

LABAN, SPACE and CHOREUTICS

Valerie Preston-Dunlop

Laban's perspective on space began with his studies in Paris in the School of Architecture of the Ecoles des Beaux Arts, round about 1900. There, in attending the studios on perspective and geometry he encountered at first hand the Platonic solids, those being the tetrahedron, the cube, the octahedron, the icosahedron and the dodecahedron. These he would have studied as pure form and in their use in architectural design and the construction of public buildings. His drawings show us his mastery of the medium of spatial design and his sense of spatial harmony, that is the balance of one form in space by others.

His second wife tells us that, also in Paris, he joined a circle of people interested in and practising in the occult, loosely connected with the Rosicrucian brotherhood. These interests focused on outstanding concepts in history that addressed the spiritual dimension. Laban found a fellow feeling in the architectural pyramidal forms of ancient Egypt as well as their symbolic writing in hieroglyphs. Equally, the writings of ancient Greece especially those of Plato, and of Plotinus, on movement, space and time, together with figures in the visual arts, expressly Durer and Michael Angelo, who embraced the harmonic principle of ratio known as the Golden Section. Laban was attracted by their drawings of space, of the relation of people to the space they are in, and of the relation of the parts of the human body to each other. As his interest shifted towards a life devoted to movement, dance and theatre, we can trace how these spatial ideas crystallized to become his study of Choreutics, appearing in that form first in Ascona and Zurich while the first World War raged in the rest of Europe.

Laban saw the world as having two realities. He called them the land of adventure and the land of silence both, he wrote, as terrifying and challenging as the other. While armies killed each other in the land of adventure, Laban chose to explore the spiritual riches of the land of silence, the myriad shapes and forms to be experienced there, choreutics plus his developing vision of eukinetics, being his means.

Space in art, for Laban and his contemporaries was a metaphor for the eternal and the infinite. Moving in space was for him, as it was for his collaborator Mary Wigman, a matter of moving with space, moving with the eternal and the infinite. Writings of the immediate post W.W.I period abound with references to the religious nature of their dances and to the abstract paintings of the time. Kandinsky's "Concerning the Spiritual in Art" (1911) epitomises the involvement in the occult of the pioneers, influenced by the theosophical and anthroposophical thinking active at the time. Choreutics was, therefore, much more than the organisation of space for dancers that it can so easily become. With choreutic scales and swings (Schwungskalen) he provided an alternative means of training the body and feeding the spirit, so offering a replacement for the loss of the "dances of the people" brought about by industrialisation, modernity and the deprivations of urban culture. The dimensional and diagonal scales with the harmonic variations on the 'A' and 'B' scales became his basic training method, and, for the amateur choirs, one aspect of his method for creating choric dance works. All these were balanced by his research into the rhythm and dynamics of movement which became (not until the 1940s) his theory and practice of effort.

Why did he coin the terms Choreutics and Eukinetics? His central aim, to change the perception of dance from that of a 'pastime for fools' to that of an art form with equal status to the other arts, which already attracted respect, made him study the 'ologies' of other artists. In particular Arnold Schonberg's Theory of Musical Harmony and Kandinsky's Colour Theory suggested to him that dance needed to put forward what it was, namely, an art with a theory of rhythmic expression on a par with, but different from, that of music and of colour, plus, a theory of spatial harmonics analogous to that of pitch and key in music and to form theory in painting. There being no terms for these dance studies he created two, so using the power of the word to

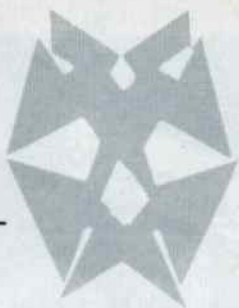
promote the existence of a practical dance of theory.

Laban constructed a comprehensive study of choreutics. Using the architectural term 'the scaffold', he set out to show how dances grow, or are built up, around, in and through imagined structures in the kinesphere. The octahedron is one such imagined structure, with one apex above the dancer's head, one below her feet, one beyond each sideways outstretched arm, one out in front and one out back. Dancers' movements create traces in the space, or leave memory traces there. In choreutic work those traces are purposely put there, designed to be there in, through and around the mover's personal space. Laban taught this trace making through archetypal use of the crystal shaped scaffolds, of which the dimensional scale is stage one. In his practice, he had some twenty or more ways of dancing the dimensional paths, as inwards curves, as outward penetrations, as hand movements, as two counter-pulling directions, as steps patterns, and on and on. The archetypal performance was more than an exercise, it was an engagement with fundamental spatial truths of the two lands of our planet life. Height, depth and breadth could be experienced bodily as verticals and horizontals, as polarities and horizons. Writings by Lisa Ullmann in the



Illustration of the dancer in space by Rudolf Laban from "The Vision of Dynamic Space".

Continued on page 3



NETWORK 50

EDITORIAL

As the sun shines down from a spreading blue sky and the birds make curving pathways above, as the flowers begin to open wide to greet the belated spring we put together our space issue for this quarter, which includes a plea from Vi Bruce to teachers of dance to use their knowledge of Laban's space analysis to enhance and enrich their teaching and an article on expressive behaviour therapy from Alan Salter.

We have pen pictures from Penny Carter and Sue Nuttall, a piece on the A.G.M. and a follow up of the telephone questionnaire amongst other things plus our regular features.

We would like to make an apology to Jessie Clegg. A line was missed out from her pen picture in the last issue. It should have read" and Wentworth House became Lady Mabel College of Physical Education and Dance. Wooley Hall was the Inservice training of teachers - where many good exchanged and developed."

So as we move into the warmer weather, I hope that perhaps you will be able to enjoy reading this issue sitting in the sun with the open spaces of the blue sky surrounding you.

Wendy Hermelin

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 AUGUST 1996

Feast of Laban May 25th

Hello Guild members

May 25th is only a few weeks away! I do hope you are coming along to share in our celebrations. The menu is varied and there will be something of interest for everyone.

We have the use of two large studios, a Green Room and changing and shower facilities. The pub/restaurant nearby will provide an inexpensive range of meals in comfortable surroundings.

I would like to take this opportunity to reassure less energetic members that the day is NOT a marathon run. Please come prepared to join in. If you need a break AT ANY TIME, simply sit out and watch the class. Time-tables will be on display. If you want to wait for your choice, chat up an old friend in the Green Room. Tea and coffee will be available throughout the day. However, there will be times when your gentle participation will be welcome and necessary to our successful day. So, do please be prepared and wear suitably loose kit.

We have quite a lively programme for those of you with masses of energy. And we can accommodate you should you want to work through part of the lunch break! (Remember we have two studios).

Years ago, before even the first Guild meeting, I travelled to many northern towns. At first, I assisted Lisa and later, I went on my own. I have fond memories of Doncaster, Rotherham, Wakefield, Bolton, Bury, Barnsley, Sheffield and, of course, Birchfields School in Manchester. Even as I write I have two old newspaper photographs in front of me. There were a 'hundred enthusiasts' participating on that day at Birchfields. Does anyone else remember it? I wonder if, after all these years, we will get another hundred enthusiasts for our day. I remember Maureen Glass and Clare Sumner and send them my best wishes. I do hope groups are coming from the north where so much happened in those early days.

