. Plus I was the sort of youngster who would insist on 3 bedroom walls painted Wedgwood blue and one wall and ceiling sunshine yellow. It got me up in the morning.

So I folk, ballet and jive danced through childhood and rounded it off at I.M. Marsh P.E. College. Here I found modern dance. I was thrilled to throw away the hockey and lacrosse stick! I specialised in dance in my 3rd year and was privileged to be taught over the time by Lorne Primrose, Peggy Woodeson and a tutor from the Martha Graham School called Carrie Lewis. She was quite outrageous. She mosed into her first class with us, sat cross-legged on the dance floor and pulled out the cigarettes, matches and a saucer (for ash) from her voluminous black cloak. Wonderful! I was hooked. I danced my heart out that year.

So I trundled off into teaching in the standard way. I did my bit, taught Modern Educational Dance and then landed a job at a relatively wild girls public school in Wiltshire. They hated sport (well a lot of them did) and were inspired more by drama, art and music - what fertile ground. I spent 6 wonderful years there teaching a modicum of sport and a lot of dance. I also managed to choreograph 3 dance-dramas, Pilgrims Progress, Chess Board Romance (I had not seen or heard of Check Mate at that time) and King Arthur's Knights of the Round Table. It was a magic time.

I spent one year at the Laban Centre (Dance Theatre course). I was privileged to work with Simone Michelle and I danced in the Dance Macabre which Sigurd Leeder came over to work through with us. Then I was back to teaching, a bad move. I could not bring back the magic and so after a lot of fidgeting around I decided teaching had to go! Business called.

So what now? I dance at Bridgwater Joy of Dance, I go to summer schools some years. I help administer the South-West Community Dance Leaders course and I edit the magazine. Well, that all keeps me in touch. Yes, I can muster up an 'A' scale, I can figure out the points on the Icosahedron and I even (I had had wine) demonstrated a quick flick, slash and press in the office the other week.



They think I'm bonkers, but then the whole Company thinks our entire Unit (Skills Training) is bonkers. And, let's face it, bonkers is the best way to be.

Happy New Year.

LETTERS

Dear Lydia Everitt, I have a question to the Laban Guild. Maybe you can print it in your quarterly magazine?

In a dance improvisation class, I have been working on the colours: yellow, red and blue. Has anybody of you some experience in dancing colours? What were the results, par exemple: which efforts did show up?

Did Laban attach movement to colours?

I would be interested in knowing about it.

Petra Kugel
Ahrweilerstr, 34
14197 Berlin, Germany.

COMMUNITY DANCE LEADERS COURSE STAGE - 2

A friend recently paralleled the widespread existence of Community dance practise in Suffolk to the mythical story of Johnny Appleseed. Like the American folk hero who planted apple seeds where he was most hopeful they would take root, the partnership of Suffolk Dance and the Laban Guild has planted the seeds of community dance throughout the county. Since the first Leaders Training Scheme in 1986-1987, and its successor in 1990-1992, these 'seeds' have had the opportunity to be nurtured by regular LaBande dance days, Suffolk dance workshops and of course the L.I.N.C. Summer Schools. Now, a new initiative by the Laban Guild is providing a valuable source of training and inspiration for the 'seeds' planted over the last ten years.

The Community Dance Leaders Course - Stage II, was launched in Ipswich in April 1994. It has drawn together a diverse group of people from a variety of professional

backgrounds and geographical locations, but all united in their desire to extend and deepen their knowledge and experience of Laban's work.

The course is tutored by Susi Thornton and Anna Carlisle with 'guest' appearance from Maggie Semple and the administrative support of Pam Harling-Challis and Suffolk Dance.

it would take a magician - to inject life into us, but within minutes we are using the fundamentals to explore the space, our bodies, and each other.

