



LABAN GUILD

MOVEMENT AND DANCE QUARTERLY

Autumn 1996 Vol. 15 No. 3

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EFFORT STUDY *by Marion North*

Is there anything new to say about "Effort"? Probably nothing new but perhaps new ways to looking. The concept of Effort i.e. the way that people move, the 'how' of moving has revolutionised the dancer's training. Whether this training is for performance, for education, for therapy or recreation, it is essential that the way people move is appropriate to the times and style and need. Actors, dancers, office workers and factory workers, as well as executives and organisers move in as appropriate way as they can to the task in hand. Conflict between how I feel and how I am required to move can cause problems, and understanding the Effort of movement would normally enhance the "good enough" harmony between the task, my execution and my inner feelings.

However Effort understanding is applied, it is an enlarging of understanding of living beings

The analysis of Effort, a legacy which Laban gave to the world, provides us with a clear tool for categorising and understanding the meaning of movement and encompasses the whole range of understanding of rhythm, dynamics and the link between the inner feeling and the outer expression of that

feeling. Laban was the first person to analyse and categorise the movement so clearly and to evolve a system of notating the movement phrases. The skill once learned is a tool which becomes a way of looking at the world and living beings.

Many people have said many things about Effort - most of us looking from a particular point of view and with a limited vision. If the limited view serves a useful purpose, then it can be welcomed, but if it distorts or creates misunderstanding a serious student may be should go back to source material, and attempt to relate effort knowledge within a wider context.

One of the most interesting areas for study is that relating to what Laban called "shadow movements" which literally shadow the inner feelings and experiences of the person. Such shadow movements, enlarged, become dance-like movements. Shadow movements reduced become twitches and subtle indications of unease. Often shadow movements make it possible for a human body to self balance, and compensate for distortions, overuse, limitations and frustrations. Since dance movement can be

seen as enlarged shadow movements how much more can dance itself help to balance the inner life of a person? By developing movement into a dance form, a more potent form is presented i.e. the basis of dance therapy. I may do this to myself, I may see it in others as a member of an audience. I may teach others and stimulate them to gain this experience, I may use this as a therapeutic tool to help a patient find a way through difficulties.

However effort understanding is applied, it is an enlarging of understanding of living beings, an enhancing and a source of growth so long as it is understood fully and in context. While we live we move: spontaneity, intuition, thoughtfulness, feeling, sensing, are expressed through movement: movement can be understood through looking at the unique patterns, rhythms and organisation of Effort in each individual life. No two people even identical twins have the same rhythm and pattern forms. Understanding movement gives us a hope for increased understanding of our fellow human beings.

Marion North



AN UNDERSTANDING OF EFFORT

EDITORIAL

What an interesting even controversial package we have for you this time. It is a delight to us, the editorial team, that so many knowledgeable people with interesting opinions are writing for the magazine. What do think of their articles? Do you agree or disagree with what they are saying? Would you like to express your views? You know where to write if you would like to add your thoughts.

The 50th Anniversary celebrations in London at the end of May were very festive and appropriate indeed. Jean Newlove and team put together a day of events that really helped us to remember Laban's roots. The comments from the participants plus some photos of the day are in the magazine.

BUT DON'T FORGET - there is another event planned for Sunday, September 22nd in Swindon. This day will be very different and will be led by Anna Carlisle and Jan Fear. You can't afford to miss it and the details are on the flyer that you just popped into the bin. Quick - get it out again and get your cheque off to me pronto.

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 OCTOBER 1996

Thank you for your invitation to comment on Body, Space, Effort and Relationships.

Having enjoyed most forms of dance from being a young child, my year at the Studio (1960-61) was just an excuse to dance a little longer before settling down to the serious business of teaching. I danced to my heart's content but also found an enlightenment which has enriched my teaching ever since.

Time, Weight, Space and Flow should be seen as the primary colours which combine to make all the colours of the rainbow

All our experiences involved 'Body, Space, Effort and Relationships.' Their interdependence is vital but I feel I must speak up for the important part that an understanding of effort plays in teaching. I recognise that a monotonous teaching of eight basic effort actions is meaningless and limiting, but Time, Weight, Space and Flow should be seen as the primary colours which combine to make all the colours of the rainbow. My work is mainly with young children who need clarity in teaching. They love experimenting with these ideas and produce sensitive and expressive movement.

As coordinator for dance I have to support teachers without specialist training. Practical sessions have given them confidence but effort study has been the key to their enthusiasm. They find purpose in helping children achieve quality of movement, and recognise progress when qualities are combined. It helps them observe children

and their needs with greater understanding. One outstanding teacher always had classes which moved beautifully but they all floated round exactly as she did. This teacher became fascinated by effort and taught more balanced lessons. The range of movement widened tremendously. A knowledge of effort can be of particular use to children with special needs.

When I completed my training it became obvious that there was little guidance in methods of teaching my subject. Most specialists worked with secondary children and I had to find my own salvation. Eventually I was asked to join a team to produce P.E. Guidelines for my authority of Rotherham. Four documents were produced and my main contribution was the content of 'Expressive Movement.' This book includes material on Body, Space, Effort and Relationships and is designed for key stages one and two. All these books are available from Rotherham Education Authority (Telephone Rotherham 01709 382121.)

In conclusion I would like to thank Betty Redfearn for her thorough teaching of effort all those years ago. The hard work was worth it, Betty. Also thanks to Athalie Knowles and Geraldine Stevenson who turned it all into Dance. Sadly, I just missed Mr Laban but was privileged to know Lisa Ullmann whose every breath showed superb mastery of effort transition and gave her complete command of expression. Did she begin with the ABC of Time, Weight, Space and Flow?

Enid Bailey
(Nee Richardson.)

LISA ULLMANN TRAVELLING SCHOLARSHIP FUND 10th Anniversary Raffle

The draw was made by numerous distinguished guests at the 10th Anniversary Celebration.