I hear that a coach party is coming from the West country. Fantastic. If anyone else wants to join it please contact Lydia Everitt as soon as possible. We'd also like to hear from the East Midlands. Let us know if you have room in your car or need more people for a group bus or train ticket.

I have friends from Holland and Germany sleeping on my floor. Can anyone else offer singles accommodation?

We found the Space at Rambert. We found the Time on May 25th. Now we need your energy and enthusiasm. I'm raising my glass to those hundred enthusiasts.

Jean Newlove



Our Telephone Marathon

The Questionnaire - Thanks!

As I write, in March, Council members are finalising the "Fifty Phone-in" project: many many thanks to you who were prepared to answer the phone and chat.

I can give you a pattern of the answers so far. The parts I was given to analyse dealt with National and Local activities, and the 50th Anniversary celebrations. So here goes with "Average member of the Laban Guild for Movement and Dance"!

You belong to the Guild to support its continuance; you never go to the Annual Conference and AGM; but if you did go, you would enjoy meeting friends and like minds, and the practical sessions, most. You don't come because you are too busy with work, family, other commitments. You might come if it was held near your home.

You attend Guild activities, if you do (and most do not) like LinC, the AGM, and the Diamond Jubilee performance at the Royal Albert Hall. (Did you know that LinC is actually run by Sam and Suzi Thornton? Not by the Guild at all!)

Overwhelmingly, the Guild events you would like to have organised, would be local to you; and not surprisingly, based on Laban's work and dancing. You may know the Guild members who live in your area - you would certainly like to. You would love to have a Workshop, run by an experienced member of the Guild. Just a few would be willing to run one.

The interesting outcome is not, however, what your average member wants, though that is certainly being acted upon. It is the individual requests, offers, comments. I hope to update you on that, and what we are doing about it, in the next issue of the Quarterly.

Meantime; I have energy to promote your overwhelming requests for local groups to have Laban-based activities near you. My vision is to be in touch with you members who want to form a group, on your own terms, and with your own needs, and to put you in touch with the how, the where, and with all the support you may need. I shall contact you, but don't let that stop you contacting me!

Su Johnston

Magazine

There were many comments that commended the style and the input of the magazine. Thank you. Many people said they enjoyed reading it. A few felt our presentation is a bit weak. Some people expressed that they had little time to do more than glance at it, which is understandable. Several people particularly appreciated the Diary of Events. As that is one of the hardest bits to put together, we are very grateful for those comments.

There were quite a few people who commented they might have something interesting to say and might be prepared to contribute to the magazine. I'm sure you will know that we will be in touch. We will not let offers like that go without following them up.

There were some constructive ideas, for example:

- in depth articles about Laban's work, theory, and interviews with those who knew him;
- information about Laban's own work in community dance;
- developments in Laban's work;
- reports from dance agencies;
- focus on experienced dancers and performance,
- National Curriculum - conditions and concerns for dance teachers in schools;
- more visual impact.

Thank you for all these ideas which we will look forward to following up.

Lydia Everitt

Anyone, who has not expressed their views may telephone Bronwen Mills on 01737 842834.

A FEAST OF LABAN

in celebration of 50 years of the Laban Guild on May 25th 1996, 9.30 am - 6.00 pm,
at RAMBERT DANCE STUDIOS 94 Chiswick High Rd., London W4 1SH.

Full details from Su (01737 843108) or Ann (01504 762120)

SEE YOU THERE!

LABAN, SPACE and CHOREUTICS

Valerie Preston-Dunlop

Space

Continued from page 1

Laban Guild's Magazine on Space Harmony catch well the absorption in spatial feeling current at her time of writing, the 1950s. Sylvia Bodmer, writing retrospectively on Laban's comprehensive perception of the corporeal aspects of the study of crystals, can be found in *Main Currents*, 1974. She turns to his more profound thoughts on the spiritual significance for the dance artist of choreutic knowledge. Laban's own book *Choreutics*, the first part a delving view of choreutic thoughts, the second a manual of forms, is balanced by Ullmann's much later publication, *A Vision of Dynamic Space*, from which one has a glimpse of the wealth of his drawings of man in space. My own *Point of Departure* is a manual of all the choreutic forms in Laban's practice.

As I write, looking out of my hotel window I see the vertical trunks of bare winter trees, through which are visible the stopping/starting traffic at a highway intersection. This is modern man's encounter with space in his daily life in the land of adventure, people encased in steel pursuing their pathways shielded from all corporeal engagement with anything. "The desert of dancelessness" so feared by Laban but anticipated by him, is what happens when the spiritual water of the moving body in space is neglected. People need, he said, immersion in the land of silence, in the creative making of spatial forms and rhythms,

especially of those unstable, labile, flying and falling, leaning, toppling, hovering, on-the-edge-forms, offered by him through his icosahedric scales, rings and imagination, balanced by the grounded dimensions.

We are, he wrote, (including himself, no doubt) biological innocents experiencing the world bodily, we are emotional dreamers, and we are scheming mechanics. The scheming side of his nature produced his notation, with its basis of symbols for the body in space and time. Here the schematic space used is again the dimensional cross and its derivatives, the diametrals and diagonals, with several centres located in the joints of the body, not one in the body's centre as it is in his archetypal practice. How hard he tried to create a notation that recorded the spatial traces of movement as they formed, through writing the directions of the flow. His 1926 book *Choreographie* illustrates several ways in which he persevered to achieve his aim but the limitations of human perception of ephemeral movement and its ever-disappearing traces made it essential that he compromise and so the notation, as published in 1928, recorded the motional changes in space of weight shifts and turns, and the positional changes in space of gestures. But he half regretted the compromise as his correspondence in the 1940s with the Elmhursts of Dartington revealed.

The notation has been developed far beyond

what he could have imagined, through the demands of the dance profession and the skills and ingenuity of notators. So too has his choreutic practice but on a less internationally recognised scale. The core has been developed for analytic purposes as the Shape part of *Effort/Shape* and the practical study of form and spatial counterpoint in choreography is integral in courses on *Choreological Studies*.

Laban lived in a period of expressionist theatre. Since then we have had not only modernism but post modern dance and post post post modern. To-day in theatre dance space is perceived differently, much influenced by Cunningham's use of it, by television and by video techniques. Spatial style in contemporary dance technique is Humphrey's style, Graham's style, Limon's style, Physical Theatre's style, not Laban's. His key ideas remain intact while his style of dancing them in his choreographic works and movement choir works have to become history.

But his spiritual practice lives on, not in mainstream land of adventure places, but wherever the alternative, the land of silence is valued. There, like a Labanese Tai Chi, dance people engage in an intimate communion with space, the eternal, the infinite, and are refreshed.

Valerie Preston-Dunlop

March 1996

FOCUS ON essexdance from the Diary

essexdance is the dance development agency for Essex whose aim is to raise the profile of all forms of dance in the County. essexdance (the trading name of Essex Regional Dance Council) was established on a voluntary basis by a small group of dance enthusiasts in 1988. Just over eight years down the line we are now a limited company with charitable status, have an annual turnover of £100,000, a staff of 2.5 (overworked!) individuals and a very supportive Board of Trustees to carry out our wide ranging and significant work in the County and beyond.