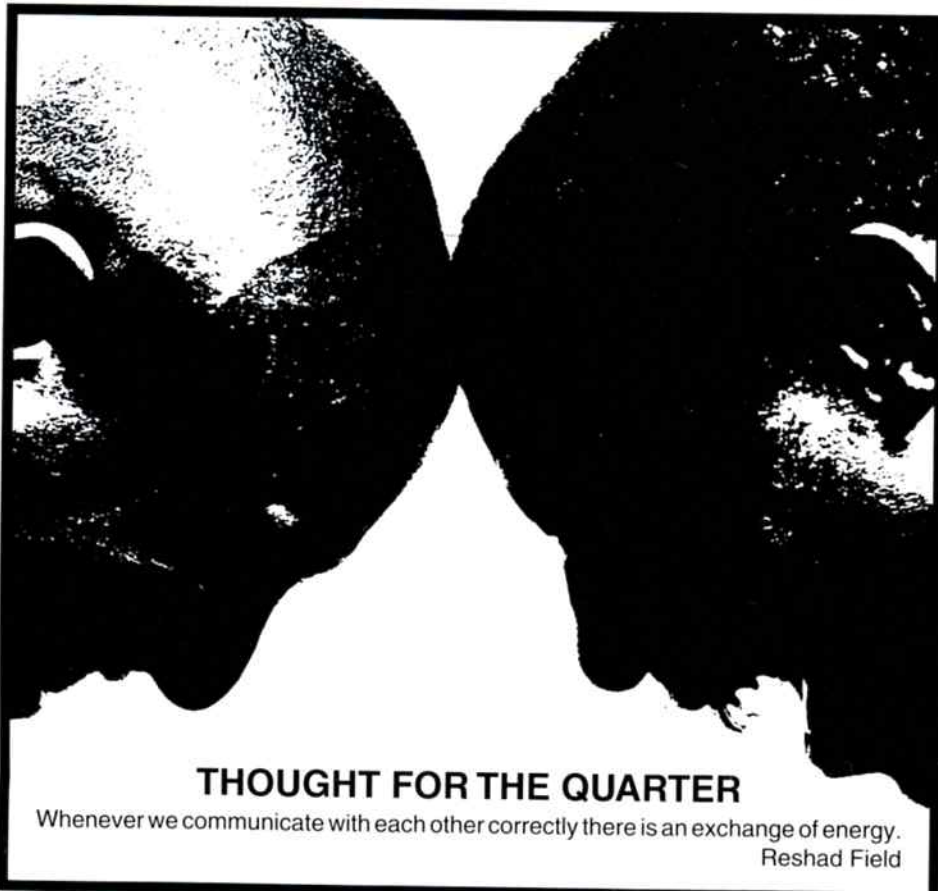
Each day begins with a warm up - it's amazing how the sensitive use of language, accompaniment and encouragement can transform a group of 19 bleary eyed adults

into semi "poised" alert students ready for action - but this is what Susi and Anna invariably manage to do. We arrive from our different work and domestic situations, worried we haven't done enough homework - didn't have time - didn't understand - and sink into the comforting dance floor at Northgate Arts Centre - it would take a magician - or Johnny Appleseed himself - to inject life into us, but within minutes we are using the fundamentals to explore the space, our bodies, and each other.

An ongoing task over the weekends has been to prepare and teach a short technical study. Each week we use one of the Planes or Dimensions and create an exercise which explores the movement potential of the body within the planes as a basis for increasing strength, stamina and/or suppleness. We then teach this exercise to a small group whilst being observed by students and a tutor who provide feedback, enabling us to clarify our teaching technique and use of material. The New Year brings the 'pleasure' of linking our individual studies together to create an extended dance exercise which we perform for assessment. The course has thus enabled us to research and develop our own dance exercise - a valuable resource for our own teaching.

This work is strongly supported and extended by Anna's own study which has been taught in sections each weekend - entitled "Points in Space" (sounds familiar!) or rechristened "Aiming in the right direction in Space". Anna has guided us through a very challenging but immensely rewarding study. The clarity and precision of Anna's teaching has enabled us to put the concepts of moving within the icosahedron into physical reality. We have also gained an awareness of the mechanics of our bodies in motion through Anna's clear anatomical references.

In contrast to the formal teaching of a study, we have been introduced to both very free improvisational work and structured improvisation. The closeness of the group



THOUGHT FOR THE QUARTER

Whenever we communicate with each other correctly there is an exchange of energy.
Reshad Field

CREATE A DANCE BY POST



“To open another way to the perception of the world of movement as Laban saw it. May it be a pleasurable journey, artistically, creatively, aesthetically and humanly stimulating”.

Quote from *A Vision of Dynamic Space*
Rudolf Laban

Does this picture represent an idea, an illusion, a fantasy, a nightmare, a confrontation?

What happens from here or what leads up to this moment? Is it part of a story?

What does it symbolise for you?

YOU ARE INVITED TO TAKE PART IN CREATING A DANCE.

Here is a catalyst to provide you with a focal point from which to develop ideas.

Send us a description in pictures, diagrams or words or all three.

It could be printed in the next magazine. Start creating now!

Ideas to: Christine Meads, Lidswood, Blagdon Hill, TAUNTON TA3 7SN

A TREE FOR JOAN RUSSELL

Guild members will remember that Council agreed to place a plaque under Joan Russell's memorial tree. Sheila McGivering (Vice President) made all of the arrangements for the dedication to take place on Sunday 20th November 1994 following the 11.00 am. service at the parish church of St. James the Great, Cradley, Nr. Malvern. The Rev. Geoffrey Howell conducted the service and Maggie Semple (President) gave the following dedication on behalf of the Guild:

“Joan Russell was a loved and respected pupil of Rudolf Laban and a loyal member of the Laban Art of Movement Guild on which she served as a member of Council and as Chairman for several terms of office.

Her depth of knowledge and the importance of her work were recognised by the rare distinction of election to Fellowship of the Laban Guild.

