



LABAN GUILD

MOVEMENT AND DANCE QUARTERLY

Winter 1995 Vol. 14 No. 4

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WE DANCED AT THE ALBERT HALL

**CCPR Diamond Jubilee
"Metamorphosis" in Progress.
(Movement choir rehearsal June 11th)**

"Didn't we have a lovely day the day we went to T.A.S.I.S." - to rehearse for the C.C.P.R. event in September. The big Albert Hall do! We are the Chesterfield mob of nine and of all ages, shapes and sizes. We left for London at 8am with Mark at the wheel of our hired transit van and Sooty the dog in the back - along with all of our bags and a crate of drinks and food.

We found T.A.S.I.S. and just had time to get changed and have a quick drink, before springing into action at 10.30 am. - Susi wore us out with the warm-up before we'd even started the serious stuff. Sam was in charge of the music.

After a break for lunch and a chat we worked on until 4.30pm. We managed to get through the whole dance. Susi was very patient with the young children, taking them to one side and going through the stepping timing with them.

It's the first time we teenagers and the younger children have been involved in this type of movement with so many people

Afterwards our group went back to Ivy Cottage and were served with spaghetti bolognese, salad and vegetables (Susi is also a good cook). We then headed back to Chesterfield, getting home around 10 pm. It's the first time we teenagers and the younger children have been involved in this type of movement with so many people. We were all very nervous to begin with, but that soon disappeared. We have enjoyed every moment so far - partly because there is no

competition element and mainly, because everyone is so friendly and kind.

There are still a few rehearsals to go, but everything will be O.K. on the day and we really can't wait to perform the real thing. Albert Hall here we come! See you there.

Laura Ray

CECIL SHARP HOUSE REHEARSAL

What a way to spend a Saturday evening! The tape recorder is buzzing away with its high pitched whine as tape after tape is recorded for the keen dancers representing the Laban Guild. Sam has been down to the photocopy shop twice, the computer is heating up as page after page is run off - dance instructions for regional leaders, slips to send back for costume sizing and a plea for a BY RETURN confirmation.

We have been at Cecil Sharp House all day with our eight representatives who will be dancing in the Opening Number. I had elected to be a reserve for our group rather than a participant when I heard that that costumes were to be tiny white skirts and jazz shoes - this must be more suited to younger members. It is always a good experience to see all the other people who spend their time dancing - familiar faces who remember me from a workshop I've led or Summer School or a stall I have manned. Some I haven't seen since the last 'do' ten years ago!

The individual group items: everyone was going to have to go through their paces to get some sense of balance - music, numbers, type of dance etc. This caused consternation from many groups - golly, there were only 8 of us and we were having to stand in for 40. With a personal stereo we found a space and

worked very hard to give those watching a semblance of what our number would look like - Sam was pleased and we were exhausted. Other groups had similar problems but we all got a taste of what would be seen at the Albert Hall: the impressive historical dancers, the flowing movements of the Medau group, drum rhythm stimulating the Margaret Morrisers, beautiful costumes from one of the folk dance groups. The colours, and designs of leotards were impressive as was the overall sense of dedication shown by all the groups to their work.

Seeing it all fit into place does something to keep up my motivation, hence the fact that at 11.00 I am still at it, fortifying myself with a glass of wine. I should have known better when Sam returned from a Council meeting saying he had been asked to produce the Guild dance and would I like to give him a
continued on page 3



Rehearsal in Egham



EDITORIAL

I have set about this edition of the magazine late, but with a very good reason - I danced at the Albert Hall. I have the bag and five small boxes of Special K to prove it. It was wonderful and you can read all about it here. We danced to celebrate the CCPR's Diamond Jubilee and we were the Laban Guild group. That brought us together for a purpose.

We must come together for an even more important purpose next year. It is our own Golden Jubilee and some members now were founding members of the Guild 50 years ago. How are we celebrating?

1. A very special AGM in March.
2. Dancing with Jean Newlove in May.
3. Four special magazine editions.
4. Personal contact by Council members with you, the membership.
5. A special publication.

And what will you do? Come to the events, they will be exciting; write, draw, photograph your dance events for the magazine. Wherever you live, be part of the Golden. All you need to know is advertised here so make sure you give this magazine a cover to cover read.

Lydia Everitt

COPY DATES

Material should be sent to:

LYDIA EVERITT,
3 LAYTON LANE,
SHAFTESBURY,
DORSET SP7 8EY
TELEPHONE: 01747 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 FEBRUARY 1996

CELEBRATING LABAN

50th Anniversary of the Laban Guild for Movement and Dance

JOAN LITTLEWOOD WRITES

Jean Newlove, after a lifetime of dancing, training, and choreography, plans a glorious day in honour of the artist who has inspired her work.

Saturday, May 25th 1996, at Rambert Dance Studios, London. Come along and learn, play, dance, feast. Application Form enclosed; reduced rate if you apply before December 31st 1995. Why not photocopy our poster for your Supermarket?

Newlove is also launching a 2 year Diploma Course, in London, designed for dancers, actors, teachers, therapists and anyone interested in enhancing their enjoyment of life.

She has trained students in Austria, Sweden, Holland, Germany, Switzerland, Norway and Denmark. Now, with Laban's influence on the increase, there is a growing demand for her courses here in England.

So, mark your New Year's Diary May 25th, 9.30 am to 6 pm. And let's have a ball afterwards, at the "JJ Moon" pub and restaurant next door.

SU JOHNSTON WRITES

Jean Newlove, full of energy still, after a lifetime's work in the theatre and teaching, offers us the chance to dance with her, in thanks for Laban, his work, her work, and The Guild.

This Day will be held in London, at Rambert Dance Studios, Chiswick, a big enough space for hundreds of people to come along, work hard, have fun, and share the resulting feast of dance at the end. As we talked about it, we spoke about The Guild, which is a name some people think of as old-fashioned. But as Jean remarked, a Guild is an organisation of people who are working at their skills - it is a participatory group of people. So come along and take part! If you are one of our members who is older and feels more restricted in your movement than you used to be, there will also be sessions to suit your abilities.

The sessions will be of particular interest to actors, given Jean's long association with the professional theatre, and her work on the building of play characters through Laban's movement principles.

This will be a hard-working day, at the end of which you will know much more about

Laban's work than you did before. Your body, mind, and spirit should all have had a thorough work-out. Both your skill and knowledge will be greater, for whatever application you are making of Laban's work.

The lucky - and wise! - people who apply before December 31st, will get a special rate, with 25% off, so act now. The Application form is enclosed with this issue. If you need more, just photocopy them and the poster, and please, put them up everywhere.

Jean Newlove, when Janet Lunn and I met her in the sunny garden of her Ealing flat, soon convinced us that she is going to give us all a super time. She has been, since retiring from work in the theatre, setting up a two-year Diploma Course in Laban Studies, for post-graduate students. Students from all over Europe attend; the aim is to give them the opportunity for the sort of basic training which Laban always maintained was essential, and in his eyes essential before one chose the profession of performer, actor, therapist, teacher, or whatever.