Our work ranges from commissioning professional dance companies, such as the Siobhan Davies Dance Company and Edwards & Waffon Dance Company, to organising weekly adult dance classes in styles such as Contemporary, Irish Step Dance, Raqs Sharqi and Flamenco. We organise youth dance projects, including our highly acclaimed county-wide

youth dance company (called ESS'ANCE): professional dance company residencies in schools and in the community; inservice training for teachers; days of dance throughout the year and an annual county-wide dance festival called Spring into Summer which is now in its sixth successful year!

essexdance is a highly valued annual revenue client of both Essex County Council and Eastern Arts Board and receives project funding from local authorities within Essex. The company attracts major business sponsorship and currently generates almost 50% of its own income through admissions, sponsorship and other schemes. One of our major sponsors, United Distillers, Laindon (producers of Gordon's Gin), has supported us for the past four years. This long term partnership between a small community dance agency and a commercial business of international reputation is truly unique.

Another extraordinary aspect of our work is that we put dance into unusual spaces to reach out to sections of the community who would possibly never venture into a theatre to see a dance performance. In conjunction with United Distillers, Laindon we have presented performances in the Gordon's Gin Botanicals' Store, ordinarily used to store the aromatic herbs and spices for gin production!! With sponsorship from Air UK/BAA London Stansted we are organising a tap workshop and free performance by Tobias Tak in Stansted Airport's Departure Concourse.

Partnerships are something we love to nurture. Partnerships with businesses, the community, local authorities, dancers, dance companies, teachers, theatres and other dance and arts providers. They form the backbone of our work.



Movement as Expressive Behaviour Therapy

Edwin Alan Salter

The distinction between dance and other movement as media for psychotherapy is perhaps clear in principle if not always in practice. The former is based in the aesthetic, its embodied symbols give meaning, clarification and catharsis are natural concomitants of form and enactment, and so on. But the latter? Movement activities claimed as therapeutic and the psychomotor theories appealed to are an assorted bunch. Laban provided an effective account of movement and some interesting psychological proposals, but the development of useful psychotherapies (analysis arguably excepted) has been more recent.

Movement interventions might include, for spatial phobias, near and far gestures and focus shifts imaginatively extended

With limited opportunities for the more expansive activity of dance, I find my therapeutic interest more often nowadays in everyday movement - as in the usually unremarked microtheatre of a smile, a glance, a flick of the wrist . . . Observationally these may be clear enough signs to interpret, indeed they are sometimes on the largest scale. Anyone choosing a couch to lie down on is self-declaredly a patient, anyone who arrives clustered about by family is probably their symptom bearer .

Behaviour therapy with its emphasis on action and its educational style, is an obvious point of access to mainstream psychotherapy for movement practitioners. It offers an extremely well researched theory and carefully monitored success rate, and has been updated and enriched by an acceptance of concepts of personality and inner mental life, especially cognition. Nevertheless the feeling remains that feelings are largely discounted (and indeed affect is generally treated as secondary) and a kind of tactical dualism hangs about practice, separating self and doing ("So here's how we'll tackle this behaviour of yours"). Movement work understood as expressive behaviour therapy could contribute much here.

Laban offered two principles for such work: authenticity, performance which is engaged rather than merely virtuoso; and reciprocity, the mutuality of expressive and impressive processes. It cannot be said that he invented these from nothing - engagement had been clearly described in relation to acting and military trainers have always incorporated drills, disciplined and brutal, to create their soldiery. But he gave them salience and generality.

Some examples of application may help. In the treatment of depression some of the 'latest ideas' include the prescription of smiling and of energetic activity, in other words directly impressing the reverse of dismal retardation. Simply disrupting mental-physical chaining is worth trying, and the redirection of eye movement during recall seems useful in post-traumatic stress disorder. In behavioural and role play tasks the degree of engagement may be controlled, beginning with a protective distancing and then reaching full commitment (without which even after 'doing the un-do-able' there may be a residual disquiet). Such techniques are not just compatible with Laban practice but can be seen as following from principle.

Other ideas are more specifically familiar from 'art of movement'. When exploring childhood problems a drawing of home and family may be asked for (with adults as if child), and observing the effort sequences during drawing adds much. The familiar technique of family sculpture is enriched by some imaginative choreography of fear and desire (supposing changes of family distance and relationship, even of actual membership).



Behaviour therapy is rooted in learning theory, for example how a phobia may be initiated by an accidental unpleasant association and thereafter developed by anxious avoidance, or how a habit is partly maintained by the many cues involved. Movement interventions might include, for spatial phobias, near and far gestures and focus shifts imaginatively extended, and for smoking the restructuring of its habitual movement patterns.

Large personality changes have discernible movement counterparts, and it is interesting to consider posture-gesture range matching in relation to congruence. Many adjustments however do not alter the enduring 'movement personality'. Mannerisms which constantly reinforce their associated schemata are usually capable of transformation or their reduction may be noted when monitoring psychotherapy, an example being that of a neurotic man using ear circling and face creasing gestures associated with parental injunctions. Even minor additions to movement repertoire can be valuable, for example an ineffective (own and employer's views) woman incorporating a 'thinking to deciding' sequence in a more assertive role.

What are the advantages for movement therapy in the behavioural perspective? Less isolation may be one, and the scientific spirit of this approach is perhaps a good balance to sometimes intuitive movement. A very general theory which explains and suggests is helpful to practice. From the other side, mainstream psychotherapies still under-appreciate movement cues and techniques. If behavioural doing is properly seen as part and parcel of individual being, then manner matters. A concept of expressive behaviour therapy (not confined to movement understanding and intervention but including it as a very important part of the therapeutic resources along with other modes of action) serves to highlight this.

Specifically, Laban's principles of authenticity and reciprocity warrant strong emphasis. The Guild and its members have played an important founding role in dance and movement therapy, and I hope that it will continue to assert itself as the profession is gradually consolidated.

Just a Plea From One Who Learned Much From Laban

Dr. Vi Bruce

Space

The word "SPACE" brings a strong and deep response, involving freedom and lack of restraint; physically, intellectually and emotionally. "Give me space" is an appeal.

There is the desire to enter infinite space which urges man to precarious adventure. But there is the simple human privilege to use and to enjoy the capacity of the body, to reach out and to close in, to do practically necessary tasks, to communicate and to express.

Using the space around to its limit, not to fulfil the everyday needs of life, but to penetrate, to soar, to enhance

The structure and articulation of the wonderful human body, joints, cartilage, tendons, muscles, even skin and its government by the neurological functioning, allow for the flexibility which the demands of everyday life make and which the expressive being explores and penetrates.

The body occupies space, compact and close, linear, extended or twisting, shaping itself in its own space. Then there is the ability to travel, to transfer body space from place to place. The legs, in particular, carry one in many ways, along, and up into the air. They take the body stepping,

turning, leading, to other space. How much joy comes from steps, hops, leaps, and from rhythm created as one soars space! This for many has been the beginning of dance, indeed of music itself.

Rudolf Laban opened up for us a greater understanding of our use of space. His analysis and teaching revealed pattern, order and meaning of shape and gesture. Understanding and the search for knowledge is a privilege given to us as the order and meaning of life emerges. It expands our experience, clarifies and inspires our creativity.

Dance is the art of shaping the body and of using the space around it to its limit, for sheer expressiveness - not to fulfil the everyday needs of life, not just to reach, but to penetrate, to soar, to enhance that which seemed simply possible, to communicate and to relate.