Joan pioneered the development of creative

dance in education. Her own teaching became an inspiration and a model for countless numbers of teachers throughout the world.

We have chosen to plant a tree to symbolise Joan's vision. As the tree grows and gives pleasure to many people we will remember Joan for all that she has given us.”

Maggie Semple

A TRIBUTE TO NANCY HARLOCK AND EDNA GEER

"The extent of your library at the Language of Dance Centre is impressive, as is the organization of the material. It was a pleasure to be able so easily to find my way around. But in four weeks of daily research of your materials I was not able to begin to cover all that is there. I hope to be able to get another leave of absence to come again." Such words of appreciation from dance notation specialist Janos Fügedi, head of the dance research department at the Institute for Musicology of the Hungarian Academy of Sciences (the Magyar Tudományos Akadémia, Zenetudományi Intézet) in Budapest, Hungary, were indeed welcome.

Credit for the size of the collection may go to the director, Ann Hutchinson Guest, but organization of all the materials has been the work over many years of two volunteers - Nancy Harlock and Edna Geer. Housing many of the various materials proved most practical in ring binders. The table of contents for each has, for ready reference, a duplicate copy in the Guide to the Library. Colour-coding of the binders facilitates locating material on a particular topic or style of dance. As new materials come in they have been added to the tables of contents to

be sure they were always up-to-date.

Both Edna and Nancy have contributed to the development of the Language of Dance Centre and the spread of Labanotation in the U.K. in many other ways as well. Each has undertaken coaching of students, in person and through correspondence, correction of homework and of exam papers. They have taken part in notation discussions and in the production of materials. They have also, as active members of Health in Retirement classes at Morley College, notated the various exercises taught by Joan Wilder and Pat Rowlandson from 1977 to 1986 to let others know of the wonderful material they experienced. These materials are now housed at the Language of Dance Centre library.

Nancy in particular became expert in producing the ink drawings of the notation for publication. Beginners in ink work would be put under her tutelage to be guided in the use of pens, rulers, and the visually appropriate drawing of the symbols. Edna assisted frequently as a proof reader of text and notation materials. Both were trustees for the Language of Dance Trust from its inception.

Before you, the reader, become exhausted by the amount of detailed work which accumulated over the years, I will close by remembering the period when another friend and volunteer Rhoda Golby, would come on a Friday when the animated conversation during the coffee break would spill over into decision-making on how best to house a particular item. Clearly the work was a labour of love and of enjoyment bringing with it a sense of accomplishment. And it is for this accomplishment, the accumulation of years, that we now wish to express great appreciation and thanks to Nancy and Edna. It has benefited students and researchers in the past and will continue to do so for years to come. It is only recently that Edna and Nancy have retired from the LODC; our new librarians are Heidi Marshall, a graduate of the Teacher Training College of the Royal Academy of Dancing, and Helen Fitch, graduate of the Roehampton Institute, both of whom have made an excellent start.

Jane Dulien

THE LANGUAGE OF DANCE CENTRE



Deep Space

Schedule for 1995

Part-time 2year Intensive Course (evenings and weekends) begins 14th January

Holland - 3 day course begins 3rd March

Austria - 7 day course begins 9th July

London - 5 day course begins 31st July

**Please send sae
for details**

Laban Art of Movement Studies

Flat 1, 44 Woodville Gdns, London W5 2LQ

☎ 0181 997 3007

DANCING AROUND

DANCE WORLD AT OLYMPIA

31st MARCH TO 2nd APRIL

This event was so successful last year that this year it has moved to the larger venue of Olympia. The Guild will be exhibiting on the CCPR stand and Caroline Mummery will be running a workshop on Friday March 31st at 4.45 pm in workshop area 3.

Come and enjoy these as well as workshops and performances by other organisations. There is plenty of variety.

Bronwen Mills

PHILOSOPHICAL FIREWORKS

ON NOVEMBER 5

The Hungerford Bar at the Royal Festival Hall on a grey November 5th was the setting for an unusual Laban Guild day. We had gathered to discuss two somewhat provocative statements put forward by Guild Chairman David Henshaw on Laban's theories on the concept of weight and effort. Taking up this challenge was a distinguished panel of practitioners of Laban's work: Dr Ann Hutchinson-Guest, Su Johnston, Dr Valerie Preston-Dunlop, Sam Thornton and Maggie Semple.

The audience, I noted, was equally experienced and knowledgeable but it was slightly disappointing that younger members of the Guild hadn't come along. Maggie Semple 'lit the fuse' and the discussion took off in many directions as we listened to the views put forward by the panel. How difficult it was at times to find the right words. How much easier it would have been to get up and dance. But this time we couldn't demonstrate what we meant, we had to find the words, even though these can become barriers to communication when dancers find themselves trying to describe complex movement processes. An avalanche of words erupting into the November space - too many, too exciting. Confusion at times, then wonderful moments of clarity as ideas became a recognisable concept to us all.