1st Prize	Picture in Textiles inspired by spatial drawing of Laban Winner RENÉE SAKULA
2nd Prize	Decorative Studio Glass Vase Winner MAGGIE KILLINBECK
3rd Prize	Decorative Glass Scent Bottle Winner WALLI MEIER
4th Prize	Cheque for £20-00 Winner MOLLIE DAVIES

Our thanks to June Petit; Jean Hammond (wall hanging) Thomas Petit (Studio Glass) and all the many Guild members and others who have contributed to this... particularly our stalwart Treasurer Pam Anderton who has banked separately some 100 cheques! The GRAND TOTAL was £725.00. *Geraldine Stephenson*

DEVELOP YOUR PERSONALITY PATTERNS THROUGH DANCE

by Patricia Hedges

Effort

Human beings have numerous talents, and among these are the abilities to be practical, creative, logical, well ordered and adaptable. But we are also fragile and sensitive people, strongly governed by our emotions. All of us know how quickly and easily our feelings can be upset and how our moods can change like lightning. We can be happily engrossed in our work or an activity, yet if someone acts or speaks to us in a manner which offends us we can immediately feel angry, churned up or desperately hurt, suddenly our mood has swung from high to low. Worse still, these churned up feelings can remain with us long after the event, and it takes very little to reactivate them.

Through Laban's effort actions we have the means to express our individual needs and abilities with drama, energy and force

One of the most frustrating things about other people is that they act, speak, feel and think in different ways from us. Most of us are primarily aware of the ways in which we ourselves act and think, and it can be desperately perplexing when we meet others who appear to act and think in direct opposition to us.

Recent years have seen enormous steps taken in understanding the puzzling differences in human personality characteristics. This knowledge is usually referred to as personality type and temperament and is currently being used in over 35 countries throughout the world. Schools, industry and the helping professions as well as

individuals interested in personal growth are finding the material gives them confidence in their personal style. It helps all of us to see where we fit in best into the world around us and gives us immense insight into other people's needs, motives and impulses.

This material, which has been developed over 70 years of research, is based on four pairs of opposite characteristics. One of the most exciting ways of understanding and experiencing these characteristics is through dance, as the four pairs adapt themselves wonderfully to the movement basis created by Laban. His effort actions of Press, Punch, Float, Glide, Flick, Dab, Slash and Wring provide us with an amazing movement vocabulary to express, develop and enrich our personalities. People seem to recognise their own characteristics and gain enjoyment in finding movement to evoke these. Going on to express qualities that are unfamiliar and less comfortable to us can help us extend our understanding of ourselves and others. We can think of this as developing our "shadow" side. As we do this through dance we often find this gives us an appreciation of qualities which we may otherwise find trying.

I will give a brief outline of the four pairs of characteristics* and the conflicts which arise between them. Each pair provides us with a specific theme to build on, and dance gives us the means to express these conflicts and to find resolutions for them. Part of the challenge might be to find a variety of ways of expressing the conflicts, as well as trying out a variety of ways of resolving them. Perhaps, in some cases, they are not able to be resolved, and this, too, can be

demonstrated through dance.

The first pair tells us about our attitude to the world around us and how we get our energy. We call these attitudes Extraversion and Introversion. Extroverts renew their energy from the outside world of people and things. They tend to be talkative and outgoing, act quickly and like to meet and work with lots of people. They feel lonely if they spend too much time on their own. Introverts are quite different. They tend to be more quiet and reserved and renew their energy from within; they are slower to act and need more time on their own to think and reflect. Being with people too much of the time can drain Introverts. It is easy to see how these different attitudes conflict, and easy to find movements which express these. It is more difficult - yet challenging and satisfying - to think up possible resolutions.

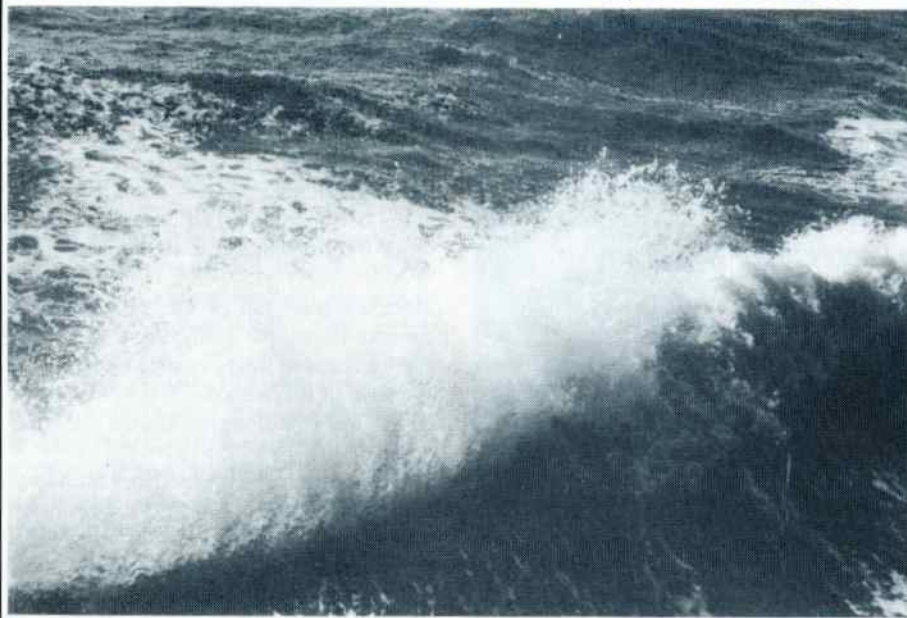
The second pair tell us how we take in information from our surroundings and where we focus our attention. We call these processes Sensing and Intuition. People who prefer to absorb information through the Sensing process use their eyes, ears, nose, mouth and skin - the five senses - to do this. They notice details, facts and specific parts, and tend to be practical. They live in the present and work at things step by step. Intuitive people are somewhat of a mystery to them, as intuitives absorb information through patterns, links and relationships, and their minds jump around as they do this. They tend to do things in their own way, and are creative and inventive people, sometimes unaware of practical details. We can see how down-to-earth and literal people find more dreamy and impractical types annoying, and how creative people are desperately frustrated by those who cannot understand their ideas and concepts. Again, it is easier to express the conflicts in these processes but more difficult to seek out the resolutions.

We can discover what is best about ourselves, and we can come to recognise and appreciate the qualities of others

After we have taken in information we go on to make decisions based on this. We call this third process Thinking and Feeling. Those who prefer the Thinking process like to be rational, logical and analytical. They decide with their heads rather than their hearts and can judge situations from an outsider's viewpoint. They see inconsistencies and flaws easily. Those who prefer the Feeling process like to be more personal and subjective. They decide with their hearts rather than their heads and are concerned for harmonious human relationships. As they tend to put people first they may not notice flaws and inconsistencies. It is harder for them to judge

Continued on page 11

THOUGHT FOR THE QUARTER



Surge



EUKINETICS:

a vital contribution to the C21 or a flash in the C20 pan?

by David Henshaw

I only met Rudolf Laban on three occasions. What he told me about myself on the third occasion, not long before his death, startled me into the realisation that he was a magician - in the best sense of the word. I served on Guild Council throughout the sixties with, among others, Lisa Ullmann and Sylvia Bodmer. It was during that time that conversations with fellow Council members, Mr Lawrence (with never a given name!) and Elsie Palmer, gave me some of the historical background of which I write.