Laban taught so much about the meaningfulness of our use of spatial areas and pathways. His clarity of mind and precision of analysis probed the ways which expression demands and brought discipline to the dancers' use of space, influencing the very stability and freedom which dance involves.

Understanding brings about a growth of creativity,

clarity and economy which an art form must have.

The enjoyment of the educated spatial capacity of the body is one with the satisfaction and joy of expressing, which needs no other description but that "I dance".

Man's artistic endeavours in painting, sculpture and architecture especially, find expression using spatial forms and forms which are common to man and are universal.

Finally, as one's understanding of space grows and clarifies do let us as dancers and teachers, use our knowledge wisely, not with pretentiousness or finite satisfaction, but with a searching attitude, not ever allowing it to over-ride the dance. The art of dance uses the form and goes beyond.

To put it bluntly, use your knowledge of shape, of icosahedral form, of "scales", of "volumes", of "steeples", which will so enrich your dance, as tools, as clarifying and expanding agents.

This is just a plea from one who learned much from Laban, who opened up doors of understanding so that I could go through, to knowledge, to a continuing search for more knowledge and to a life-long joy in dancing and teaching others to dance.

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THOUGHT FOR THE QUARTER

*We are all on a spiral path.
No growth takes place in a
straight line. There will be
setbacks along the way... There
will be shadows, but they will be
balanced by patches of light and
foundations of joy as we grow and
progress. Awareness of the pattern
is all you need to sustain you
along the way....*

KRISTIN ZAMBUCKA



DANCING AROUND

A VISION OF DYNAMIC SPACE The Laban Centre, the venue for the Guild's 50th Anniversary AGM

I approached the Laban Centre on a bleak Saturday morning, limping due to a knee injury and feeling pretty sorry for myself as I'd be unable to join in the first session. My spirits rose a little as I paused to watch a group of adults and toddlers enjoying improvised dancing together. (Skipping, swinging, whirling and turning.)

Smiles and greetings in the Atrium then up to Studio 7/8 for Ana Sanchez-Colberg's class. Concentrating on the theme of 'Orientation in Space' she led everyone gently into their bodies. Gradually I felt my body spread into its peripheries (even though I was sitting down) and the energy from the moving bodies filled the huge, lofty studio space. As the theme developed into a circle dance and the effort qualities were introduced, the bleakness of the cold, damp morning evaporated and in its place I felt a warmth, a glow, a vibrancy.

To conclude her session Anna taught a short sequence using the body to support the space, catch it, toss it away only to catch it again, then gradually, gently moulding it between both hands until it came to a stillness in front of everybody. Everyone's eyes were focused on their own precious kinesphere condensed into an imaginary ball, their world cradled silently.

Then straight into lots of vocal energy. A brainstorming session on the future of the Laban Guild. We were asked to consider two questions: What is the Guild's core activity skill that we are good at? and How can we get local activities going? The overall picture is that we are good at running excellent training courses with first class tutors, but we STILL need to promote the Guild in a more DYNAMIC way.

Please do consider these questions and send in your own responses.

After lunch, the lecture was delivered by Valerie Preston-Dunlop, who stepped in at the last minute as Marion North was otherwise engaged in the States. Valerie's overall message was that Laban viewed himself as an innovator, an artist/researcher, and so rather than quote from Valerie's lecture, Laban himself wrote, "My methods might be developed or better forms might be found; the outlook on life, however, which is connected with the striving after the mastery of movement, remains fundamental as long as the human race exists."

I believe that all of us who are Guild members

share these thoughts.

To finish the day we watched four students from the Laban Centre perform their own compositions based on the A Scale and Effort.

Maggie Semple said several times during the day, Laban is there to meet and leave as we feel necessary. I would like to conclude with a big 'thank you' to you all.

Liz Norman

The Royal Albert Hall Event

Last summer forty volunteers - Guild members, with some friends and children - toiled through rehearsals in far-flung parts of the country, applied needle and thread to create costumes, journeyed through the early morning and at night to attend dress rehearsals, and finally came together on the 30th September, in the Albert Hall in London, to offer the Guild's contribution to the diamond jubilee of the CCPR.

At Council's request Sam Thornton choreographed and directed *Metamorphosis*, a choral dance which beautifully encapsulated some of Laban's ideas and was a worthy tribute from the Guild. Our thanks are due to Sam and to each one of the participants for their time, energy and creativity. It is such generosity and enthusiasm which is the vitality of the Guild.

David Henshaw

Chair of the Guild

Academic Excellence at The Laban Centre

The Laban Centre for Movement and Dance celebrated its graduation day recently, presenting degrees to over sixty-five former students. The Laban Centre is one of Europe's leading institutions for dance education, training and research. Previous graduates are making a significant contribution to the current dance scene, as performers, choreographers, teachers and researchers.

For the first time, the Laban Centre made the special Award of Honorary Fellowship to three eminent members of the professional dance world. The recipients of the first three awards, Merce Cunningham (choreographer), Stuart Hopps (choreographer) and Judith Mackrell (dance critic) have all been associated with the Laban Centre and its work, as well as being prominent figures within the national and international dance community and have made a significant contribution to dance as an art form. Both Stuart

Continued on page 12

MEMBERS

We are now well into our celebration year with m in this edition of the quarterly. We are getting a have been surprised that members don't always I can supply lists of members in any area on request in the next edition, so do send in any questions

Members have already had the opportunity to att our major celebration, "A Feast of Laban" to cor the water" for this and look forward to meeting

More events are planned for the Autumn and m celebratory day at Thamesdown Studios in Sept let us know so that we can report on it or public

Maggie Semple, during her presidential addre passing an understanding of Laban's work down we report the death of Jean Morley and the failing benefited from their contributions to this proces sad to hear of the death of Joyce Kochanek in A to regular classes when well into her seventies

But the work goes on. Many congratulations to have just won the BT Youth Dance Competi generation! Congratulations also to Helen Payn work in training dance movement therapists and Nijnisky Medal.

Finally, thank you to all those who have paid the still outstanding will not be far behind!

Ann Ward

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Ann Ward, 30 Ringsend Road, Lim
Ph. 015047 62120

COUNCIL ME

The work of the Council also goes on non-stop be We have to thank Sam Thornton for all he has c for the item for the Albert Hall event, and to welc be in charge of the exhibition. Pam Anderton is stay on Council, and the job will be taken ove wrestling with our finances over the years, espec accounts!

Elected: David Henshaw (Chair), Su Johnston (D Hudson (Treasurer), Lydia Everitt (Editor), Jan Meads, Heidi Wilson.

Co-Opted: Ann Ward (Membership Secretary), E

HIP NEWS

exciting, informative and stimulating articles
of useful information from our phone-in, but
also the help the Guild can give. For instance,
I am going to run an "Answers Please" column
requests you may have and I will try to help.

two workshops and the AGM in London, with
in May. I shall definitely be travelling "across
any friends there.

members from the West Country have organised a
member. Have YOU organised anything yet? Do
it.

at the AGM, emphasised the importance of
through the generations. It is with sadness that
death of Kay Garvey. Many members will have
Regulars at LINC summer school will also be
Australia. Joyce loved dance and was still going
an example to us all.