For me the wonder of hearing from the distinguished panel and audience how Laban worked, how his life shaped his ideas, how other dancers developed his ideas, plus personal memories of the Studio. An inner circle sharing the "essence" with those of us who missed that period. And all the time dancers fidgety and uncomfortable in their chairs. Their passion visible as movement ideas exploded out of their heads and became words. Yes, more words - weight, force, dynamics, effort, fine touch. Did Laban find the right English words? Do they have relevance to-day?

Tantalising, satisfying and challenging, and like all good firework parties it ended too soon and we wanted more.

Maddy Tongue

New Year Special Offer With ADDED VALUE

What's special about it??? Well it occurs just once in the year and gives you the opportunity of dancing with Wolfgang Stange. Together with the Laban Lecture delivered by Hilde Holger. With delicious food provided through the services of Mrs Fernandes.

Within the famous dance environment of the Laban Centre, with the enjoyment and stimulation of meeting old and new members of the Guild.

See what's on offer from N.R.C.D., LABAN CENTRE, LINC, daCi, LANGUAGE OF DANCE, LISA ULLMAN T.S.F.

Take in the A.G.M and organise yourself an evening out in London's wonderful and renowned Theatres, Cinemas or Restaurants, challenge the Council, exercise your voting rights.

Where's the added value??? If you're there, that adds value to the whole day. So **"BE THERE"** on the 18th March.

MEMBERS

A HAPPY, PEACEFUL AND PROSPEROUS
TO ALL OUR

Membership numbers, at 425, were down slightly due more to fewer new members than usual, rather than a loss of members. Just think what we could do if everyone enrolled included with this issue of the magazine and if you wish to join during the year, I can send more forms and sample.

Subscriptions were also rather slow coming in due to the profuse apologies! Over a third of our members have expressed intention of paying but never seem to get round to it. Please remember, too, that if you wish to resign your subscription by February 28th, otherwise you will remain liable for the year.

We hope, however, that you value your membership and we can improve our services to members. Last year we had our "Philosophical Fireworks" debates, the results of which everyone received new folders and book list. We also had a book list in 1995!

One of the highlights of the year should be the 50th Anniversary Celebrations at the Albert Hall on September 30th. We have a contribution and there are still places for members to contribute. Four essential rehearsals, with the option of two more, have been received full details previously, but if you would like to book, please do so.

SO - it's not too late to make a few more resolutions for 1996:
- join us at the AGM
- join us at the Albert Hall
- and PLEASE PAY YOUR SUBSCRIPTION

Subscription rates for 1995:

UK ordinary and affiliated members.....
UK student, retired and unwaged.....
Overseas ordinary and affiliated members.....
Overseas student, retired and unwaged.....

Please make cheques payable to
Anne Ward, 30 Ringsend Rd, Lima

COUNCIL

The plans for celebrating the 50th Anniversary of the Guild have been agreed to have a residential weekend, maybe at the Laban Centre.

So provisionally book this space in your diary and mark it for this glittering weekend.

Another aspect of the 50th Anniversary is the hope of the development of Laban based activities; they could be developed into booklets would cover the following areas: Rudolf Laban Dance related to other Arts, Community Dance, and finally Research. It is hoped to publish towards the end of the year.

Guild members are requested to continue to support the Council groups so that we can maintain an exhibition of Laban's work.

Finally, the Council policy and review weekend will be held to review our Mission Statement, Vision of the Future and the philosophical development of Laban's ideas. All members will be appreciated by the council.

HIP NEWS

NEW YEAR, WITH LOTS OF DANCING,
MEMBERS!

at the end of 1994; rather disappointing, but
than to unusual numbers leaving the Guild.
st one new member! A membership form is
are running a course or workshop at any time
back copies of the magazine on request.

g 1994 and are, in fact, still trickling in with
w pay by bankers' order, so if you have every
it, do please consider this form of payment.
from the Guild, I need to hear from you by
the subscription for 1995.

and we welcome any suggestions as to how
r, amongst other things, we held the first of
azine was expanded to twelve pages and
h the magazine for news of all our activities

P.R.'s 50th ANNIVERSARY CELEBRA-
am Thornton will be directing The Guild's
wishing to take part. This will only involve
ore, so what about it? Everyone should have
ke another copy, please write to me.

ns -

OW!