Dynamic principles are formulated in many ways and for many reasons. Those which serve the needs of designers of functional objects are mechanical and concerned with precisely measurable elements such as weight, wind speed, friction, gravity. Those wind generators which now stride across the open spaces of our countryside are a striking example. (Have you seen the ones above Hebden Bridge in Yorkshire or on Newlyn Downs in Cornwall? Well worth a visit for anyone interested in kinetic sculpture.) Our kitchen gadgets are another. The application of dynamic principles is different in every case, but the elements of time, force and space are the constant elements on which they are formulated.

Endeavours have been made to apply mechanical dynamic principles to human movement throughout the ages, and continue to be made sometimes acknowledging their limitations, sometimes crassly assuming that if it applies for a steam engine then it should apply to a human being. To a limited extent the principles of mechanics can be applied: if you rest your elbow on a surface to discover what maximum weight you can raise from horizontal in the palm of your hand, then mechanical principles will tell you a great deal. What they will not tell you, is anything about your motivation for achieving the task. They will almost certainly assume that your motivation is 100%.

In the eukinetic element of time there is not only the measurable microseconds but the human inner life

The concept of motivation, the attribute of free will, makes human dynamics fundamentally different from the dynamics of inanimate objects. Of course, the extent to which other animals, particularly the higher primates, have free will is an extensive study, but one which is irrelevant to the present discussion. Degrees of motivation are present in all chosen human movement. The 'will to live' which might be said to be the motivation for involuntary movement, such as the beating of the heart, is of a different order. The instinct for self preservation which might be said to be the motivation for withdrawing from

touching a hot object is of a different order. It is the decisions which are chosen, such as "I'll get up and make a cup of coffee", which have a true 'yes/no' alternative, and which depend on this unique 'free will' which makes human dynamics fundamentally different from the dynamics of inanimate objects. And this is one of Laban's key contributions to our understanding and wisdom.

Laban began formulating his theories as early as 1912 when he first distinguished between the rhythm of dance and the rhythm of music. He and his colleagues named this study eukinetics. Kinetics: 'the relation between the motion of bodies and the forces acting upon them'; eu-: 'with ease good'; i.e. 'movement with ease' and therefore, by extension, 'human movement with appropriateness, with self knowledge'.

This study developed apace and by the 1920s, most of the Laban schools which were springing up across Germany and the continent had a department of eukinetics headed by a specialist teacher.

The concept of flow is what most fundamentally distinguishes eukinetics from the dynamics of inanimate objects. It is a whole range of 'degrees of involvement' of 'it welling up from within' or 'it being required by outside forces' of enthusiasms and reticences. Free flow might be thought of as the extent to which one 'enters into the movement', not necessarily doing it quicker, or with more force, or expanding it in space, but doing it with a sense of wholeness, of presence, of involvement. Conversely bound flow might be said to be doing the movement dutifully, conscientiously, but with reduced enthusiasm; it does not necessarily allow the speed, the force or the space of the movement to be reduced, but it has caution, restraint, is perhaps more subdued.

In the dynamics of human movement it is this unique element of flow which colours the more 'mundane' elements of time, force and space, and gives each of them an aspect of 'inner participation' which is fundamentally human, though we may share this with others of the animal kingdom.

In the eukinetic element of time there is not only the measurable microseconds but the human inner life which Lewis Carroll anthropomorphised in the White Rabbit and the Dormouse. In the eukinetic element of force there is not only the grams per square centimetre but a complex web of human inner life of determination, 'weighed-down-ness', 'on-top-of-the-world-ness', elation, gentleness and many others. And in relation to the element of space there is, in the eukinetic concept, a whole inner

world of abstemiousness and profligacy, economy and largesse.

How did all this get lumbered with the prosaic and misleading label 'Effort'?

The richness of the 'effort passions', the vision drive and the spell drive was too frequently ignored

Soon after Laban arrived in Britain as a refugee, Europe was at war. In Britain the men between eighteen and forty were rapidly called up to serve in the armed forces, and their places in heavy industry and in manufacture were taken by women. At almost every work station physical adjustments had to be made to accommodate the different stature and strength of the women. Frederick Lawrence was a Manchester based management consultant called in to a variety of situations to help solve the problems being encountered by the changed workforce, and it was he who realised that, while some of the problems could be solved by making physical adjustments to the environment, the biggest change was needed in the movement vocabulary of the workers. He called in Laban to advise, and a respectful and mutually rewarding working relationship began, out of which the Laban-Lawrence Industrial Rhythm Method developed.

At first works managers saw only the necessity for teaching the specific movement range needed at the work place. They saw the need to build strength, to utilise what weight was available more efficiently, and to experience larger movements. Laban and Lawrence together began to convince them that specific movements were most easily accomplished if one had experience of the antithesis, that 'effort-balance' was essential. The concept of effort and recovery was central to Laban's work in industry. He was keen to develop the whole person through both movement training and recreation, as he saw this as the key, not only to efficiency, but also to a sense of fulfilment and empowerment.

There was much talk of 'the war effort'. In this context the name 'Effort' seemed highly appropriate as well as patriotic. Indeed, the whole emphasis of the method as it developed was on effort - that is, making an effort, a war effort.

So how did the name stick? At the same time that Laban and Lawrence were working together Lisa Ullmann, Laban's mentor when he first arrived in Britain, was working with educationists wherever she could find a foothold. There was a receptive group of advisers and teachers in Lancashire, among whom Elsie Palmer was a

EUKINETICS:

Effort

particular aficionado. The term Effort, coined from the industrial work, was readily adopted. Eukinetics sounded too German at the time, and Effort was thought to counterweight the frivolous image of dancing. It was also judged, as it turned out quite wrongly, to be the sort of term with which men physical educationists, returning from the War, would be comfortable.