Anna Carlisle and her group First Edition, who
on, making Laban's work relevant to a new
who has just been awarded a doctorate for her
Ann Hutchinson Guest on being awarded the

subscriptions promptly this year. I hope those

rs £12.50 pa. Overseas £15.00 pa.
..... £6.50 pa. Overseas £7.50 pa.
The Laban Guild and send to
ady, Co. L'Derry, N. I. BT49 0QJ
x 015047 68433

MEMBERS 1996

and the scenes, with a few changes of personnel.
tributed while in office, especially, of course,
the Gill Hibbs who has joined Council and will
no longer able to continue as treasurer but will
by Barrie Hudson. Many thanks to Pam for
ly for her patience in deciphering my expense

uty), Lorraine De Oliveira (Secretary), Barrie
Lunn, Pam Anderton, Gill Hibbs, Christine

nwen Mills (CCPR), Anna Carlisle (Courses).

REVIEWS

GREEN TABLE - THE WORKSHOP

January 1996

with Valerie Preston-Dunlop.

Valerie introduced us to Kurt Jooss' Green Table
with a wonderful balance of activity, theory and
history and then summed up the day with a
chance to view the whole event. This enabled us
all to choose our focus depending upon our
preference.

Certainly the whole group demonstrably enjoyed
the activity. We were able to savour the various
characters of the piece. This was not by following
the notation, although Ann Hutchinson Guest
was there with the score, which would have
given us the steppatterns, but by creating for
ourselves the attitude. True, this may not have
been how Jooss worked with his dancers, but it
was perfect for us. We experienced amongst
others, the soldier, the patriot, the young girl and
Death himself. We worked on our own, in pairs
and in groups building pieces up together.
Probably the climax for me was working on the
famous introductory part with the Green Table
itself, the politicians. That part was all very
postural.

For many, the theory of Choreutics and its strong
relevance in the piece were very important. But
for me it was the history that held - Jooss the
student of Laban, Jooss the choreographer, and
Jooss winning the choreography prize in Paris,
Laban himself being on the panel of judges.

The day ended watching a video of the Green
Table as performed by the Royal Danish Ballet.
This was a good opportunity to put what we had
done in context.

Thank you, Valerie.

Lydia Everitt.

PEA UK / BAALPE / NDTA IN-SERVICE PROJECT

NATIONAL CURRICULUM PHYSICAL EDUCATION

GUIDELINES FOR TEACHERS

KEY STAGES 1/2 - available from SEPT 1995

KEY STAGES 3/4 - available from DEC 1995

Many of this country's experts have joined forces to produce an outstanding resource for all teachers
of Physical Education and Dance. For the individual teacher's day to day teaching and for school-
based INSET run by curriculum leaders or HOD's, these guidelines will be essential support material.

AUTHORS include Jacqueline Smith-Autard (Dance KS1/2)
Maggie Killingbeck (Dance KS 3/4) Plus many other areas of P.E.



Congratulations FIRST EDITION DANCE CO. WINNERS BT DANCE '96

The universal language of Dance is bringing
First Edition Dance Company in to contact with
students from all over Europe. First Edition,
formed by Anna Carlisle with A-level Dance
students from Lewes Tertiary College, has just
returned from Dieppe where they have been
involved in a joint choreography project with
French dancers. The international group will be
performing their piece, called 'Passport', in
Normandy and Lewes this Easter.

First Edition have also been invited to Baerum,
near Oslo, in Norway to perform their award
winning piece 'Snow on Water' to launch the
Baerum Youth Dance Festival which starts on
Saturday 13th April this year. The festival is a
highly prestigious event offering a creative
platform for professional and amateur groups to
come together and share performances and ideas.

Six members of the College dance company,
now in their final year at Lewes Tertiary College,
will no doubt be travelling further afield in the
following year as they have all received news of
places at some of the most highly prestigious
centres for dance in the country.

BBC Radio *Late Show* will feature First Edition
Dance Company in April and Meridian TV has
filmed the dancers at the Finals of BT Dance '96
at Queen Elizabeth Hall for *The Pier* programme.





THE OIL OF MOVEMENT IS THE FLOW

by Sylvia Erdorf

translated by Gerard Bagley

(An in-service student's commentary and impressions of her first contact with Laban thinking and doings. Within the structure of our further education in professional studies of dance-movement therapy (Bonn Group III) under the aegis of D.I.T.A.T. (German Institute for Depth Psychology in Dance-Movement Expression), we spent our first Intensive Week in Residence (Leichlingen) with Gerard Bagley from U.K.

Gerard Bagley is known to be a man of many parts; experienced in both theatre and education currently conducting seminars, courses and study weeks in many countries. In a simple easy going manner but with much contrast in tempo, he repeatedly succeeded in creating within us a sense of flow in moving being.

At the outset I set myself the task of not only approaching the study of dance-therapy within the framework of dance pedagogics alone but also the more theoretical aspects and to this end had studied Laban's book "Modern Expressive Dance" beforehand. Here the author puts forward the fundamentals of scientific movement observation and its analysis. Concerning the study of the importance of effort/flow in developmental dance education, it seems to me he makes a couple of important statements in *Der Moderne Ausdruckstanz*. "The (developmental material) observable in the different activities of young children.....lead always to the same result - movement and have the same common source - (movement drive). When one considers the lack of any real practical purpose or usefulness of these early activities, one can say that the only aim is the child's instinctive (urge) to develop his (energy drives). The growing variety of these (forces) in number, intensity and refinement is the expression of the living energy within. Dance is an activity in which the spontaneous (unfolding) of these (movement qualities) are preserved to adulthood and indeed when appropriately fostered, throughout the whole life." (p 31)

"Dance teaching from its earliest stages is principally concerned with teaching the child to live, move and express himself in the media which govern his life, the most important of which is the child's own flow of movement. This develops slowly and in many cases never at all. If a child has flow he is in perfect harmony with all the motion factors and is mentally and physically happily adjusted to life." (p 36)

In the classes we were brought nearer to understanding the thoughts of Laban. We were frequently reminded of the fact that feelings may be embodied in dance expression and that it is necessary (for us as therapists) to learn to 'live

within the moment'.

In a free and unforced way one could participate in the very many interesting 'movement units' and tasks devised for the seminar; in each activity one could discern a connection with Laban's book. Here I would like to sketch some of them.

Work based on Kandinsky Paintings: We were shown some Kandinsky paintings and Gerard pointed out to us the various contrasting forms, shapes, symmetries that were contained within them. Various features were noted such as straight lines and sharp angularities contrasting the more smooth and curving. We were asked to pick out for ourselves from part of any picture any particular shape or configuration and then to freely reflect and embody its essential idea in our own movement, e.g. lines, swings, curves spirals, waves etc. This activity was accompanied by a background of bell-like percussive music (Gunther Schuler) which further mirrored these contrasts; the first part being brittle and rhythmic then secondly rather soft and gentle.

Rock Formations (& Sculptures): Here we examined photos of rock formations and natural crystalline shapings e.g. pyrites and then compared these with sculptures of Ernst Barlach, Rodin and others which seemed to contain comparable visual dynamics. The aim of this task was that, working in small groups, each should work together to extract the essence of a feeling or emotion felt by individuals (in turn) and to express it as a group sculpturesque living totality (Ganzheit). Small groups came into being whenever someone became a leader portraying the essence of a sculpture (or emotion) then the other group members shaping themselves around him/her forming endless organic group shapings. So through this practical work we were able to experience the more abstract notions and theory already dealt with in movement analysis work.