Jean's own studies with Laban, at Dartington, in Manchester and London, were comprehensive indeed, and after it she found herself working in factories using the Laban Lawrence Industrial Rhythm remedial movement, with the workers. The picture we can imagine, of her in dungarees, is followed by whole albums of pictures of her in costumes of every sort; she had joined Theatre Workshop and Joan Littlewood. The companies she has taught have been acclaimed for the quality of their acting, improvisation, dance, and mastery of their movement. Was she "in at the beginning?" Yes indeed, she was at the inaugural meeting of The Laban Guild itself.

We shall be working hard on the Day of Dance; and you might like to have time and breath for a chat with friends afterwards. If we get enough responses to the last item on the Application Form, we shall go ahead and book in for a simple meal which we can have together at a nearby restaurant. What a great way to finish off the day of the Feast of Laban!

I hope I have said enough to make you rush to send the Application Form (and cheque!) to me, and although the Day will be open to all-comers who are interested in Laban's work - the principle of inclusiveness applying - I would like to see a goodly number of Guild members on May 25th 1996, to celebrate our 50 years. I'll see you there!

CCPR DIAMOND JUBILEE Cont.

continued from page 1

hand!! The reward for all this? It is the happy, smiling faces of those who participate, enjoy having the opportunity to come together, dance and perform together. Our contribution is for all comers and we have young and old, tall and small, thin and well filled, those who danced a lot and those who are just beginning, some whom we haven't seen for a long time, some with their children, some who serve the Guild on Council and some who are just joining up; all united by the joy that dance brings. We sincerely hope that we will be able to convey some of this to the audience that will pack



Rehearsal in Egham

the Albert Hall on September 30.

Susi Thornton

THE DAY

The day had finally arrived and there we were at the Royal Albert Hall, complete with costumes, Eine Kleine Nachtmusik playing continually in our head and a stomach full of butterflies.

The atmosphere was both tense and exciting as we disappeared into the belly of the Albert Hall along with 400 other dancers from around the country. There, the whole of human movement history was evident - Elizabethan court dancers mixed with sequin-spangled tap dancers; Romanian peasants with fairy like ballerinas.

The variety of forms and styles displayed throughout the festival was awesome and danced by people of all ages and abilities. Yet the common thread that ran through every single dancer present, was the unity of the human body and spirit in motion.

This was my first time at the Albert Hall let alone the first time performing. My nerves

Performance

were tempered by the explosion of energy and the dramatic shape of the first steps of our dance. From then on, the dance flowed from one change of quality and pace to the next creating a spectacular show of colour and pattern.

My nerves were tempered by the explosion of energy and the dramatic shape of the first steps of our dance

Sam and Susi's choreography and vision of the dance blended and came to life. Our group with its diverse ages and abilities, bonded by the common language of Laban and an obvious joy in dancing. Months of hard work had culminated in an experience that would be remembered always.

Movement and dancing are both natural and universal and are ultimately a celebration of life. Something that Sam, Susi and everyone who danced together that day, inherently understand.

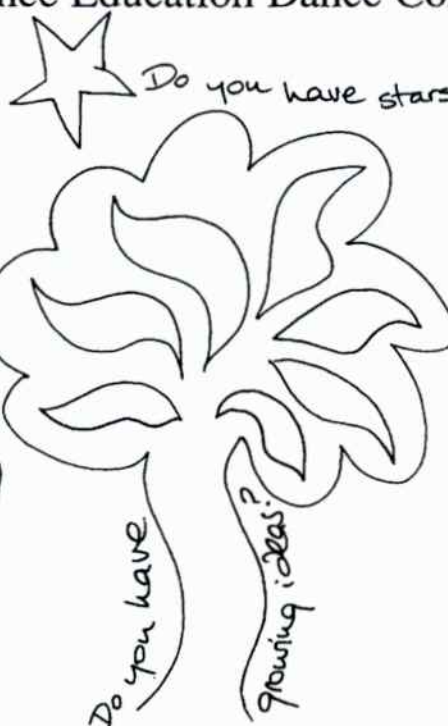
Roulla Demetriou

Dance Therapy Dance Education Dance Composition Dance Drama

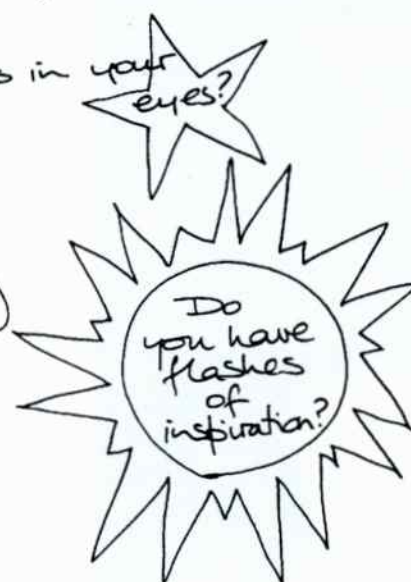
Dance Education Dance Composition



Do you need to meet other people of like mind to bring these ideas to fruition?



NEW BEGINNINGS. NEW CONNECTIONS
NEW GET TOGETHERS.
TELL US WHAT'S HAPPENING. SHARE YOUR
RESULTS WITH OTHER MEMBERS.



Get together with other Guild members and send us photos and words about what happens.

Dance Laban Dance Laban Dance Laban

Dance Therapy Dance Education Dance Composition Dance Drama

TRIBUTE TO HELEN LEWIS

Brenda McKee

On 16th September 1995, Belfast City Hall was the setting for a gesture that united and delighted all citizens. The occasion a civic reception to honour the life and celebrate the career of Helen Lewis.

Helen Lewis is a remarkable person. She is a teacher of great understanding and flair; a choreographer with the ability to leave out the unnecessary giving us the essence with artistry and imagination. In recent years she has also been celebrated as a writer after the publication of her book "A Time To Speak", which traced her journey from Prague to Belfast.

At that civic reception in Belfast, leading figures from the Arts, Music and politics, gathered to honour Helen. The main address was given by the poet Michael Longley. Quoting from "Ghetto" a poem dedicated to her, he spoke of her knowing, "how to rescue from their rooms love and sorrow" and he also related from her book, a telling episode when Helen's love of dance meant the difference between life and death.

".....I danced. Where was the hunger, the fear, the exhaustion? How could I dance with my frostbitten feet? I didn't care or try to understand. I danced and that was enough."

At that civic reception in Belfast, Helen offered us a dance "the Dance of Ann Frank" to music by Shostakovich. The dancers were from Ulster Youth Dance. This was a work of sharp images and clarity, of poignancy and beauty.

After the birth of her two sons, Helen had become involved in dance again and soon she founded the Belfast Modern Dance Group. I went to one of her classes and it was a revelation. The emphasis was on enjoyment, sharing ideas competing only with yourself.

As a member of the Belfast Modern Dance Group, I danced in operas, in plays and in Helen's other choreographed dances. We danced during



Helen Lewis with Poet, Michael Longley - at the Dinner in the City Hall Belfast.

all of "The Troubles". Her classes were a place of true integration. - the unity was in the desire to dance.

Now I, as a teacher and choreographer, was delighted to celebrate, on that evening in September, the life, the personality, gifts and achievements of that very special person Helen Lewis.