Laban's concepts spread rapidly in women's physical education, perhaps too rapidly. In meeting the needs the eukinetic concepts were too often over-simplified. The rich diversity of time, force, space and flow, each with its own complex and unique experiential characteristics, was neatly packaged, each element being reduced to two 'poles'. Flow was put aside as the other three so neatly fitted into a cuboid concept with

'eight basic effort actions'. The richness of the 'effort passions', the vision drive and the spell drive was too frequently ignored.

I am not a therapist. Too many therapists I have known have lamented that eukinetics tends to be taught but not practised. I hope someone in the therapy field will reassure me, perhaps through the pages of the Laban Guild Dance and Movement Quarterly, that eukinetics is making a vibrant contribution to the therapy client's needs.

In the fields of education and recreation too many teachers have either become lumbered with this fossilised study called Effort and teach it as though the theory was of value in itself; or they have given up on it all together and chosen to teach Graham or Release or ballet or tap or folk

dance. These are not alternatives; eukinetics is a basic mode of analysing and experiencing dance, all dance, every genre and style. In the twenty-first century it may well become the universally recognized mode of understanding the rich diversity of dance forms of the world. But if too many cling to outmoded concepts it could become no more than a passing phase in twentieth century history.

Let us, the Guild, re-evaluate, rename, and move forward in the vanguard into the new millennium.

David Henshaw

THE LISA ULLMANN TRAVELLING SCHOLARSHIP FUND Tenth Anniversary Celebration

On June 11th over a hundred people gathered together in the Chelsfield Room at the Festival Hall to celebrate the 10th Anniversary of the Travelling Scholarship Fund. Among the number of well-wishers and friends were past and current Award Winners, representatives of the Laban Guild and LinC and members of many dance organisations. Geraldine Stephenson (Chair) welcomed everyone to the party - a party such as Lisa would have loved. She told how the Fund had grown over the years, beginning with three awards in 1987, to reach an amazing total of one hundred and eleven awards totalling some £40000. She thanked the many individuals and organisations for their financial support and indicated how, in the early days, the Laban Guild had given such valuable financial assistance as they were starting out on their unknown journey. Geraldine paid tribute to Lisa as a wonderful, dedicated and inspiring teacher. She read a letter of good wishes from Dame Beryl Grey, who wrote, "Great people like Lisa and Laban respect the past and look to the future." That was the keynote of the Celebration.

Three previous Award Winners told how the Scholarship had helped them in their work. Emma Diamond told how it had launched her into a new career. Trained at the Royal Ballet School, she joined a classical company abroad, heard about Lisa's Fund and, winning a Scholarship, went to study with Merce Cunningham, joining his Company and becoming a principal dancer. Peter Badejo, Artistic Director of Badejo Arts, went to Nigeria to participate in workshops and to meet leading teachers from various cities in Africa. On returning to England he has used his experience to further the understanding and performance of African dance. Jasmine Pas h, who has spent the last fifteen years working in the community, went to Australia to study work with disadvantage people of all ages, particularly children. She gained a wealth of valuable

experience there and her descriptions of Australian animal life were delightful.

Special 10th Anniversary certificates were presented to the fifteen of the thirty-two Winners who were able to be present. They received their certificates from Sue Hoyle (Deputy Secretary-General of the Arts Council), who spoke with enthusiasm of the work of the Fund. Gillian Lynne, the distinguished choreographer of "Cats", "Phantom of the Opera" and many ballets and Renée Waterman, a distinguished Guild member and benefactor to the Fund, presented some of the certificates.

After thanking the speakers, the Vice-Chairman announced that after guiding the Fund, tirelessly and most generously, for ten years, Geraldine was retiring as Chairman. Fortunately, the

Management Committee had persuaded her to maintain her connection by becoming Honorary President. She was presented with a hand thrown glass scent bottle, beautifully designed by Thomas Petit. Gillian Lynne added her tribute by announcing that she would continue with an annual award.

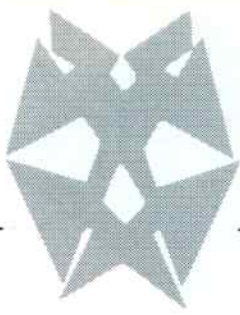
The Hon. President informed the gathering that the Chairmanship would be in the most capable hands of Dr. B.J. Lewis.

After drawing the Anniversary Raffle, guests circulated amongst the food and drink, meeting, mingling, talking, laughing and finally departing. It was a good party.

Sheila McGivering
Vice-Chairman LUTSF



Sue Hoyle (Dept. Secretary General Arts Council of England) congratulating Nelson Fernandez with Sheila McGivering in the background.



DANCING AROUND

May 25th 1996 A Feast of Laban

At the end of the day we drove out of London with a car boot full of Golden Balloons.

Thank you Guild and Jean and Su and everyone for arranging a smashing day for us all to celebrate the 50th Anniversary of the Guild.

Here is what the participants had to say before the start of the day.

What do you want from today?

- to work with Jean Newlove again after many years and see old friends.
- to meet new people and be taught, for a change.
- the 'B' scale thing, whatever that is.
- to clown, it sounds interesting - sounds silly.
- the Slovak dance sounds posh and Russian.
- I don't know until I've seen the programme.
- to sit here and flog the books!
- some free dance, whatever that may mean, (but it can't be free 'cos I've paid).
- I don't know, it's difficult to say.
- to learn something new (oh! no! not singing).
- fun.

And this is what they had to say at lunchtime.

How is the day going for you so far?

- extremely enjoyable, a great chance to use your imagination, especially clowns.
- enjoyable, fun, lovely to move and be expressive.
- I'm enjoying dancing with people I have never met before.
- you need a dictation machine, Lydia.
- the first session was too fast, I wanted to feel it in my body.
- I loved the singing, energising.
- I've done nothing except sold a few books. It's been great.
- I'm very tired, absolutely
- having a really excellent time.
- it's 2.28 and I want everyone in the studios NOW!
- I'm just thinking about where I'm going next.

By the end of the day they had this to say.

Well, have you enjoyed the day?

- It's been lovely, earth moving.
- you WILL have a good time.
- where's the bar?
- it was fab, really fab.
- OK
- wonderful.
- OK, OK, - I wanted more togetherness.
- thoroughly enjoyed it.
- lots of new friends and learnt a lot.
- may we have more Laban type teachers next time?
- they made me sing which I wouldn't have done.
- lovely to meet people
- "never sever the love that unites us".