The sound of movement: We worked a whole day upon this theme; with the help of all kinds of percussion instruments a new dimension in breadth and variation in movement and eventually dance was achieved. We explored for instance the characteristic qualities of differing movements evoked by a particular instrument - drums, bells, triangles. In these activities it was clearly seen how these rhythms were felt individually, understood and then translated in movement. The aim of this exercise was to sharpen the awareness of the individual's inner rhythm.

Optical Improvisation: Later on we used creative media such as colours and paper in order to

capture the mood of music in dance and painting; then, as a partner activity each person interpreted the content of his/her partner's painting in movement without any prior discussions or formulation but solely through empathic perception in body expression. Interestingly nearly everybody found a parallel between what was meant by the painter and his/her partner's interpretation. In short it was a day's work requiring from us much attention and observational skills providing an intensive schooling in empathy and perception.

Differentiation of Perception: To me personally this was the key note theme. (a) Perception in the sense of training the movement of a single body part. (b) Observation of oneself within a movement totality. (c) Dancing/moving whilst at the same time observing the interplay of the elements of space, energy, time and flow. (d) Also the observation of one's own subtle changes of mood within a movement sequence through a change of the music. This also meant awareness of the kinesphere which according to R.v. Laban is the sphere of movement in personal space in contrast to general space.

The ever changing new tasks challenged and sharpened my powers of perceiving and through these 'exercises', which often contained stillnesses and holds with body expression, I could strengthen my concentration and deepen my ability to discover myself in my body. I believe it is possible in this creative manner to give form and expression to an unconscious event and to enhance this within stillness of gesture but finally allowing the shape to come alive in a self-chosen release which may then permit a little 'processing' to happen.

I think that this is one way to become more aware of oneself and one's fellow men and more-over become more sensitive and open to 'speech without words'. In doing so we would, with joyfulness and fun, perceive our inner space and give it outer expression with real flow. Throughout the seminar Gerard would say "The oil of movement is the flow"; I myself could feel the freely flowing of movement causing a living harmony within me.

Certainly this movement flow is there - you can't just make it or for that matter can you just call it off - but it is there within us and we can also find a way to bring it to the surface. This Intensive Course was inviting, encouraging and challenging becoming playful and lively at times and in every day life making us more humanly aware.

Diary of Events



MAY

3rd May—23rd June. SPRING INTO SUMMER ESSEX
Workshops, days of dance and events in many different dance styles. Contact Fern Potter, essexdance. Tel: 01245-346036.

10th—12th HEALING HOLIDAY SCOTLAND
A relaxing and inspiring weekend exploring ways of healing from 2 complementary viewpoints, Sowa Rigpa and Chi Kung led by Kate Roddick and Sue Weston. Contact: The Health Club (previously IBISS). Tel: 0181-75811996.

11th LANGUAGE OF DANCE FOUNDATION COURSE LONDON
In a new approach to movement study, build movement up from its basic components. Discover how to inspire your students. Learn how to record with the use of basic Motif Writing symbols. Contact: Jane Dulieu. Tel: 0171-229-3780.

11th DANCE MOVEMENT THERAPY AS GROUP THERAPY HERTFORDSHIRE
An experience of dance movement therapy from the transpersonal, humanistic and analytical models combined into a holistic approach. Led by Helen Payne. Contact: Janet Lepley, University of Hertfordshire. Tel: 01707-285329.

11th OPEN DAY LED BY CANDOCO ESSEX
A day of workshops in dance for people with or without disabilities. Contact: see 3rd May-23rd June entry.

16th—19th EUROLAB CONFERENCE AND WORKSHOPS HAMBURG
Workshops and mini presentations led by world class practitioners including Kedzie Penfield and Trisha Bauman. Contact: Laban Bartinieff, AhrweilerStr.34, 14197 Berlin.

17th—19th DANCE WORLD 1996 LONDON
On 18th there will be a Laban workshop led by Jacky Garrard. Contact: Bronwen Mills. Tel: 01737 842834

18th DANCE AND TECHNOLOGY SURREY
Director - Multimedia Presentations for Dance. Contact: Chris Jones, Department of Dance Studies, University of Surrey. Tel: 01483-259326.

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

JUNE

8th LANGUAGE OF DANCE FOUNDATION COURSE LONDON
See 11th May entry.

29th-30th ADVANCED SPACE HARMONY BERLIN
BRUSHING UP YOUR OBSERVATION SKILLS
Workshops with Ed Groff and Carol-Lynne Moore. Contact: see 16th-19th May entry.

JULY

1st-12th UNIVERSITY OF SURREY SUMMER SCHOOL SURREY
A range of activities including MA/post-graduate modules, courses in ballet, contemporary technique and Labanotation. Contact: see 18th May entry.

1st-19th LABANOTATION INSTITUTE (TEACHER'S CERTIFICATE) SURREY
Review elementary and intermediate notation, practice teaching sessions approaches to teaching, introduction to LabanWriter. Contact: Jean Johnson Jones, Labanotation Institute, University of Surrey. Tel: 01483-259351.

7th-13th THIRD INTERNATIONAL LABAN WEEK VIENNA
Dance acting and voicework with Jean Newlove and team. Contact: Jean Newlove. Tel: 0181-997-3007.

13th LANGUAGE OF DANCE FOUNDATION COURSE LONDON
See 11th May entry.

14th-20th 20. INTERNATIONALE SOMMERWOCHE IN BEWEGUNG UND FREIEM TANZ ZURICH
"Tanzen im Fuss der bewegung". Contact: see 22-29 July entry.

15th-26th UNIVERSITY OF SURREY SUMMER SCHOOL SURREY
See 1st-12th July entry.

19th—21st HEALING HOLIDAY DORSET
See 10th-12th May entry.

22nd-29th 19th INTERNATIONAL SUMMER WEEK ZURICH
Spend a week working in movement and free dance. Contact: Claude Perrottet, Director, Zentrum Fur Bewegungskunst, Gotthardstrasse, 49, CH-8002 Zurich, Switzerland.

16th-26th INTERNATIONAL SUMMER SCHOOL LONDON
Annual Summer School. Contact: Laban Centre. Tel: 0181-6924040.

21st-11th August SOMMERTANZWOCHE VIENNA
150 Courses for all styles of dance. Contact: Internationale Tanzwochen Wien, P.O. Box 155, A-1091 Vienna, Austria.



JULY cont.

20th-28th LABAN INTERNATIONAL COURSES

Annual summer school with regular tutors. Special guest tutor Wendy Cook. Contact: LINC. Tel: 01784-433480.

29th-2nd August SUMMER SCHOOL SUMMER COURSE GUILDFORD

Contact: NRCD, University of Surrey. Tel: 01483-259316.

AUGUST

10th LANGUAGE OF DANCE FOUNDATION COURSE

See 11th May entry.

EASTBOURNE

LONDON

18th-24th THE BODY SEEN AND HEARD

CORK, IRELAND

A self-development retreat led by Jane Puddy and Kedzie Penfield. Contact: Kedzie Penfield. Tel: 01750-32213.

SEPTEMBER

2nd. YEAR DIPLOMA COURSE

LONDON

Classes in Choreutics, dynamics, acting, improvisation, mime, commedia d'el arte and singing. Contact: see 7-13 July entry.

14th LANGUAGE OF DANCE FOUNDATION COURSE

LONDON

See 11 May entry.