Brenda McKee

"Gorse Fires" by Michael Longley
(Secker & Warburg)

"A Time to Speak" by Helen Lewis.
(Blackstaff Press)

HELEN SPEAKS

After my first dance class at the age of six, I decided to become a dancer!

Four years later I attended an international dance summer school for children at the Helleran-Laxenburg school near Vienna. At sixteen I was at the same summer school, which this time was run by the famous Rosalia Chladek.

That was the sum of my dance training before I auditioned for a place at the renowned professional dance college in Prague. Its director and principle teacher was Milca Mayerova, herself a pupil - disciple would be a better word - of Rudolf Laban. To my dismay I was pronounced a totally inexperienced beginner, but was accepted on the grounds of talent and enthusiasm.

The first year was gruelling, except for the classes in choreutics which I loved and at which I was at my best. In the second year we were introduced to teaching practice. I was the only one in my class who enjoyed it and found it an interesting new experience. At the end of the third year I graduated. By that time, I was already dancing in the company and teaching quite a few amateur classes. The future looked bright.

In March 1939, the occupation of my country, Czechoslovakia, put an end to any further dreams of a career in dance. In 1942, the deportations to the camps put an end to everything.

In one of the camps I had an almost mystical experience in dance - one that saved my life - for a while, but after the war I had to accept that I was physically too damaged to resume a career in dance again. The dream was over.

Belfast taught me otherwise.

There was, in the early sixties, an educational and artistic void on the dance scene here, that cried out to be filled by what was then called Modern Dance. I started modestly with one class

a week and within six months, was working full time, teaching and choreographing for Theatre and Opera. I eventually gathered my most talented teenage pupils into a separate class, the Belfast Modern Dance Group. I was also very lucky in so far that locally based composers - Havelock Nelson, Raymond Warren, Alan Tongue - composed for us and so added their artistic input to our development.

On my first visit back to Prague in 1967, I found to my astonishment that I was the only one of my former college dance class who was working in dance. The others had gradually given up because their dreams of careers in performance dance had, remained unfulfilled.

My love of teaching had renewed my love of dance and paved my way into choreography.

In one of the camps I had an almost mystical experience in dance - one that saved my life

The Laban summer courses in England, which I attended for several years, gave me a deeper insight into dance as the most complete art form, where body, mind and soul merge into a fusion of action, thought and feeling. Dance was also one of the most vital factors in my recovery from the experiences of the past.

Eventually I established, in my work, the links between educational and theatrical dance, based on training and understanding of the laws of expressiveness. I learned that artistic development needs a sympathetic and supportive public that appreciates the power of dance, not only as a spectacle on stage, but also in the community. Dancers and teachers in N Ireland came to realise that the special sensitivity and respect for each other that dancing together evokes in people, carries far beyond the classroom and the stage, into their daily life and eventually into society.

The living proof of this is "Ulster Youth Dance". Here we see discipline and responsibility for each other combined with artistic freedom and individual creativity. I have watched these young people in class, at rehearsals and performances and have admired their dedication and joined in their fun. Here lies the future of dance in N Ireland in all its manifestations.

Luckily, we also have a flourishing and highly successful presence in the Laban Guild Community Dance Courses which form an umbrella for all those who can dance, want to dance and live through dance.

Laban would be happy!

Helen Lewis

THE CLOWN, THE MASK, THE BUFFOON, THE CHORUS

MITCH MITCHELSON

Arts

In "The Mastery Of Movement", Laban writes "Movements of the body, including the movements of the voice producing organs, are indispensable to presentation on the stage." As a physical theatre practitioner, I have found Laban's work inspirational in teaching, directing and performance. The main thrust of my work has been in the realm of popular theatre forms incorporating theatrical styles such as clown, commedia de'llarte, mask, buffoonery and chorus work. While concentrating on these forms for my exposition, I shall also evoke additional theatrical anecdotes.

Analysis of the effort make up of a character can be a useful platform for an actor to understand the relevance of Laban's work. Taking as given that the actor has explored effort sufficiently to understand the motion factors and the elements (a journey which in itself opens up many possibilities which I shall allude to later), I have asked actors to improvise a cocktail party with no directive other than with a different effort action each. Invariably the latter improvisation is more interesting because of the physical specifics and dramatically contrasting physical rhythms. Of course this is a first step. As Laban says "when depicting a character, an actor has not only to mirror the general effort make-up of the character, but he must also be able to convey the development of that character's inner attitudes during the happenings of the play." But this initial work teaches an actor physical precision. In clowning I have also used the effort actions as a basis for a clown's distinctive movement vocabulary, particularly effective with a troupe of clowns and their subsequent physical idiosyncrasies.

I was recently working in Norway and in a group were some architects. We talked a lot about the dynamics of space, how for instance street theatre can transform the use of civic or public space with a dynamic input of energy. Laban's theories on the use of space has similar implications for the actor and how he enters and uses the space he is in. I have experimented with clown entrances using this spatial dynamic. An actor entering first or last trying to create minimum spatial disturbance often creates an engaging, vulnerable character who can always upstage downstage action. And a host of clown typology can emerge from

surrounding, penetrating, repulsing and filling space. I think this work also has tremendous implications and potential for the Greeks and Shakespearean themes. As Peter Brook says we have an empty space until the actor inhabits it.

In the world of Commedia D'ell Arte, I find Laban terminology also applicable. The use of levels in theatre creates an interesting dramatic dynamic. In Commedia, the characters movement dynamic can be understood with reference to Laban terminology. The Zanni servants are low movers, cthonically related to the earth and weighed down with labour. Yet Arlecchino is Caliban and Ariel in one, a paradox of firm and fine touch. The lovers move with peripheral fine touch with rising and falling movements (passion and adour), playing with balance and imbalance as they totter through the play. Columbina authoritatively stands on the door plane, hands on hips. The Doctor walks a figure of eight floor pattern, rising and falling. Pantelone's shadow movements reveal his meanness. The Captain minimises the disturbance of space as he enters or exits fearfully and fills space when he is in braggart mode.

As Laban says we move "in order to satisfy a need"

Buffoonery evokes the satiric world of Dario Fo's "guillare" and Elizabethan jester with images of Bosch and Breughel. Some of these characters have mischievous imp like traits like "sprites and goblins, whose movements are often characterised in dabbing dances." (The Mastery of Movement -Laban) They are essentially choric by identity evocative of some of the movement choir work of Laban with their dissolving group shapes and lifting and carrying of protagonist. This in turn takes us into the world of Greek tragedy where frantic messengers can disturb the space, where Elektra, "overcome with joy" at her reunion with Orestes can erupt into free flow and the chorus could perform rituals of grief around Laban's dimensional cross. As Laban says we move "in order to satisfy a need," and these needs, although I can only explore possibilities in this short space, can readily be identified in the area of physical theatre.