.....£12.50 pa.
.....£6.50 pa.
.....£15.00 pa.
.....£7.50 pa.

he Laban Guild and send to
dy, Co. L'Derry, N.I. BT49 0QJ

NEWS

e Laban Guild are moving ahead. It has been
rtington Hall on September 28/29th 1995.

wait further information of what to expect from

for publication of nine booklets covering the
be available separately or as a boxed set. The
Laban and the Guild, Dance as performance,
Industry, Education, Therapy, Notation and
e end of 1995.

y where possible photographs of their dance
to date material on dancing.

akes place on February 25/26th in which we
e, consider the next five year plan and discuss
any of your views on these agenda items would

Barrie Hudson

REVIEWS

Kurt Jooss: 60 Years of The Green Table

edited by Andy Adamson and Clare Lidbury,

Proceedings of the 1992 Jooss conference
held at the University of Birmingham and
published by their Department of Drama
and Theatre Arts in 1994. Contributors:
Valerie Preston-Dunlop, Clare Lidbury,
Andy Adamson, Peter Wright, Anna
Markard, Hermann Markard and Mikaela
Polley. These conference papers document
a unique collaboration between The Uni-
versity and The Birmingham Royal Ballet
by investigating the dramatic potential of
Jooss's choreographic language intellectu-
ally and physically.

The Green Table was the worthy prize win-
ner of the 1932 Paris Choreography Com-
petition, a year before the Ballet Jooss was
born. It has been performed all over the
world ever since and it is a classical work of
the modern dance repertoire. Jooss, Laban's

student and collaborator, expressed here "a
new language in which to embody a vision,
a language for which both men have
searched, but which Laban recognises that
Jooss had found." (V.P-D.). Jooss who
introduced displaced centres theory to
achieve greater articulation also found es-
pecially inspiring and used "the basis of the
dynamics of expression, eukinetics," which
Laban had proposed "as mixtures of the
polar opposites of force, of time, of flow,
and of space-in-the-moment." (V.P-D.)
This, other influences, the performing back-
ground and results are analytically presented
in a very readable and richly informative
way. The Proceedings, I feel, are bound to
become a classic in their own right.

Vera Curling

December 1994

DANCE THERAPY REDEFINED

A BODY APPROACH TO THERAPEUTIC DANCE

BY J. EXINER and D. KELYNACK. 1994 Publisher, CHARLES. C. THOMAS.

This book is extremely readable on two
counts:

The first is that it consists of five chapters
totalling 81 pages, and secondly that it is
free of jargon words. This can mean that it
can be read in one sitting of a few hours
although the readers' thoughts on the sub-
ject will be stimulated long after the initial
reading.

In terms of presentation of information it
also helps the reader because two of the
chapters introduce each new idea with a
brief two or three word statement. This
thereby offers the reader a dictionary style
format enabling recovery and referencing
of ideas within the chapter.

Who is the target audience of this book?
Certainly Dance Movement Therapists will
find it interesting and useful on several
levels, while the wider dance movement
fraternity will gain access and understand
better what Dance Movement Therapy is
about. Finally other professionals in the
wider group of "helping people" will begin
to see the potential of this form of therapy.

The contents of the book consist of a Fore-
word and Introduction concerning the es-
tablishment of Dance Movement Therapy
in Australia. The first chapter covers the
debate on the relationship between the body
and the mind. The second chapter reviews
how the dancer experiences his/her body
during dancing and how this connects with

Dance Therapy. The third chapter provides
a framework for concepts and ideas that
therapists work with during the session.
The chapter ends with a discussion of how
established historical choreographers in
modern dance become aware of feelings
and therapeutic potential of creative dance.

The fourth chapter concerns the dance thera-
peutic processes of observation, the appli-
cation of Laban's ideas, and what sorts of
interventions the therapist might consider in
helping the clients bodily movements es-
tablish a better relationship with themselves
and their environment. The fifth chapter
contains a personal account of the experi-
ence and gains from doing Dance Move-
ment Therapy as a client over a number of
years.

In summary the writers have defined Dance
Therapy in the sense that they have clearly
and succinctly stated what they consider
important for Dance Therapists, while re-
maining faithful to the belief that movement
and dance with the body is the main focus of
personal growth. The book did not consider
the relationship of client and Dance Move-
ment Therapist and therefore those thera-
pists who feel strongly about such issues
may be disappointed.

Overall the book is an enjoyable read be-
cause of its clarity and brevity.

Barrie Hudson

A DAY IN OCTOBER

FINLAND

The city of Turku (pop. 160,000) is located in the Southwestern corner of Finland (on the Baltic sea). Turku is over 700 years old with a wonderful medieval stone castle as its landmark. I have always had a special feeling for Turku, the original capital of Finland. I was born in the city of Jyväskylä, located in the middle of the country. It was from Turku that I started my ferry and train trips to London and the Laban Centre almost 20 years ago. Subsequently, Turku has signified the gateway to adventure, not only to Stockholm, Sweden, but also beyond the shores of the Baltic Sea to Europe. It seems that I am still recovering from those trips which would eventually take me from England to the United States and back to Turku to act as the chairperson for the most recently established dance department in Finland. The Turku School of Art and Communication's Department of Dance was founded in 1991. We have a dynamic Director of The Turku School of Art and Communication, Maija Palonheimo. With Maija's constant support, I have been able to create an atmosphere in which the students' own creative and technical development is nurtured through direct contact with Visiting Dance Artists, repertoire, composition and improvisation, and performance. Because the Turku School of Art and Communication includes The Departments of Film and Video, Photography, and Theatre, the Department of Dance offers excellent opportunities for collaborative projects.