22nd GUILD 50TH CELEBRATIONS IN THE WEST

SWINDON

A day's workshop led by Anna Carlisle and Jan Fear. Contact: Lydia Everitt. Tel: 01747-854634.

FROM DANCE TO ART - THE USE OF SPACE

Art students tend to be as frightened of leaving spaces on the paper as dance students often are of standing still!

In composition, the student may plonk an image down in the middle of the page and then wonder how to "fill up" the spaces left around it; in drawing or painting something they can see in front of them, the student may tend to "read" it as a flat picture, rather than "experience" it as existing in three dimensional space.

So, I decided to see if a movement session on space and shape would help.

The first challenge is for me - how to introduce the subject and get the students moving. Having cleared the Art room, I lined the students up on one side and asked them to guess, and then test, first how many normal steps, then "heel-to-toe" and then "giant" steps it would take to cross the room. All were surprisingly accurate and by this time the students had relaxed and were thoroughly enjoying themselves. I then asked them to guess the distance in metres. In most cases the guesses were widely inaccurate and so I could point out

how much they actually knew when they called on their own experience of doing things. This made sense to them, and then we were away.

On their own, with a partner and then in groups, they experimented with making and extending shapes into space, surrounding space, filling space, creating and then investigating the spaces they had made within their groups. We explored the relationship between shapes and spaces, creating living sculptures in space which could be viewed from all sides. We set up small dramas which showed how space could be a barrier, a channel for communication or could be dissolved - the possibilities were endless.

And the results were amazing! Students brought a new awareness and enthusiasm to their work. They enjoyed investigating the relationships between shapes and spaces in still life groups, the way in which plants grow into the shapes which distinguish a daffodil from a geranium and make every geranium different, the way people relate across or within space and the ways in which space can be used positively within a composition.

Was I seeing only what I wanted to see? When I took a group of students with their work to the College of Art in Belfast for advice from tutors, all the tutors commented on the evidence of spatial awareness strikingly apparent in their work!

Ann Ward



Investigating Shapes and Spaces



Surrounding Space

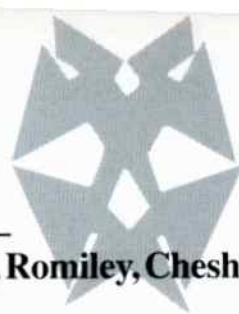


Filling Space



Creating Spaces

PEN PICTURES OF OUR MEMBERS



Penny Carter



Hello everyone! I wonder if the young Penny known to Guild members in the 50's and 60's is still recognisable in this photo of the Penny today? I do still leap and run, but regrettably the speed and height

are not quite what they were.

Alex and I moved to Derbyshire seven years ago and have found the countryside wonderful and the people warm and friendly. We have a super grown up family and a happy busy life.

I started a Keep-Fit and Dance class in the village of Holloway almost at once. This group of lovely people, different ages, different abilities, exercise, laugh and DANCE with me every Monday afternoon. They perform for me too, if bullied and when I organised a "Celebration of Movement" for the Chesterfield area of the Keep Fit Association (KFA) when I was their chairman

last year. Their dance to Smetana's 'Moldau' brought the house down.

I also take movement to music with 80+ ladies, including my mother, at the retirement home in the village. Much is done sitting, of course, but I am amazed at the sensitivity and control which I am now getting in these very senior citizens.

I teach dance to boys and girls at a Prep School one afternoon a week, play a lot of tennis and am an active member of our church family. I help with meals on wheels, children's society, the village carnival, W.I. market and anything else that is happening.

It was great to be involved in Sam and Susi's item for the CCPR at the Royal Albert Hall last autumn. Perhaps I will come up on the lottery in time for LINC 96, who knows? Meanwhile there is showtime 96 at the Albert Hall, Nottingham to keep me out of mischief, a dance day for Devon Keep Fitters in May to tutor, and the Chesterfield demonstration team item to choreograph for next September.....Are we growing old? Of course not, the very idea!

Sue Nuttal, Romiley, Cheshire



I, like many other dance teachers throughout the country, am dedicated to dance and spend most of my time teaching dance or attending lectures, workshops and meetings to update and broaden my

knowledge of dance.

I began dancing at the age of five and, having discovered dance, was hooked for ever! I have studied many different dance disciplines but teach the basic three - Ballet, Tap and Modern/Jazz. I encourage the talented pupils to enter festivals, workshops etc to improve their skills but all the school pupils do exams regularly to focus on progress and we are rehearsing for our annual show at the moment.

My aim is to teach the joy of dance to my pupils which, at the very least, broadens and enriches their lives and gives them an interesting hobby. Hopefully, one or two pupils will go on to dance professionally one day.

LISA ULLMANN TRAVELLING SCHOLARSHIP FUND

(10th Anniversary Year)

Lisa's Scholarship Fund continues to progress. Annual Awards cover a wide spectrum of dance and include those to dancers, choreographers, teachers, therapists, kinetographers, researchers etc. This year we have given 32 grants making 111 awards totalling nearly £40,000 since the Fund began.

We have always looked for suitable opportunities to raise money for the Fund which, we now know without doubt contributes immensely to the dance scene. In this our 10th Anniversary Year we have launched a Grand Raffle to coincide with our 10th Award Ceremony in June.

June Petit, a Guild member of long standing has

donated two exclusive pieces of Studio glass designed and made by her son Thomas Petit, who has established his unique workshop in London. We are extremely grateful to them both and also to Jean Hammond, artist and craftsman, friend of the Fund who has specially made for us a particular WALL HANGING.

The Raffle prizes are:-

- 1 Decorative STUDIO GLASS VASE in swirling blue/grey colour shades.
- 2 Conical decorative SCENT BOTTLE in gold topaz with black 'hieroglyph' design. (Both items exhibited in London and the provinces and sold at HARRODS).
- 3 A PICTURE IN TEXTILES (24" by 24")

inspired by a spatial drawing by Laban in the book 'DYNAMIC SPACE' It is called 'homage to Rudolph Laban'.

4 A cheque for £20.00.

Many Guild members have already received tickets for the Raffle. If you have not and if you are **willing to sell some for us** (a £2.50 book of tickets contains 10 at 25p each), write immediately to Mary Wilkinson, 56 Salisbury Road, Carshalton Beeches, Croydon, Surrey SM5 3HD Date for return of COUNTERFOILS, UNSOLD TICKETS, and MONEY is **TUESDAY, JUNE 4th to Mary Wilkinson**

Thank you for your support.

Geraldine Stephenson

(Chair) L.U.T.S.F.

JEAN MORLEY - In memory.

In the early days of Laban's influence in Britain, there emerged a group of people, many of them teachers, who followed Laban, as with Lisa Ullmann, Sylvia Bodmer, Joan Goodridge and Diana Jordan he conducted courses at Moreton Hall, Dartington and in other centres. They attended with great enthusiasm and with intelligent and critical minds.

These dedicated people gave dance a place on the school timetable and influenced thinking about movement education in our country for many years.

Among these teachers was Jean Morley. Jean was one of the most intelligent, thoughtful and artistic. I worked with her often when taking courses and always knew that I had a wonderful teacher, caring, generous and with a sound and imaginative approach as a colleague.

Jean was also my close and dear friend. She was among the finest people I have known. I and many others find it hard to realise that her cheerful, loving personality is gone from us.