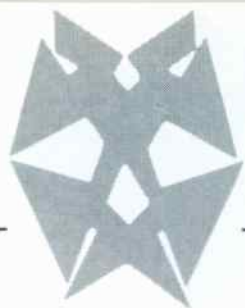


Mitch Mitchelson

THOUGHT FOR THE QUARTER

*If a man does not keep pace
with his companions
perhaps it is because
he hears a different drummer.
Let him step to the music
which he hears
however measured or far away.....*

Henry David Thoreau



DANCING AROUND

MEMBERS

INTERNATIONAL LABAN DANCE WEEK - AUSTRIA

In July we had our second international Laban dance-week in Austria. It was a great pleasure for us that Jean Newlove, Mary Nieuwenhuis, Mitch Mitchelson and Jenny Frankel guided us through the week. Jenny fascinated us with her high spirited way of dancing, with Mitch we worked with masks and enjoyed clowning. Mary guided us through the efforts and planes. Jean explained the importance of our Kinespheres and we moved in a life-sized icosahedron. She introduced us to the A-Scale. Later we started a dance based on this scale. Although the work of these four people was so different you could feel that the spirit of Laban was most important to all of them. We would be glad to continue the work with Laban dance and we hope that Jean and her team can teach us again and again and again. Thank you for this great experience

Barbara Tratsch, Graz

It was a new experience for me and very exciting to see what I can express in my body movement. I'm used to work with my head and voice! Thank you for this intensive week and I hope we meet in the summer next year. Best wishes to you all that Laban's work goes on.

Gaby Maurer, Linz

EUROLAB CONFERENCE, GERMANY Eurolab conference becomes intensive workmeeting

This years conference took place in Brigitte Krenz's wonderful house in Giessen. We, the few people arriving Friday evening started out with sparkling wine, Vietnamese food and personal exchange. Saturday morning the whole group was present - still few people: 6 women, 1 man, 5 from Germany, 2 from Switzerland. We started with a movement warm up and since Sylvia Dietrich, who was supposed to do the first presentation/workshop couldn't be there unexpectedly moved right to the General Annual Meeting. Soon we realized that the agenda was full of dynamite: topics which desperately needed to be addressed with enough time at hand. Therefore we decided to give these issues all the time they needed by reducing or skipping presentations that were announced. Everyone felt that we had to do this - hopefully to clarify some of Eurolab's structure and intention and to give it a direction to go.

Bettina Rollwagen and Petra Kugel gave the reports of their activities as members of the board in the last year. Antja Kennedy who could not be there handed in a written report.

A big chunk of work was lying ahead of us with the change of bylaws for the training committee. We knew that we would not be able to make a decision because there weren't enough members for a change of bylaw. (The "Ausserordentliche MV" will be able to make a decision regardless of the number of members present.) We decided to open up the discussion. Everybody developed an idea of the "ideal training committee". From the different models we tried to find a model that worked for all of us (good luck) and compared it with the existing proposal. At the "Ausserordentliche MV" you'll be able to vote about our piece of work and hopefully elect the members of the committee. We realized that there is no formally elected training

committee right now. The discussion about the training committee was closely connected with questions like: Which weight does the Cert. Program have in the activities of EUROLAB? How visible is EUROLAB in the Cert. Program?

There is a long struggle between LIMS in New York and EUROLAB. It was mainly Antja who was putting in her energy to work on acceptable conditions for the European Cert. Program. The MV acknowledges her efforts. The MV wants to keep the bindings to LIMS which means the European Cert. Program has to be according to LIMS standards and pays LIMS an agreed fee (percentage). Questions about service marks (LMA, BF) appeared. Hedwig Hilber got assigned to clarify these questions with LIMS while she is in New York this summer. There is also a problem with the EUROLAB logo, using the LIMS logo as part of it. We would like to change it and not exchange it. Hedwig will also discuss that with LIMS. The EUROLAB logo should be changed before the "Brochure" goes in print.

The Conference 1996 will be 16. - 19. May 1996. So far no decision about the location was made.

As brief but wonderful change of all the brain work we enjoyed trying out one of Petra's ideas of a Movement Chorus on Saturday night and a session working with the head-neck connection using Spiral Dynamics by Bettina on Sunday morning.

Petra Kugel

THE BRIGHTON CENTRE "And baby came too"

On Saturday and Sunday 15th and 16th July the Movement Dance Liaison Group for Greater London and the South East organized a "happening" at that rather unlikely venue - The Brighton Centre.

And the people flocked in - a vast range of ages from all over the county and probably beyond. There were men and boys too. Some were left to cope with the babies, the pushchairs and small kids doing their own thing. What a huge and appealing space for them!

So many different things to watch and in which to join. There were various sorts of Folk Dance, Rock and Roll, Keep Fit, Medau, Chantaine, Latin American, Flamenco, Health and Beauty, Yoga, African Dance and drumming. There was Stretching, Stepping, Releasing and Relaxing

You may be asking what the Guild had to do with all this. We had a stand with information and photos, as did many organisations. I am glad to say that Maggie Semple took a thoroughly enjoyable session in which plenty of people joined, preceded by a few words on Laban's ideas. Jill Street took a session on Dance Leaders in the Community, to encourage people to become involved in our Leaders Training Scheme.

On each day there were showcase performances. Here was an opportunity to see what the proponents of the various different styles could do in front of an audience. There was great enthusiasm and much trouble taken over costumes, props and so on. These may have been amateurs (of every age) but their attitude was most professional.

During Saturday morning I watched the Youth Choreographic Competition, which seemed to derive

November already - and we've certainly been busy

September saw the final assessments for the member Dance Leaders Course in Dublin; an exhausting sessions. Greek Myths. The Famine, an Airport, and we are delighted to congratulate Bernie Div, Clare Lalor, Anne Donnelly, Mary O'Donnell and group will be assessed at a later date and we send

We are still looking for a venue for the next Stage 2 course, are interested in a course in your area, please write

In Belfast we are preparing for a Stage 2 course, spent putting everything we learnt on Stage 1 into to work again - and dancing ourselves! At the moment Sheena and Jenny, are all busy rehearsing their group on October 28th and we wish them all the best of

HAVE ANY OTHER MEMBERS GOT GROUPS? RING, 015047 62120 WRITE OR FAX, 015047

Life seems to get ever busier, but make sure that you store by checking the Diary Dates and making sure

NOVEMBER 25th. - PHILOSOPHIC FIREWORKS Hall.

JANUARY 20th. - VALERIE PRESTON DUNLOP based on "THE GREEN TABLE" by Kurt Jooss. Green Clowns and offers another exciting chance

1996 is, of course, our 50th ANNIVERSARY. We invite members as possible at our ANNUAL CONFERENCE FEAST OF LABAN on MAY 25th.

MAKE SURE THAT YOU DON'T MISS NEW YEAR BY SENDING YOUR SUBSCRIPTION FOR 1996 IN A BANKERS ORDER FORM.

Subscriptions: UK ordinary and affiliated members
UK student, retired and unwaged members
Please make cheques payable to
Ann Ward, 30 Ringsend Road, Limavick
Ph. 015047 62120

LONDON LABAN

The second of our series of day workshops on Laban
- on: Saturday 20th. January 1996, 10.00 am - 4.00 pm
- at: ZLR Studios, West Heath Yard, Mill Lane, Letchworth
- cost: Guild members £12.50 Non-members £15.00
VALERIE PRESTON DUNLOP will direct a workshop by Kurt Jooss.