Lydia Everitt

Dance World '96 Wembley

I've been to Wembley Arena lots of times, for concerts, by car, in the evenings, weekday evenings: an hour and a half from home even during rush hour. But when I volunteered man our stall at Dance World '96 on Saturday I was told that the parking fee for the day would be £6.00, only 35p. less than my train fare using my Network card, so I decided to go up by train. Big

Mistake.

On the little map of the underground at the back of my diary the Bakerloo Lines goes straight from Charing Cross to Wembley Central. Not so in real life. I had to change trains three times and it took me over two hours to reach the Arena.

Once there, I followed the map supplied by Bronwen and found our stand in the CCPR area, all set out neatly with brochures and backed by our newly laid out visual display stands showing bigger, A4, coloured photos, illustrating the various fields of work to which the Guild contributes. Thanks are due to Gill Hibbs, a new council member, for this effective re-vamping: it looks really eye catching.

There were very few people about and I knew Jackie Garrard, one of our Stage Two leaders who had agreed to lead a workshop, was due to have started at 10.30 am. Worrying that she might be leading a diminished group of 3 or 4, I set off with my map to find her out and lend support.

Jackie was over half way through her session when I found her and I was relieved to enter a studio teaming with over 25 people, most of them under 16, working in pairs, creating variations to a sequence Jackie had taught them. Everyone without exception, was involved and concentrating: it was obvious that they had learnt the motif thoroughly, understood Jackie's directive to "Make this your own dance, your own duet", were confident in various means of doing this and were highly enthusiastic and motivated to do so. There was great music, a vibrant atmosphere and plenty of real creative dancing going on. It made the trials of the journey all worthwhile.

The rest of the day remained quiet: very few punters, despite some excellent performances, workshops and fascinating exhibitions. A group of young black girls at a stand near us frequently burst into spontaneous street dance. I watched a brilliant stage make-up artist transform numerous people into devils, elves and animals and various old friends from other movement and dance organisations dropped by to chat and speculate on the low turn out.

As I left at 5.00 pm I think I ran into one of the main reasons why the more sensible of potential visitors to this usually fascinating day out had chosen to give the venue a miss; England had just finished playing Hungary at the Stadium across the road and the entire area was over-run with football supporters, many making their way to the tube stations or blocking the roads for miles with traffic jams. So it took 3 hours to get home! Thank goodness England won I guess!

TANZTHEATRE PINA BAUSCH Workshop led by Anna Sanchez Colberg 27th April 1996

Having "bought in bulk" for the 3 Tanztheatre workshops organised by the Guild, I was absolutely delighted to get notification that the final one was to centre on the work of one of my dance heroes, Pina Bausch. It was doubly appealing to find the tutor was to be the inspiring and dynamic Anna Sanchez-Colberg whom many of us had met at the Guild A.G.M. a month or so before. Like everyone else, I found her animation and physical vivacity very infectious and her obvious enthusiasm for Laban's work, and dance in general, really energizing.

MEMBERS

We need a new logo - and layout for p

We would like a new image to take up into the 21st C
ANY IDEAS?

A PRIZE OF £50.00 is offered to anyone submitting

WE NEED MORE MEMBERS -

Subscriptions are going to have to rise unless we incr
you are running a day of dance, do encourage particip
and support material on request.

DO YOU KNOW ABOUT BT'S FES

The competitive element of last year's festival, won b
removed to a certain extent, though some groups will
like details, please write to Dance for Youth, 4 Blad

ARE YOU MAKING FULL USE OF

The Guild can offer help in many areas - see back pa

There are still some outstanding subscri

PLEASE! PLEASE! PLEASE! RENE

Subscriptions: UK ordinary and affiliated mem

UK student, retired and unware

Please make cheques payable to

Ann Ward, 30 Ringsend Road, Lim

Ph. 015047 62120

Aunty Annie

If you have any sort of query about the Guild's work or me
typical examples of enquiries.

Dear Ann,

A friend is celebrating the "big 0" birthday shortly and we ar
old friends and think some of them may have been Guild m
enclosed names?

Dear Party Planner,

I have tracked down and enclosed one of your names, with
This one led to others and the group was able to get together
to members for every area, or the whole list can be supplie

Dear Ann,

I have, until recently, been running a very successful class fo
one particular child who is giving me problems. Any sugg

Dear Harried,

You could always try chaining the child to a table leg for th
this approach. I can, however, put you in touch with other n
constructive suggestions!
Although I obviously cannot provide answers to every questi
be able to help.

Dear Ann

I am doing a project on Laban's influence in Education. Cou
and the extent to which dance in schools today reflects this. I
be nice.

Dear Ever Hopeful,

No. I am, however, enclosing a reading list which you may
You'd be surprised how many letters like this I get!

Dear Ann,

We are planning a day of dance in our area and wondered i

Dear Eager Beaver,

Yes certainly! I enclose a list of tutors on our Register of D
how you get on.

The Guild can provide tutors for many sorts of workshops -

SO IF YOU HAVE A QUESTION - J

IP NEWS

olicity material!

ry and the next 50 years' of the Guild's existence.

accepted design before September 30th 1996.

e the membership considerably. Can you help? If
to join the Guild. I can supply membership forms

VAL OF DANCE for 1997?

anna Carlisle's Youth Group from Sussex, has been
be selected to perform live in public. If you would
ews, London, SW15 2NN.

OUR MEMBERSHIP?

tions!

V NOW

ers £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
fax 015047 68433

s Answers!

bers, do write and see if we can help. These are just a few

planning a surprise party. We are trying to get in touch with
mbers about twenty years ago. Any chance of tracing the

Yours, the Secret Party Planner.

st address, Good Luck!

r the reunion. Current membership lists are available free
or £2.50.

nder fives, but I could do with some advice on dealing with
ons?

Yours, Harried from Hackney.

uration of the class, but parents tend not to be too keen on
mbers running children's classes, and they may have more

a, I can usually put you in touch with someone else who may

d you please tell me all about Laban, his methods, his work,
ouble spaced and typed on one side of the paper only would

Yours, Ever Hopeful.

ind useful.

he Guild could provide a tutor. Any suggestions?

Yours, Eager Beaver

ce Leaders in your area. Have a nice day and let me know

half day, whole day or weekend.

JUST ASK, AND I'LL DO MY BEST!

REVIEWS



CORPOREALITIES, DANCING KNOWLEDGE, CULTURE AND POWER

edited by Susan Leigh Foster

published by Routledge

ISBN 0-415-12139-6

This is a fascinating and challenging book, made up of
a series of essays looking at the political and social
significance of the body moving and dancing, in a
variety of styles, settings and historical contexts.