Jean died a few weeks ago in Perth where she lived after her many years spent educating trainee teachers in Manchester. We should salute her and remember her with gratitude.

Vi Bruce

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with art work ready to print

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The copy dates are:

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

Payments to: Laban Guild

Send to: Christine Meads, Lobwood,

Blagdon Hill, Taunton, Somerset TA3 7SN



SOME COUNCIL MEMBERS

Continued from page 6

Hopps and Judith Mackrell were able to attend the ceremony in person and received their fellowships from the Centre's Director, Dr. Marion North.

Ms Ann Hutchinson-Guest (Ballet Historian) Receives VASLAV NIIJINSKY MEDAL

The Nijinsky Medal was established in Warsaw in 1989 to commemorate the centenary of birth of the great dancer and choreographer.

The Medal is sponsored by the Polish Ministry of Culture and Art in Warsaw, the PAGART - Polish Artists Agency and Teatr Wielki in Warsaw, where Nijinsky's parents were well-known dancers in the late 19th century.

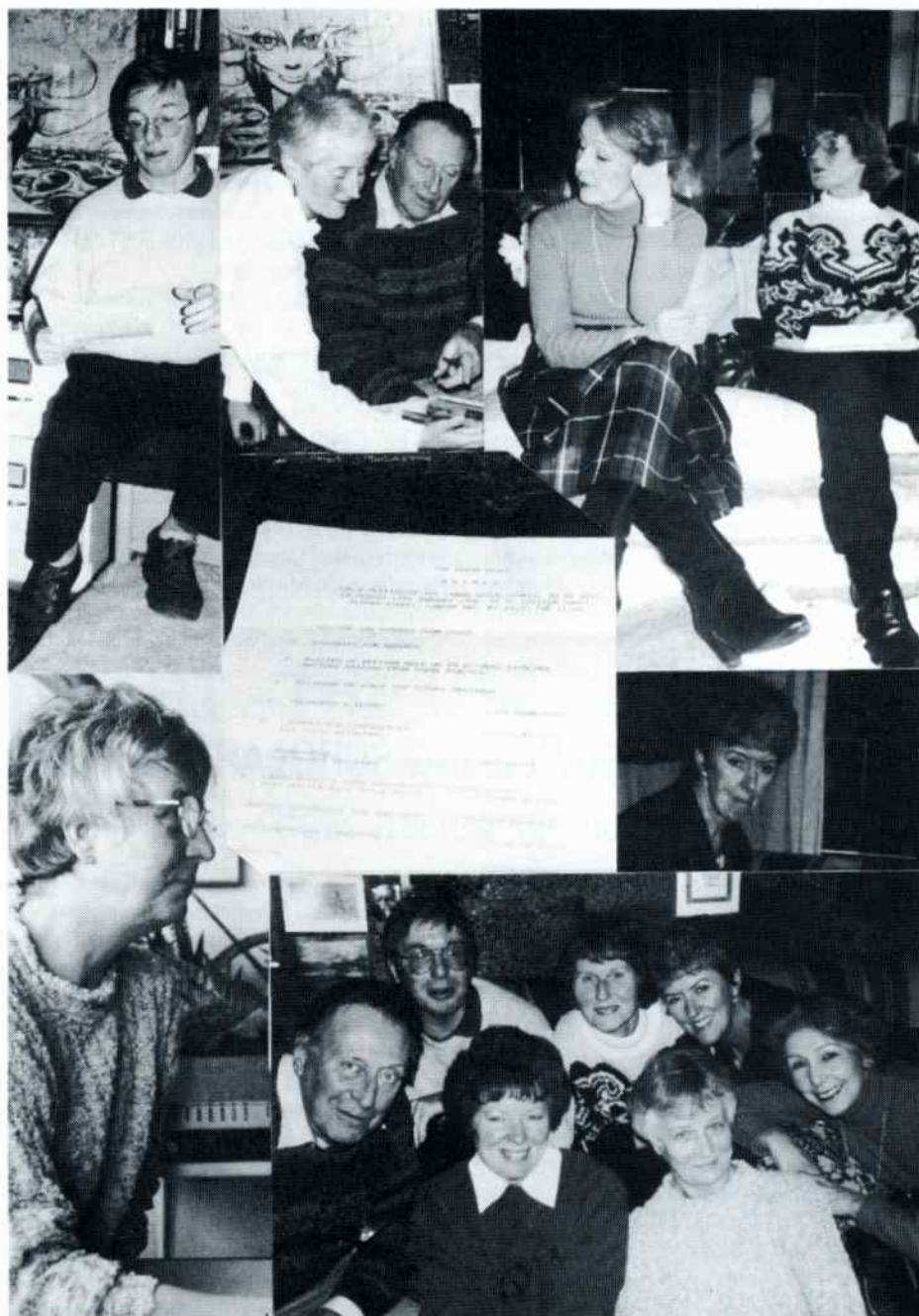
The Medal is presented in March (the nearest date to Nijinsky's birthday) at Polish embassies and Polish cultural institutes throughout the world to both individuals and organisations whose work in dance has furthered the appreciation of Nijinsky as an artist.

The list of the Nijinsky Medal recipients include over one hundred distinguished individuals and organisations, to mention but a few: the late Irina Nijinska (dancer's niece); Patrick Dupont (Director/Principal Dancer - Paris Opera Ballet); John Neumeier (founder and director of the Hamburg Ballet); Francoise Stanciu-Reiss (founder of l'Association Internationale des Amis de Nijinsky, Paris); Dame Ninette de Valois (founder of the Royal Ballet); Richard Buckle (Nijinsky's biographer) and others. Congratulations, Ann.

DANCE WORLD 1996

For a third year the Laban Guild for Movement and Dance will be giving the public a chance to taste its wares. This year the fair will be held at Wembley on 17th-19th May. We shall have an information table on the stand of the Central Council for Physical Recreation and Jacky Garrard will be leading a workshop at 10.30 on Saturday, 18th May. Do come and enjoy the event.

Bronwen Mills



Clockwise from the bottom left corner:

Pam Anderton (Courses Committee), Barrie Hudson (Treasurer), Lydia Everitt (Editor), David Henshaw (Chair), Bronwen Mills (CCPR), Christine Meads (Editorial Committee), Su Johnston (Vice-Chair), the group plus Lorraine De Oliveira (Secretary).

LABAN GUILD 50th ANNIVERSARY

ANNA CARLISLE JAN FEAR

in SWINDON
SEPTEMBER 22nd

NO SPACE THIS MONTH -



BUT I'LL BE BACK!

MOVEMENT AND DANCE QUARTERLY is the continuation of THE LABAN ART OF MOVEMENT AND DANCE MAGAZINE, and MOVEMENT AND DANCE; first published as THE LABAN ART OF MOVEMENT GUILD NEWS SHEET in 1947. It is sent free to all members of THE LABAN GUILD. COPYRIGHT 1996 BY THE LABAN GUILD. Material published in MOVEMENT AND DANCE may not be reproduced by any means without written permission from the Editor. The opinions expressed in MOVEMENT AND DANCE are those of the contributors in the case of signed articles and reviews. They do not necessarily reflect the views of either the Editor or The Laban Guild. DESIGNED & PRINTED BY LIMAVADY PRINTING COMPANY TEL: (015047) 62051