For further details and an application form, write to Cefnullys Lane, Llandrindod Wells, Powys, LD1 5LJ.
Last workshop in this series 27th April 1996.

IP NEWS

here "across the water"!

s of the Guild's Stage 1 Community Contract
ut exciting weekend, with some wonderful
e just a few of the range of starting points used
, Marie Doyle, Deirdre Grant, Ailish Greed,
delma Twomey on their success. Some of the
nem all our very best wishes for the future.

Community Dance Leaders Course, so if you
and let us know.

start in December, and after a couple of years
ctice, we are looking forward to getting down
ent four of our members, Christine, Christa,
ups for the BT Youth Dance Regional Finals
ack.

N THE BT REGIONAL FINALS? PLEASE
8433 AND LET ME KNOW.

u don't miss any of the treats the Guild has in
you keep those dates free.

S will be striking sparks again at the Festival.

OP will be lecturing and leading a workshop
his follows the fascinating day working on
o work with Valerie. DON'T MISS IT!

AR - so we look forward to seeing as many
E on MARCH 16th and our CELEBRATION

OF THESE AND MANY OTHER EVENTS
NOW - OR BETTER STILL, BY FILLING

s ... £12.50 pa. Overseas £15.00 pa.
..... £6.50 pa. Overseas £7.50 pa.
he Laban Guild and send to
dy, Co. L'Derry, N.I. BT49 0QJ
015047 68433

Ann Ward

COURSES 1995/96

work in a theatre context,
om.

ampstead, London. (directions will be provided)

00 Concessions £8.00

p and lecture on works "THE GREEN TABLE"

closing s.a.e., to Heidi Wilson, Flat 7, Rosehill,
el. 01597 822536)

DANCING AROUND



from various sources, including Laban, Contemporary, Modern and even gymnastics. About a dozen schools, colleges, groups and individual choreographers/dancers contributed a wide variety of creative efforts, in a wide variety of styles. But there were IDEAS! In some cases a tendency to a dominance of pop music with a vocal line which can stultify the creative process. The winners had the chance to perform at the showcases. Altogether a great idea as it brought in the young people, who, I hope, tried some of the other sessions on offer.

Obviously there was a limit to what one could attend, but there was lots for everyone of every age and ability. Teachers too had an opportunity to attend workshops in every sort of Special Needs area.

Most of all it was heartening to see so many diverse activities, and so much enthusiasm. Many congratulations to the organizers for a great weekend, and I am sure opening all sorts of doors for many people. Laban always maintained that we all have the ability to enjoy and participate in dance. Let us dig down into our archetypal experience and remember that in the reign of the first Queen Elizabeth we were known as "the dancing English."

June Petit

DANCE BLITZ

The Guild was represented by Caroline Mummery's youth group. Using Caroline's choreography and under her direction the group produced an outstanding performance. The piece was sculptural making full use of the stage which was blackened apart from the on stage lighting at floor level. The dancers wore white. Three white boxes with shapes in bas relief facing the audience were strategically placed on the stage and the six dancers moved in and around them producing beautiful shapes. The audience was spellbound.

Caroline is a Stage 2 trained leader and with her youth group showed a standard of excellence usually only attained by professionals. The dance was very different from those performed by other contributors.

The workshop "Everyone Can Dance" was very well attended, about 35 people took part. It was an inspiring session taken by Caroline and all those taking part obviously enjoyed it; the Guild even acquired a new member.

Pam Anderton

L.I.N.C. Eastbourne

"What exactly is this DANCE you are talking about!!!" Inquired a work colleague as I departed for the L.I.N.C. 1995 Summer School. "Well, it's a form of creative movement which helps one to release inner blocks, get in touch with oneself and others and tune in with the universe!" I guess it sounded rather a pat answer and I felt that he hadn't understood a word I had said. The truth of it is that in many ways neither had I!!! Yes it's the tip of the iceberg and, as a member of the exclusive 'C' group reminded me, the journey of a lifetime.

For me stepping out on the Laban path at my stage of life has been the start of an adventure; exhilarating, at times daunting and for the week totally absorbing. For seven whole days I felt immersed in a sea of experiences which have seeped through to every level of my being.

How appropriate for one of the choice groups to

present extracts from "The Tempest." As I sat and became the audience I was then literally transported to a magic world, bound and wound up in silver threads. The players glided, and frolicked, weaving, leaping, withdrawing and expressing through dance and drama every possible facet of feeling and movement one could imagine. It was truly wondrous to be part of that scene. The sea was tempestuous, alive, invigorating and rolling on again and again and that was how I felt as the week progressed. I was experiencing new and different things. I have always believed that I am a spontaneous person yet why am I sometimes so unnerved facing an audience alone? I have discovered that to be still in a group is acceptable, and to withdraw is also possible. So obvious to you maybe, but, until now not so for me!

Over the past years I have unmistakably thought I was in tune with my body. How wrong can you be! Each morning as I staggered and dragged my body through the warm up, aching, tired and feeling by no means "PRESENT" I was gently persuaded to open up, release my energy and transform lethargy into alertness. Amazing in thirty minutes it worked! Moving into awareness I gradually began to listen to my body and recognised areas which had been blocked off.

It was so much fun to be learning and gliding onwards. To be helped to face taboo areas, to share intimate experiences has been also a privilege but to dance was joy, sadness and all emotions rolled into one.

Life is a "Movement Choir" calling to us all. This is my path and it is never too late to realise your dreams.

Thank you Laban - Thank you everyone.

Wendy Gregory

EALING, LABAN SUMMER COURSE 'Born Again' Actor praises Laban

Hardening of the artistic arteries is a condition known to mature actors. The week's intensive Laban course has cured me of this - I am born again ... halleluia!

Halfway through this adventurous week my knee cracked - I feared an old injury had flared up. Instead the skilfully scheduled warmups and Laban movement had restored mobility that I haven't known for forty years.

More profound the doors to expression have swung wide. After the course I did a T.V. commercial which required rapid and precise movement and alignment to the camera which thinking in Laban terms was easy. And I'm preparing for solo recitals of Greek classics in Aegean amphitheatres. My third such tour. It had begun to seem like a chore because I saw no ways to extend expression. But now the characters of the Iliad, the Bacchae, Oedipus assume new lives as they select their own distinctive dimensions and qualities of movement. I would like to thank all the tutors but, for me, the key to the success of the course was the caring environment which Jean Newlove structured and inspired. People didn't judge one another. No choreographer mocked me for my two left feet. I was encouraged to be adventurous. It was like a second childhood - a healthy and creative one.

Rob Willis, London.

STICK TO YOUR REPERTOIRE Bill Halson

My Action Profile changed my life

I was able to see why I had enjoyed some things, and why I had laboured stressfully and not very effectively at others.

I've always enjoyed tests from the time that I took what was then called the Scholarship - later called the "11 plus". My next significant test experience was being processed by the RAF and emerging as "Officer material". I have to admit though I was pretty wobbly material at OCTU (Officer Cadet Training Unit) when given the task of leading a team to construct a bridge out of bits of old rubbish, across a local river. I kept waiting to consult rather than tell, not at all good for my "OQs" (Officer Quality).