Topics range from the role of gender in the development
of classical ballet in the nineteenth century, to field
notes on the dancing experiences of an ethnographer
working in Indonesia. Each contains much exciting
food for thought, though some of the essays based on
on-going research projects seem to end rather abruptly
and unsatisfactorily.

This is a book which needs close reading and re-
reading, not only because it is often dealing with
"difficult" subjects, but because much of it is written in
Californian Academic-speak with an esoteric
vocabulary and tortuous syntax. Indeed, I found most
of the introduction incomprehensible, not helped by
the use of up to four different typefaces on a page for
no apparent reason. All the more annoying when some
essays are models of clarity.

I am, however, very glad that I persevered, and would
recommend this book to anyone who is interested in the
wider significance of the dancing body - and who is
prepared to make an effort.

Ann Ward

I dug out all my Bausch videos and wondered how
Anna would present the material; would we
"reconstruct", watch videos, learn something of a
technique or be lectured? As it turned out, we did none
of these particularly. We did oil our bodies up
thoroughly and intelligently; Anna explained exactly
how and why we should perform each "exercise" and,
as at the A.G.M., she was cheerfully demanding but
sensitive to the many shapes, ages and abilities of the
bodies in her care.

Throughout the morning she made all the movement
material accessible with her inspiringly vivid imagery,
vocabulary and metaphors. There was constant
encouragement, lots of anecdotes to spur us on and
plenty of time given to accomplish the sometimes
intriguing tasks!

The afternoon began with Anna placing Bausch and
her work in a historic perspective with reference to
political ideas and dramatists of the era as well as
Dance philosophies of the time. It was very easy to ask
questions and people felt comfortable to contribute
thoughts and personal interjections, each from their
own perspective.

Then we began creating our own motifs and, apparently
as Bausch does, presenting them to the group. Anna
acted as "conductor" choreographer and through guided
improvisation, she drew a truly expressive and eloquent
group dance together in the space of a couple of hours
and still left time for discussion and sharing! The final
piece was stimulating both to perform and to view
"from within" during moments of personal stillness.
Exciting moments sprang up, as in the best of

THE END OF OUR FIRST COMMUNITY DANCE LEADERS COURSE IN DUBLIN

The final assessments for this course took place last
Autumn, but it wasn't until May that we were able to
arrange for the presentation of certificates by our
president, Maggie Semple. Needless to say, we spent
the day dancing together before hand, led by Maggie,
and it was wonderful to meet again in Trinity College
without having to worry about assignments or
assessments!

Thank you Maggie, for giving up your time to join us
and giving us such an enjoyable day.

Course members receiving certificates were Ailish
Greedy, Anne Donnelly, Deirdre Grant, Marie Doyle,
Mary O'Donnell, Bernie Divilly, Mary Rose Riddell
(Belfast group) and Kevin Murphy. Unable to attend
were Fidelma Twomey and Clare Lalor.

Some of the group are now working towards an MA in
Dance at Limerick University, while Ailish, Mary and
Mary Rose are all attending the Guild's Stage 2 course
running in Belfast.

SOME THOUGHTS

It was always a secret wish of mine to study at Trinity
College, Dublin, but I never imagined Dance being the
subject to draw me there. Life is filled with surprises!

Cobble stones pressed rhythmically through the soles
of my boots, making me conscious of walking patterns
on the uneven surface. The morning was sunny and the
air crisp. We were rising out of winter into the
creativity of Spring. Majestic trees filled the space,
extending their branches directly in an effort to reach
surroundings buildings, historical seats of knowledge
and learning. The occasional early rising Saturday
morning student moved about, some close by, others at
a distance, all quietly connected in space.

My focus turned inward as my arms wrapped around
my body rejecting the chilled air. I climbed the many
steps leading upward to the sun-filled studio at the top
of the world.

During our time in the space, gifted, giving,
knowledgeable tutors joyfully passed on Laban's life
studies of movement. Relationships developed and
endured. Out of this pool of knowledge, confident
dance creators streamed back towards the four corners
of the Green Isle.

Mary O'Donnell

improvisations, and one of the greatest joys of the
afternoon was Anna's obvious delight in leading and
watching us.

It was an excellent day for me; I am grateful to Anna
Sanchez-Colberg and also to Anna Carlisle and Heidi
Wilson for organising the day so efficiently. My head
and muscles were buzzing all the way home, a sure sign
of a day well spent!

Janet Lunn

Continued on page 9

Guild members living far from the London area must have regretted, as I did, that in order to participate in the fundamental discussions on Laban's work entitled "Philosophical Fireworks" held at the South Bank Centre it necessitated travelling the previous day and spending at least one night at an hotel.

I am sure that all Guild members appreciate the importance of achieving a common understanding concerning the use and development of the legacy Laban left us, and also the use of a common vocabulary. In the meantime we can all help to tackle existing misconceptions in respect of Laban's teaching, and to correct any inaccurate reporting.

To this end I decided to do a brief personal revision, and referred to the following books:

1. LABANOTATION by Ann Hutchinson, for her excellent chapter on Effort Patterns and effort observation.



Cecilia Lustig & Ronnie Curran in "The Racketeer" choreographed by Sylvia Bodmer.

2. BODY SPACE, EXPRESSION by Vera Maletic, — for Laban's early history, the development of his ideas, and the famous dancers who worked with him. On page 106, in her notes on Chapter 2, Vera quotes from a letter written by Laban to Ana Maletic: "The translation of the word 'effort' is enormously difficult, and I always advise people, whatever language they speak, to use simply 'effort' and explain its meaning as best they can. "Laban gave me the same advice before I left for the Far East. It is purely coincidental that 'effort' had been used in wartime propaganda.

3. EFFORT by Rudolf Laban & F.C. Lawerence, Second Edition, the last three chapters.

Should anyone wish to do a similar revision, these books are available on order from local Public Libraries.

During the Guild's fiftieth year, it will be pleasant to review the many developments made in Movement, Dance and Analysis

Fifty years ago most of those who, like myself, assisted in the founding of the Guild, had attended the week long holiday Courses held twice a year for several years, and had acquired a common movement vocabulary. This vocabulary had evolved when Laban introduced us to the experiencing of the elements of Space, Time, Exertion and Flow, guiding us towards a better knowledge of self, and working towards a clearer understanding of others. Over a number of long sessions we learned his approach to Movement Analysis and the recording of it, which at that time was quite new to us.