It is 9 am on October 10th, and I am ready to teach a modern technique class to the second year students. I have managed to have a 10 minute warm-up for myself, since my lovely three year old daughter, Hannah Kaarina Yoken, has agreed to go to the day care centre without too much fuss this morning. For the previous six weeks the second years had been working with our wonderful guest, Nurit Stern from the Batsheva Dance Company, Israel. We all still miss her. With our musician, David Yoken's wonderful melodies, harmonies, and rhythms we soon submerge ourselves in the day's technique class. Our second year students have already embarked upon their trip into the world of Laban, as Laban Movement Analysis is an integral and vital component of

their overall study curriculum. Utilizing both the theoretical as well as functional aspects of LMA, they are building a well balanced foundation for their own creative and technical work.

After the class I am off to endless meetings and trying to focus upon the necessary paper work (in the great tradition of the Myth of Sisyphus) which can no longer wait for me, and seems to be taking over my desk like a plague from the Dark Ages!!! It is now 1:30 pm and time to teach the fourth year students Space Harmony and axis and girdle scales. There are many questions during the class, but through the students' "doing and experimenting" the character of the scales begin to make sense to them. The last session of the day for the second year students is taught by David Yoken who is working with J.S. Bach's Goldberg Variations in his music class. The dance students, along with a traditional musical analysis, are discovering the gestural shape of their chosen variations. They are ready to show the movement materials they have developed based on this kinetic analysis. I have time to observe some of the class until I am off to Turku's train station to meet one of ballet faculty members from Estonia, Ljudmila Kirs. She is teaching didactics of ballet training to our fourth year students. She has been visiting our department since its inception in the fall of 1991. She is a gifted/intelligent teacher and I hope she continues to share her valuable knowledge with our students for years to come.

I drop her safely off at her lodgings in the school's teacher dormitory. Now it's off to the day care centre to pick up my daughter. This is always the best part of the day when she runs with her outstretched arms to meet me. To combine work in the field of dance and family is at many times a balancing act worthy of the circus' "Big Tent". Tonight the family and the dance comes together and we all go to see a dance performance by the local dance company Aurinkobaletti (Sunballet). After the show I am a little scared since my three year old announces that she wants to become a dancer! Well, what about becoming a scientist, lawyer, doctor, or....

Tarja Yoken

This is Like Aerobics, I'm Sweating

"This is like aerobics, I'm sweating."
"Can you teach us a raunchy dance sequence?"
"How do you show this is a gay person dancing?"
"She's meant to be dancing as if she's an anorexic."

"Well I'm just not going to move at all."
"Our daughter says she's doing the same thing in both classes."
"Well, she had a migraine so I thought I'd keep her company."
"Oh I didn't realise we had to change."

They giggled and wriggled
they froze or turned red
absented themselves or turned up wrongly
dressed, made excuses,
looked at watches,
or stood blankly staring
waiting for me to suggest what to do.

To be fair some tried,
and some even excelled
but the attitude that pervaded was one of
mistrust, impatience,
misunderstanding
or sullen acceptance
tainting the willing and interested ones.

With motif and gesture
and spatial arrangements
with thought for relationships -
touching or not, with effort
and technical body development
I introduced Laban through the back door.
But these sixteen year old students
who had studied in drama
found the language of dance
too close to their souls.
"We want to perform
what somebody tells us,
teach us some steps
we can put in our play."

How to explain to this instant generation
that time taken slowly to experience things
will bring untold benefit, insight, understanding,
and enable them then to create on their
own. Not only the students but our present
society puts pressure to produce instantaneous
results.

The syllabus -demanding,
exams- demanding,
"Learn dance in a term
then your plays will be better."

How many plays can we fit into this term,
how many courses fit into next year,
how many students can we coax on our
courses to get as much money per head as we
may?

No matter no ground work,
development, or basis,
or even foundation to build from below,
"Let's go for the hype and the extravagant
shows that best advertise that
anything goes in our college
of students who crave to perform
but find stepping back down
to learn from first principles -
too difficult, demanding,
and unbelievably slow.

Wendy Hermelin

On teaching dance on an 'A' level performing
arts course at a sixth form college.

Diary of Events



FEBRUARY

11-12th. DANCE FOR PERSONAL AND COMMUNITY DEV.

LEEDS

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

17-19th. TOWARDS MEETING THEIR NEEDS

SELKIRK

Dance related movement stimulates the inner life of an individual. This, combined with moving in relation to someone else, promotes an immediate and healing communication which is unparalleled by other activities. Led by Walli Meier. Contact: Kedzie Penfield, Salenside, Ashkirk, Selkirk, TD7 4PF. Tel: 0750-32213.