Then I convinced Tube Investments that I was Graduate Trainee material and eventually succeeded in becoming Production Manager of a Tube Works in Leicestershire.

It wasn't quite a disaster. On the plus side, I reorganised the planning of work through the heat treatment section, raised throughput by twentyfive percent, and avoided the need to invest a few hundred thousand pounds already allocated to install new equipment. On the down side, I found dealing with conflict and having to make and stick to difficult decisions, rather stressful.

I left TI to join a firm of consultants, who specialised in measurement of every kind including psychometric. I underwent the "Humm-Wadsworth" a three-hundred-odd question instrument, which gave me some useful insight - but didn't adequately explain the earlier (RAF and TI) career problems.

Later instruments included the "Edwards Preference", and the Eynsenck Test of introversion/extroversion and neuroticism. The former, incidentally got us a banner headline in a North West newspaper. Some of the questions were of the "I like to curl up with a good book" -v- "I like being sexually excited" variety. Some young women, members took exception, complained, and there we were: "Staff object to sex questions!" screamed the Evening Chronicle. I later heard that this test was used by the US government to help it assess heterosexuality/homosexuality in staff likely to work behind the Iron Curtain.

Then along came Warren Lamb. He was then associated with a head hunting company who had been retained to find a European General Manager for my consultancy company. In the event, I got the job, but I was intrigued - not to say sceptical - about the idea that one could assess behavioural styles purely by analysing body movement. However, I saw some of the work Warren had done, talked to clients - and felt that there might be something in it after all.

So Warren made an Action Profile of me, and it is truly no exaggeration to say that it was literally life-changing. I now regard an Action Profile as a kind of statement of my behaviour repertoire, and therefore a tremendously valuable guide to what is likely to fall within, or outside, my own behavioural capacity.

I was now able to see why I had enjoyed - and had been good at - some things, and why I had laboured stressfully and not very effectively at others.

Taking these three stages of action first, Warren scored me:

Attention	41%
Intention	14%
Commitment	45%

Of course! I hate having to make "difficult" decisions, i.e. those that can't be reduced to "yes/no". I hate being put on the spot: "Where do you stand on this?" - I don't; I can't see fifty-seven shades of grey. I hate, and indeed refuse to enter into mental arm-wrestling of negotiation. "Intention" - you can have it.

So, if I can give my mind to something and see a way of achieving something which someone else will give me the, OK to do, then I'll happily get on with it. That's why I wanted my team to approve my ideas of crossing that bloody river. Its not in my nature to boss people about. That's why I enjoyed method study work - and indeed consultancy because I'm happy to offer up ideas for the client to decide on, so that I can then get on and put them into effect.

I know now that I am no Managing Director - but I am a pretty useful number two. That is where the other elements of the Profile come in. Taking the six elements, one at a time:

Investigating	19%
Exploring	22%
Determining	6%
Evaluating	8%
Timing	17%
Anticipating	28%

Just look at that Exploring and Anticipating. That is why I was always wanting to change things, and why I keep on having to say to people, "but what are you trying to achieve?"

Later in my career I worked with Mike Wood. We used Action Profiles as an extremely effective way of helping people out of a career crisis. Mike is very low in Exploring - but high in Intention. He had developed a few (ready-made) "packages" for out-placement clients. If I ever handled the final details of signing up, the chances were that a groan would go up as the office received yet another of "Bill's specials".

This is the value of people knowing each other's Profiles - Mike and I understood and therefore tolerated each other. If Mike ran into a snag, he would ask me for ideas - which I would gladly offer. Conversely, if I had some bright ideas, I'd ask him if they were any good.

Some years later I was head hunted myself. I asked if I would be involved as a direct negotiator, or as an advisor to negotiators. "The latter" I was told - but why did I ask? "Because", I said, "I can't do the other." For three years that's how I worked. Then my "negotiator" was moved and I took a more Executive role as a short term measure. I did so with considerable reservations, and in the event no successor was appointed. Within six months I had an ulcer. The Consultant asked if I had had an ulcer before. I hadn't. "Well", he said, "You must have come pretty close - perhaps twenty years or so ago - there are traces, scarring" Twenty years ago I had been trying to run a Steel Tube Works.

P.S. Another Action Profiler drew up an Action Profile about ten years after Warren Lamb. Without knowing Warren's scores, the new version he produced was:

Investigating	22 (19)%
Exploring	21 (22)%
Determining	8 (6)%
Evaluating	5 (8)%
Timing	19 (17)%
Anticipating	25 (28)%

So far as I am concerned, close enough for comfort!

Action Profile note: a reminder that the three stages of Attending, Intending and Committing, are seen in the efforts and plane-shapings associated with Space, Weight and Time.

Su Johnston

Diary of Events



NOVEMBER

4th DANCE AND TECHNOLOGY GUILDFORD
A series of five one day courses introducing you to a range of computer technology and its potential for dance studies. Contact: Chris Jones, Dept. of Dance Studies, University of Surrey, Guildford GU2 5XH. Tel: 01483-259740.

11th KEY STAGES 3 AND 4 ESSEX
Combined with a GCSE training day for teachers. The day will cover the GCSE set study and look at using dance on video as a source for teaching. Contact: Essex Dance on 01245 346036

11th GCE A/S AND A LEVEL GUILDFORD
Flesh and Blood study day with members of the Cholmondeleys. Contact: NRCD, University of Surrey, Guildford GU2 5XH. Tel: 01483-259316.

14th SHAMANIC DANCE LONDON
Feel the rhythm of the drum, let your body be danced, lost in the moment, the dance dancing you. Led by Leo Rutherford. Contact: IBISS Tel: 0181-742-2349.

25th PHILOSOPHICAL FIREWORKS LONDON
A panel discussion in the Sunley Pavilion, Royal Festival Hall. Contact: Ann Ward, tel: 01504762120.

DECEMBER

1-4th A HEALING HOLIDAY DORSET
Spend a relaxing and inspiring weekend exploring ways of healing from two complimentary viewpoints, Sowa Rigpa and Chi Kung. Led by Kate Roddick and Sue Weston. Contact: see 14th November entry.

2nd IMPROVISATION AND CONTEMPORARY DANCE DAY SOMERSET
Explore the use of space, body weight and the imagination. Have a day to dance for yourself. Led by Lois Taylor. Contact: Somerset Dance Connections. Tel: 01278-446409.

4-8th SESAME WINTER SCHOOL LONDON
Introducing Sesame method to those working in the caring professions. Contact: The Sesame Institute. Tel: 0171-633-9690.

9th DANCE AND TECHNOLOGY GUILDFORD
Creating dance on the computer. Contact: see 4th November entry.

16-17th STAND LIKE A MOUNTAIN LONDON
Common sense techniques to help face life with confidence, joy and ease. Led by Sue Weston. Contact: see 14th November entry.

27-31st WINTER HOLIDAY COURSE ZURICH
A course in modern dance based on Laban's work. Guest teacher Anna Carlisle. Contact: Claude Perrottet, Director, Zentrum Fur Bewegungskunst, Gotthardstrasse 49, CH-8002 Zurich, Switzerland.