Sylvia Bodmer, (who was one of Laban's earliest students and greatly valued by him) followed each of his sessions with the creative use of 'efforts' in Dance and Choreography. To the music of "Things to Come" we performed "The rebirth of the Phoenix". There were three isolated

groups; one depicting the physical sensuousness of the body, another the wings, representing the soaring aspirations of the Spirit, and the third being the 'powerhouse' of the mind. Gradually the three groups combined to form the renewed Phoenix, and illustrating, — as Sylvia hoped, that Man also needed the uniting of Body, Mind and Spirit to become 'whole'. In other sessions we danced with percussion, becoming the Spirit of the instrument we had adopted.

We were luckier than many people to have had such a steady build up to the understanding and application of Movement Analysis.

During the early days at the Manchester Studio, Lisa would ask one of us who had learned the application of 'Effort' from Laban to take new students for one short session and teach them to perform all eight efforts in preparation for Laban's class the following day. Veronica Sherborne and I complained to Lisa about this, as invariably the more intelligent a student was, the more exasperated and rebellious he or she became at what seemed an overfacing imposition. Now, during the Guild's fiftieth year, it will be pleasant to review the many developments made in Movement, Dance and Analysis, and how they may have affected or expanded our Movement vocabulary.

Occasionally one sees unexpected developments, such as the physically handicapped experiencing the joy of participating the dance through their wheelchair 'ballets'. The legless young man, a former student of the Laban Centre, demonstrating that even though legless he can dance just as well on his hands!

There are still quite a number of founder members of the Guild alive and active, who like myself, have kept minds open and receptive, and thought processes flexible, and who would agree with me that to Laban, actions certainly spoke louder than words!

Cecilia Lustig

Following the women's mysteries. LInC 1995

by Hilary Matthews

I have told this story many times so I thought I would like to share it with all of you. Some people have just shaken their heads in total disbelief, and others have celebrated the mystery. It concerns my journey home after the Women's Mysteries, one of the choice topics at last summer's Laban Summer School in Eastbourne.

I have driven the route from Aberdeen to Eastbourne via Hebden Bridge, Yorkshire for many years now, in the same ancient Ford Fiesta van. It takes exactly one tank full of fuel from

Aberdeen to Yorkshire and another from Yorkshire to Eastbourne, two tank fulls in all and the same in reverse.

I left Eastbourne on a high after another wonderful summer school with all its dramas, its laughs, its insights and its time of beautiful sharing. Coming up to my exit on the motorway, Manchester/Halifax, I checked my fuel gauge as I always do at this point. My fuel gauge still read full and I cursed my old van, the temperature gauge had long been defunct and now the fuel gauge had

gone temperamental! I decided to gamble and not refill until the morning.

I left early and went to my usual garage in Keighley, "the cheapest fuel in Yorkshire". I put my nozzle in the socket and suddenly the fuel spat up into my face. The tank was still full!

"You must have been mistaken" said a scientific friend. But I wasn't. "Well", said another friend, "it is a woman's mystery."

Diary of Events

AUGUST

9th-12th TOUCHDOWN DANCE

Workshops for sighted and visually impaired adults at Bretton Hall.
Contact: Katy Dymoke, 111 Huddersfield Rd, Diggle, Oldham
Tel: 01457-876770

10th LANGUAGE OF DANCE FOUNDATION COURSE

LONDON
Contact: Jane Dulieu, Language of Dance Centre, 17 Holland Park,
London, W11 3TD Tel: 0171-229-3780.

19th-24th THE BODY SEEN AND HEARD

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

SEPTEMBER

6th-9th TOUCHDOWN DANCE

Contact: see August 9th entry.

10th LANGUAGE OF DANCE FOUNDATION COURSE

Contact: see 10th August entry.

20th-23rd TOUCHDOWN DANCE

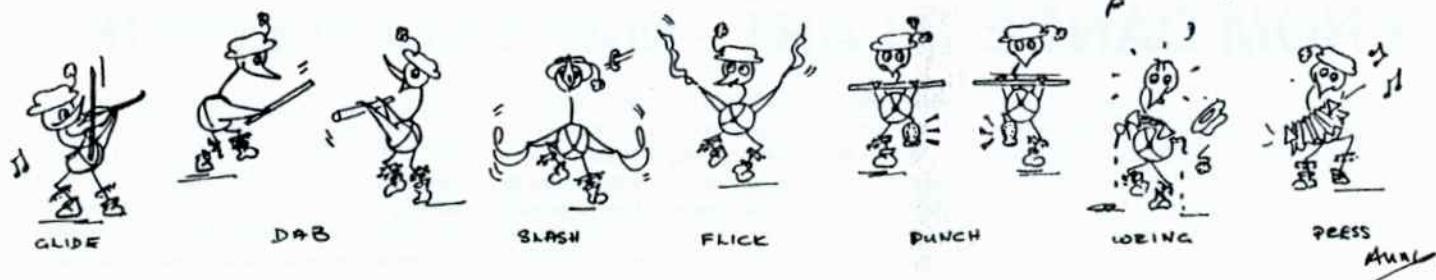
Contact: see August 9th entry.

YORKSHIRE

LONDON

YORKSHIRE

MORRIS DANCING WITH EFFORT!



This "stork card" enables you to construct your own effort cube.

Also available: Storks in the Dimensions, The Planes, The 'A' Scale and "Making an Effort at Eastbourne" (with notation).

All available at 50p each from Anne Ward. Proceeds to L.U.T.S.F.

Dancing Around continued from page 7

CCPR REPORT Lottery Funding

One in three applications to the National Lottery Sports Fund is successful and not enough applications are received from movement and dance. Under new rules announced on 1st April, lottery funds can be used for limited-time revenue grants to develop sports coaching and leadership programmes. The CCPR is considering setting up a section to assist with lottery applications so perhaps the Guild might gain some financial assistance from this source.

Restructuring the Sports Councils

The 1972 Agreement with the CCPR will be honoured by the English Sports Council although they recognise that the CCPR is UK-wide and international. The CCPR is not recognised as a consultative body but individual members are invited to stand for the English Sports Council. There seems some confusion over the future function of the UK Sports Council.

Women in Sport

An international working party has been set up to create awareness of the issues about women in sport. Margaret Peggie of Health and Beauty Exercise is the CCPR representative.