18th. INTRODUCTION TO INTEGRATIVE MOVEMENT PSYCHOTHERAPY

ST ALBANS

An introduction to understanding the way body language reveals our true self. Facilitator: Helen Payne. Contact: Helen Payne, 1 The Wick, High Street, Kimpton, Herts. SG4 8SA. Tel: 0438-833440.

23-24th. LETTING THE SPIRIT MOVE YOU

MIDDLESEX

The chance to share Sue Weston's dream of getting the whole world to dance. Contact: IBISS. Tel: 0181-560-9347.

MARCH

EVALUATION THROUGH JOURNALISING AND WRITING

NOTTINGHAM

No dates. Contact: Isabel Jones, SALAMANDA TANDEM, 38 Laurie Avenue, Nottingham NG7 6PN. Tel: 0602-420706.

4th. GCSE

SOMERSET

Tasks based on the work of a choreographer. Contact: NRCD, University of Surrey, Guildford, GU2 5XH. Tel: 01483-259316.

10-11th. LETTING THE SPIRIT MOVE YOU

MIDDLESEX

See 23rd & 24th February entry.

10-12th. UNDERSTANDING MOVEMENT

BERLIN

Skill building through Laban Movement Analysis, for practitioners with experience in LMA. Led by Kedzie Penfield. Contact: EUROLAB, Karl-Marx Strasse 58, 42043 Berlin, Germany.

9-12th. MEETING OF THE AMERICAS FOR DANCE

MEXICO CITY

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 Street, New York, NY 10023.

18th. DANCING TOGETHER

LONDON

The Guild's annual get together. Led by Wolfgang Stange with Hilda Holger giving the Laban Lecture. Contact: Barrie Hudson, Tel: 0705-587351.

25th. GCSE

CHESHIRE

Tasks based on the work of a choreographer. Contact: see 4 March entry.

31-2nd. DANCE WORLD

LONDON

CCPR are organising this very successful event again. Caroline Mummery leads a Guild workshop. Contact: Bronwen Mills, 4 Brockham Warren, Boxhill Road, Tadworth, Reigate, KT20 7JX. Tel: 0737-842834.



APRIL

18-21st. LInC EASTER SCHOOL

EASTBORNE

Work with Lisa Ullman Video Space Project, Gabrielle Roth Workshop and a Movement Choir (led by Sam Thornton). Contact: LInC. Tel: 01784-433480.

22nd. INTRODUCTION TO INTEGRATIVE MOVEMENT PSYCHOTHERAPY ST ALBANS

See 18th February entry.

MAY

12-14th. AUTHENTIC MOVEMENT

SELKIRK

An introduction to this form for those who have not had experience of it before. Led by Kedzie Penfield. Contact: see 17-19 February entry.

20th. AUTHENTIC MOVEMENT

ST ALBANS

An opportunity to be introduced to this form of unconscious, contemplative movement. Facilitator: Helen Payne. Contact: see 18th February entry.

JUNE

3-5th. EUROLAB CONFERENCE

GIESSEN

See 10-12 March entry.

3rd. MOVE AND BE MOVED

ST ALBANS

Use body awareness and movement activities as instruments for active imagination, seeking non-verbal routes into the depth of the unconscious. Facilitator: Helen Payne. Contact: see 18th February entry.

JULY

3-4th. August. LABAN BARTINIEFF PROGRAMME

BERLIN

The start of the certification programme which lasts 21 weeks and ends in the summer of 1997. Contact: see 10-12 March entry.

15-20th. UNDERSTANDING MOVEMENT

SELKIRK

An opportunity to sharpen skills in Laban Movement Analysis, participate in supervision and explore personal and practical processes inherent on working with body movement. Contact: see 17-19th February entry.

22-30th. LInC SUMMER SCHOOL

EASTBORNE

This summer school is with invited guests, once again led by Sam and Susi Thornton. Contact: see 18-21st April entry.

24-28th. SUMMER COURSE

GUILDFORD

See 4 March entry.

AUGUST

13-18th. THE BODY SEEN AND HEARD

SELKIRK

A week long residential course in movement and Gestalt therapy. Led by Kedzie Penfield and Jane Puddy. Contact: see 17-19 February entry.

COMMUNITY DANCE LEADERS COURSE STAGE - 2

continued from page 3

members and the confidence one feels in working with them promoted an enthusiastic and creative exploration of the themes. These have ranged from a structured improvisational warm up incorporating Laban's Body Actions, through a whole group Effort Improvisation to the dramatic story of 'The Old One' who collects bones and regenerates them through song and dance. These themes have provided a treasure chest of ideas, which has been eagerly opened and used to produce some startling pieces of work.

'Choreography' forms a central strand of the course - the tutors have guided us through an analysis of choreography, enabling us to identify the component parts of a dance work. As Anna Carlisle says - choreography is the 'translation of idea(s) into coherent form'. The practical exploration of a range of fascinating stimuli has enabled course members to mould their ideas into such coherent dance works.