1996 JANUARY

19th DANCE AND TECHNOLOGY GUILDFORD
LabanWriter - covering the fundamentals of producing computer generated Labanotation score. Contact: see 4th November entry

20th "THE GREEN TABLE" LONDON
Workshop and lecture led by Valerie Preston-Dunlop. Contact: Heidi Wilson. Tel: 01597-822536.

FEBRUARY

3-4th GCE A/S AND A LEVEL GUILDFORD
Study of performance: Prescribed solos and teaching and applying notation. Contact: see 11th November entry.

17th DANCE AND TECHNOLOGY GUILDFORD
Hypercard. Combine text, graphics and sound on the computer. Contact: see 4th November entry.

MARCH 9th GCSE CHESHIRE
Motif writing and simple notation skills. Contact: see 11th November entry.

16th LABAN GUILD ANNUAL CONFERENCE LONDON
This 50th Anniversary Conference will be held at the Laban Centre. Contact: Barrie Hudson. Tel: 01705-57351.

APRIL

15th TEACHER'S CERTIFICATED COURSE ZURICH
A two year study course for teachers. Contact: see 27-31st December entry.

27th LABAN GUILD WORKSHOP LONDON
Contemporary Tanztheatre. Contact: see 20th January entry.

MAY

18th DANCE AND TECHNOLOGY GUILDFORD
Director - Multimedia Presentations for Dance. Contact: see 4th November entry.

25th FEAST OF LABAN LONDON
In celebration of 50 years of the Laban Guild for Movement and Dance. Led by Jean Newlove with friends. Contact: Su Johnston. Tel: 01737-843108.

JULY

16th-22nd 19th INTERNATIONAL SUMMER WEEK ZURICH
Spend a week working in Movement and Free Dance. Contact: see 27-31st December entry.

20-28th LABAN INTERNATIONAL COURSES EASTBOURNE
Annual Summer School. Contact: L.In.C., Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF. Tel: 01784 433480.

AUGUST

29-2nd SUMMER COURSE SURREY
Contact: see 11th November entry.



WARREN LAMB IN CONVERSATION

We continue with the conversation between Angiola Sartorio and Warren Lamb which took place in Angiola's home in Santa Barbara. Remember, both individuals became professionals in the field of movement taught to them by Rudolf Laban and his associates. Warren advanced Laban's studies in the workplace to create a management consultation company that employs what he has named Movement Pattern Analysis.

In this interview they facilitated one another in remembering some of the more important lessons or impressions that Laban left with them. In this edition we cover Warren's thoughts and reminiscences. Angiola's we covered in August.

Megan: 'I would like to ask both of you to use this interview to discuss your memories and reflections of your own life regarding Rudolf Laban'.

Angiola: 'I think it was Arnold Haskell (dance critic at and author) who said that Laban influenced all modern dance directly and ballet indirectly. That it is all thanks to him that dance is appreciated as a serious art form today'.

Warren: 'He was a many faceted man, and a role you didn't mention that he also played was as a philosopher. He's been called a dance philosopher by a lot of people who look upon him as having understood the revolutionary work that Isadora Duncan had initiated. Laban followed up with reason, with an understanding of its implication for society. He believed you trained in movement before you even considered being a dancer, and in fact, there was a 3 year programme of basic movement training. Then you could decide if you wanted to be a dancer; what style; a soloist or a group dancer; do therapy or become a teacher, but the basic

training was in the language of movement itself'.

Megan: 'Why do we not see this as a commonplace idea any more?'.

Warren: 'Well, the idea of basic movement training has never really been fulfilled. Even back in the early 50's, the trend was for a would-be dancer to move from school to school every 6 months or so. Now, at the Laban Institute in NYC, the classes are mostly attended by dancers or people who have been dancers and they now have reached an age where they can find another application... the movement training that LIMS does is postdancing, rather than a preparation for dancing'.

Angiola: 'Isn't that because we've become so involved in technique? Most training, now, is centred around technique or style'.

Warren: 'That's why Laban wanted the 3-year programme. He did not want the teaching to become a system or technique, rather a way to promote the language of movement. It was something anybody could get into his or her body: the harmonies and the principles of movement, and to have an 'understanding of the body's movement language'. I would very much like to see a school like this exist and apply these concepts into its education programme ... and follow it truly'.

Megan: 'How would a school like this look?'.

Warren: 'It would be very much like the Art of Movement Studio that I went to in Manchester back in 1946. Lisa Ullman, who lived with him at the time, opened it, and Sylvia Bodmer was there. Laban did not have a position to speak of there, but he was very influential, of course. Such wonderful work went on there! There was an odd assortment of people. They were just searching, not quite sure what they would do. It was like a first degree, preliminary to a Masters. I had no idea when I enrolled, if I wanted to be a dancer. I certainly did not look upon myself as a dancer. I was simply fascinated with Laban and it seemed to me to study movement was so worthwhile. People regarded him as a genius,

and his notation and theories were ... fascinating!'

Megan: 'How did you meet him?'.

Warren: 'I went with my girlfriend to a lecture he gave. It was held at a very innovative theatre workshop. It was from these actors that I was directed to the Art of Movement Studio, where I enrolled immediately'.

Megan: 'Do you recall what inspired you at that lecture?'.

Warren: 'I remember that he made mention of notation, and the concept of 'movement literacy' intrigued me. I thought, 'Wow, that's true! We have a language of words and we also have a complimentary language of movement'. He spoke of how little people know of it. It impressed me. I suppose I responded to Laban's lecture because I had an intuitive kinesthetic ability, though I had no real desire to become a dancer. Laban knew this, and ear-marked me for something else ... his industrial work that he was developing'.

Angiola: 'Yes, when he ear-marked people, he knew exactly what they were good at'.

Warren: 'Yes, that's right. I discovered that later!'

Angiola: 'Laban understood human expression and the stage. I think that Laban's work should be learned by actors. Because in the Efforts is the explanation of the character to be presented'.

Warren: 'Yes, Laban liked working with actors. And many actors have been influenced by his work'.

Megan: 'Could you also say that some of Laban's work has now integrated into an actor's training, to the point that it's origin may no longer be recognised?'.

Warren: 'Yes, that's true. But in fact I know of 2 or 3 drama schools in London where the teachers of movement for actors are very consciously involved in Laban movement. Yet Laban's work has spread immensely, so much so that it has become defused, the derivation is not exactly known'.

Megan: 'Such as the term 'kinesphere', which Laban coined, or made use of, is now understood by many more people than dancers'.

Warren: 'Laban thought of himself as a dancer and an artist more so than a scientist. He had codified the element of movement, invented the notation, which other people then worked on, but he would have liked to have seen a company of dancers emerge in England that would have updated the kind of dancing he had done in Germany in the 20's and 30's. We did form a group and I found myself participating, even though I didn't see myself as a dancer. But they needed men and the choreographer chose me. I remember doing a duo with a girl that we then showed to Laban. It was well received and we went on to develop a small company'.

Megan: 'Laban singled you out for his industrial work then?'.