I am currently developing my own choreographic ideas from a phrase created on Weekend 3 in response to a 'visual score' presented by Anna. The assessment will provide the exciting opportunity of working with other course members to produce a choreographed piece utilising my phrase and the choreographic techniques explored in the course.

'Dance History' provides a fascinating component of the course - Each course member has researched an aspect of the life and work of an influential twentieth century European dance figure, producing a biographical overview which is then shared with the rest of the group in an informal talk, supported by a written document. This wealth of information is being collated to provide each course member with a chronological overview of the development of European dance this century. The talks heard so far have provided informative, entertaining glimpses into the lives and work of these prominent dance figures whilst at the same time contextualizing the practical and theoretical course work we have been exploring.

As well as providing a wonderful opportunity to meet other people, share ideas and actually dance together the course has generated performance work in Suffolk which is permeated by the ethos of the course. In October a collaboration of music dance and circus skills 'The Wire' was performed at Suffolk college. I was fortunate to perform in this piece and with the choreographer used Laban's spatial analysis and in particular my own Dance Exercise studies to interpret the sculptures of John Davies to create a solo. In November a women's dance group which included two course members devised and performed a piece in response to a women's self-defence class. Meanwhile, the experience of the course filters through the Dance network in Suffolk - the tutors of the seven Suffolk Youth Dance Companies are all stage II members and at a recent performance of their work 'Making Headway', the influence of the course was very evident.

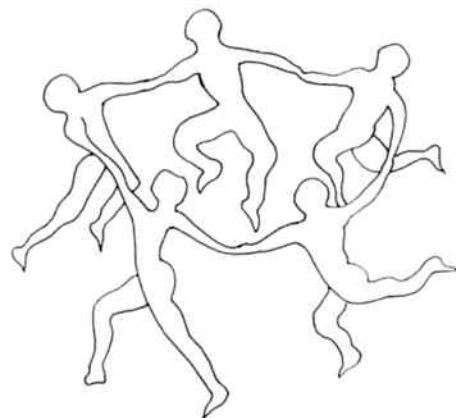
These performance pieces are only one example of the way in which course members, be they artists, teacher, or community dancers, have found a source of inspiration in the Stage II course.

It has made the study of dance, and the work of Laban in particular, accessible, challenging and enjoyable

As one of the original 'seeds' - introduced to the Laban Guild through Suffolk Dance - I feel the new Stage II course has been an excellent addition to the training opportunities offered by the Guild. It certainly builds on knowledge acquired in Stage I, and has made the study of dance, and the work of Laban in particular, accessible, challenging and enjoyable, whilst at the same time providing excellent models for a range of teaching styles and strategies.

Michael Platt

December 1994



DANCE* *DANCE

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REGIONAL NEWS

IRELAND

The course in Dublin has now entered its final stages and has welcomed six new members to share the choreography module. Everyone enjoyed the weekend with Wendy Heremelin and is looking forward to working again with Anna Carlisle for the next two weekends.

The groups from Belfast and Dublin are looking forward to working together and there are moves afoot in Belfast to initiate a Dance Forum to further all forms of dance.

This Spring will again see Royston Muldoon in the North and members of Dance Depot are looking forward to working with him again, so 1995 already looks like being an exciting year.

Anne Ward

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It is worthwhile to have these pieces in a form which can be viewed on video.

rience. It is worthwhile too to have these pieces in a form which can be viewed on video. Perhaps there will be an interest in the records.

David McKittrick 8.9.94

P.S. The original idea for the Lisa Ullmann Video Space Project came from Claude Perrottet, who had worked closely with Lisa and notated many of her Space Studies. L.I.N.C. wanted to honour Lisa and her work and is now collaborating with Claude on the L.U.V.S.P. The vision and ultimate goal is to have the twelve studies on video, in professional form. These would serve as a tangible record of part of her contribution to movement and dance; an aide memoire, for those who danced them with her; as a source material for those who enjoy dance reconstructions, or wish to develop, in their own way, this aspect of her work. The video

tape will be accompanied by copies of the original notation.

The first stage is to teach, learn and film the twelve studies. To date five studies have been recorded, with amateur dancers and camera crews. This experience clearly illustrates the complexities inherent in the Project. These recordings were made on the day-and-half immediately after the end of the L.I.N.C. Summer Courses of 1993 and 1994. L.I.N.C. has provided all of the financial resources to date. Unfortunately this situation cannot continue indefinitely,

so help would be greatly appreciated, either in terms of hard cash, names of people or organisations we could contact, plus any P.R. work on this project.

In an attempt to involve more participants, L.I.N.C. will mount a two day residential course at Chelsea College, Eastbourne for anyone, with the requisite experience, to learn and dance in some of the remaining seven studies. The dates are Thursday (a.m.) the 21st. of April to Friday (p.m.) the 22nd. of April, 1995.

Sam Thornton



Performers in practice