Angiola and Warren

continued on page 12

SESAME DRAMA & MOVEMENT THERAPY

MARY SMAIL



"It is early January 1964, 6.30am. I am floating from dreaming to half-waking. I see a hospital ward and patients moving together, watching plays, then creating them for themselves. The picture widens into an enormous transformation of the lives of all who have been held back by disability and there is a feeling of new birth and joy. I am suddenly fully awake but the dream remains. Sesame is born"

This is the dream, envisioned by Marian Lindkvist, which inspired her to take drama and movement into hospitals at a time when the alternatives to drugs treatment or verbal therapy were very few. By offering opportunities for participation in drama and movement, based on action and doing, as distinct from thinking and talking, the body and the senses were invited into a therapeutic encounter. Responses from patients involved in a Sesame session were compared to those of a control group under clinical control. They showed that those taking part in the Sesame group had changed. Self awareness and self esteem had been raised through the imaginative/creative play used in drama and the body work required in movement. As staff and care-workers saw the changes in people they began to ask for training. To this end, short courses were arranged but demand was such that in 1974 a full time advanced

level course was established at Kingsway Princeton College. In 1986 the course moved to Central School of Speech and Drama where it is now exists as a one year full time Post Graduate Diploma in Drama and Movement Therapy.

The Sesame approach is 'Oblique', meaning sessions work through the use of metaphor and symbol, engaging the body and the imagination, while not demanding direct confrontation with the inner world of clients. A session will at all times offer a safe and contained space in which individuals can discover and release emotions spontaneously through the art form. Jung believed that the unconscious selects and relates to images and symbols when it is ready to move into new areas of growth and development. It is the work of the Sesame practitioner to identify ways of offering appropriate symbol and metaphor through myth enactment, improvisation, text work, or creative movement so that those in the session may recognise and integrate aspects of the shadow personality which have been split off or unknown. The Sesame Method opens doors to these aspects of the whole personality - the "Open Sesame" of "Ali Baba and the 40 Thieves" unlocking the latent treasures of the inner cave.

The one year full time course is run by the Central School of Drama and the Sesame Institute. It is recognised by the Department for Education, The National Health Service and is one of the six Dramatherapy trainings recognised by the British Association of Dramatherapists. It is the only course which trains students in the combined use of drama and movement as therapy. The course provides a strong practical and experiential basis for learning. The concept of the training is humanistic and is based upon Jungian psychology, Laban's map of movement and Peter Slade's child drama. Twenty students are trained each year. To date there are very few full time posts in Dramatherapy but it is possible to create work by contacting hospitals, schools, homes etc. In recent years almost all students who pass the course are able to find work as Drama and Movement Therapists on a self employed basis throughout the United Kingdom and abroad.

An enormous transformation of the lives of all who have been held back by disability and there is a feeling of new birth and joy.

One week Seasonal Schools are run throughout the year as a means of introducing the Seame Method to those working in the caring professions. These are run from Battersea, London.



Sesame Summer School - Snakewoman

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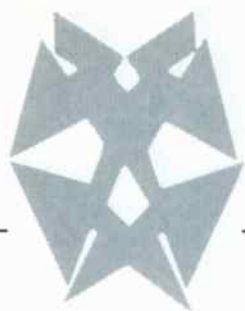
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WARREN LAMB IN CONVERSATION Cont.

continued from page 10

Warren: 'Actually, he had done so earlier. He didn't feel that the group was talented enough to become a major company, but we had formed quite a bond by then and wanted to continue. So between performances, I would accompany him to his lectures and workshops. We travelled together quite a bit to different factories as well'.

Megan: 'How did you view Laban? Was he a powerful influence on you, a teacher, a guide to your future? Were you close, or did you need to keep a distance from him?'

Warren: 'I always had immense respect for him and I looked upon him as a remarkable creative genius. Since I travelled with him a lot he opened many doors for me, created many opportunities for me to carry on projects that he no longer wanted to do. He introduced me to one of the university drama groups and I continued on in that role for many years, which I appreciated very much. I would say I was enchanted with Laban, agog, I could really understand why women were so attracted to him ... he was enchanting to be with. He had a tremendous intensity, and I found I did have to keep a kind of respectable distance from him, though we were quite close. He used to 'complain' to me that all the women found him very attractive. He maintained a constant conversation, never quiet, always making observation about other's and my own movement, he could be exhausting!'

Angiola: 'This was true in my day to. He was a magnetic personality. I admired him, he was a genius, but I never got close to him'.

Megan: 'And yet he went out into the world and brought his teachings to life in your choreography and your classes'.

Angiola: 'Yes, but without them knowing it. I mostly taught choreutics and Eukinetics as a college workshop. Otherwise, I didn't teach the Laban system'.

Warren: 'Well, there wasn't really a Laban system. He always maintained he hadn't developed a system. And the 3 year basic training was part of Laban's unique concept, here you studied certain harmonies, spacial harmonies and rhythmic efforts. And you got them into your body by doing the scales. They just became second nature to you. It seemed to me that this kind of training was analogous to any musician's, who must learn scales, theories, notation ... probably more comprehensive because movement covers so much more'.

Megan: 'What were Laban's concerns regarding systemisation?'

Warren: 'Because a system is too restrictive. When he was creating ideas one day, he already had new ideas about it the next day. He felt that a system would make it more rigid. One time, when Ann Hutchinson, a very close student of Laban's, requested Laban to fix the notation regarding a certain detail that seemed to have 2 different ways of writing it, Laban became furious ... 'She can't do this!', he was outraged. So the notation became systematic despite Laban'.

Angiola: 'The notation was secondary to his studies. It came after he developed his way to dance and choreograph. It came only so that people could study a dance. I understand that he didn't want to systemise, but you need tools, and then you have to organise things. I understand his not wanting to do that'.

Warren: 'What I would hope is that there is a way of systemising so that you don't kill the movement'.

Angiola: 'Balance!'

Warren: 'Yes, like language, we have to keep it alive'.

Angiola: 'And, like a plant, new things will come out of it. We must honour the principles, but it has the possibility of a new development'.

Warren: 'A kaleidoscope of inter-relating factors, of choreutics and Eukinetics and ...'

We stopped at this point and went to lunch.

Today, Warren continues to explore the language of movement. Both of them seem to have internalised the principles and concepts they learned from Laban, so much so that it has become part of their lives much like their spoken language. I credit this to Laban's ability to offer something that was as vital to life as the seed is to the plant. And the testimony to these 2 individuals who have been able to nurture the seeds to grow.

Megan Reisel

CONTACT!

As part of our 50th Anniversary Celebrations, we aim TO CONTACT EVERY MEMBER OF THE GUILD!



it's for you!

A member of Council will be in touch so that we can get to know all our members - and YOU will have a chance to tell us what the Guild means to you.

SUBSCRIPTIONS FOR 1996 ARE DUE ON JANUARY 1st. SO MAKE SURE THAT YOU DON'T MISS OUT ON OUR ANNIVERSARY CELEBRATIONS AND SPECIAL MAGAZINE ISSUES BY SENDING YOUR SUBSCRIPTION FOR 1996 NOW - OR BETTER STILL, BY FILLING IN A BANKERS ORDER FORM.

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