National Promotions Officer

Peta David, the Public Relations Officer for the Movement and Dance Division, has now left the CCPR. We are most grateful for all she did for us. Her place has been taken by Rebecca Clear whose brief is much wider and more pro-active.

National Campaigns

There are two campaigns which members may use to publicise themselves or their classes.

Active for Life. This three-year Health Education Authority campaign was launched on 19th March with publicity on television and in the newspapers. The aim is to encourage the 70% under-active part of the population to take more exercise. Each year different age groups are targeted.



SEPTEMBER cont.

DIPLOMA COURSE 2 YEAR PART TIME WEEKLY CLASSES

LONDON
Chorelities, Dynamics, Acting, Improvisation, Mime, Commedia D'el Arte, and Singing. Contact: Jean Newlove. Tel: 0181-997-3007.

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.

OCTOBER

26th UNTIL APRIL 1997

SCOTLAND
course in Laban Movement Analysis and Supervision for Therapists
Contact: Kedzie Penfield. Salenside, Ashkirk, Selkirk, Scotland.
TD7 4PF Tel: 01750-32213

14th-18th DANCE COURSE

ZURICH
Contact: Claude Perrottet, Director, Zentrum Fur Bewegungskunst,
Gotthardstrasse 49, CH-8002 Zurich, Switzerland.

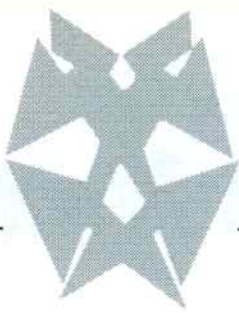
National Action Day and the week 9th-15th September 1996. The aim of this campaign is to improve sports performance and participation levels and also to raise funds for NSPCC, Children First (Scotland) and UNICEF. There is financial support from Shell UK and lots of publicity from the Sun. The British Olympic Association is endorsing the event. For "sport" read "movement and dance".

Bronwen Mills

LABAN GUILD WORKSHOP PROGRAMME 1996/7

November 9th or 16th 1996 - Early Bausch
January 18th 1997 - Late Bausch
April 26th 1997 - Butoh

AT A CENTRAL LONDON VENUE
FOR FULL DETAILS, RING HEIDI ON
01597 821536



PEN PICTURES OF OUR MEMBERS

Chloe Gardner

from Christine Meads

I received a letter from Chloe Gardner saying that writing about what she was doing on the movement side was difficult.

"I am rather degenerate, not doing any dance or teaching. Our courses for Therapists closed about 1992-93. Audrey Wethered moved to Co Durham round about Christmas time in 1994. Of course, I move otherwise I'd be dead, but I couldn't make it sound as if I were really doing anything. I still manage to run dogs in agility. I can run about 40 seconds before getting too puffed and by teaching the dog to do large parts of the course on her own, I get a chance to breathe!"

I did try to do movement observation on dogs and their handlers hoping to help people to match their effort style to that of their dog - sometimes you need to change the dog's - more difficult. In any case all handling is mainly "body language", no amount of training is any use if the handler's body gives the wrong message.

I am, however, completely stuck with dimensions and planes - How do you cope with someone whose vertical dimension (spine) is carried horizontally? Planes are as ours opening-closing - advance-retire. My old Staffie, Rosie, is nearly 12 and retired. I run the Vallhund, Carli or whose mind wanders and he's slow but precise. I also work a little dog belonging to a friend who is and much better. She's the

one who works on her own. My body language has to vary to accommodate each - to hype up one and calm the other - so yes, I move!

Wendy Hermelin

The Nutcracker Suite and Scheherazade were the two pieces of music that I first remember dancing to when I was five or six. This was not as you might expect at



a ballet class, but in the spare bedroom at home which was empty and had a shiny lino floor, on which I could spin and twirl to my heart's content.

In my head I would choreograph whole companies of dancers to and fro across vast stages,

giving various soloists intricate movements to dance, moves that were impossible for me to do.

I soon left the ballet class I was sent to, disliking being a raindrop, a duck and a pansy, but continued home choreography and music and movement on the radio at school.

At secondary school I was lucky to be taught dance by Penny Carter who had had a Laban training and who developed my enthusiasm, although at the time I was barely aware of it.

It was only at Trent Park College of Education that I realised I wanted to dance, when I found myself on an

Art course. Luckily there was also a dance course to which I could change. Our lecturer, Wendy Cook had trained at The Studio at Addlestone and introduced us to Laban's work, mixing in some Graham technique: London Contemporary Dance Theatre and School had just come into being and it was a very exciting time.

I took my excitement into a Junior School in Bristol and had the children performing the Rite of Spring with ten year old boys sacrificing a poor little virgin maiden before you could say Jack Robinson - a far cry from twirling on the shiny lino.

When I stopped teaching to have children the dance didn't stop. Youth groups, dance clubs and a performance group called Vortex filled the next ten years.

Moving to Somerset brought another change, a full time support role in rural schools, evening classes and several community performances, including Morte d'Arthur performed in Glastonbury Abbey ruins right around Arthur's grave, with signs and portents in the form of thunder and lightning adding atmosphere.

All through the years I have been going to the L.In.C summer schools and they have been a constant reaffirmation of the roots of the dance. When I start wondering where I'm going, or what to teach or even how to teach, Laban's work brings me back onto an even keel.

At present I am working part-time in several schools from infant to sixth form, teaching on the Dance Leaders Training Course and various local dance schemes. This all sounds pretty one track and I suppose it is, but you have to be with dance - it won't let me go, but I don't really mind. I love it.

FROM DANCE TO ART - MAKING AN EFFORT

In trying to teach my A level Art students something about composition, I had been looking at pictures with them and asking them to let their eyes wander around the canvas. Is the eye drawn to a block of colour? How is this balanced in the composition? Are there areas of busy detail contrasted with solid shapes? What is the focal point of the picture and how is the eye drawn to it?

I was obviously getting nowhere, so once again I decided to try a movement session.



A moving composition

Having cleared the room and issued the students with large sheets of paper and chalks, I asked them to start by writing their name on the paper - then to make it bigger - and bigger - to move off the paper onto the floor and then draw their names as large as possible from one side of the room to the other. This became most exciting and the floor became a wonderful work of art - though I might have curbed my enthusiasm if I'd realised how long it was going to take us to clean the floor afterwards!

I then asked them to take a small section of the



Putting it on paper

movement and try it in the air, with different body parts etc., until they had their own personal movement phrase. With a partner, they experimented with making their phrases clearer, more dramatic or interesting by working on "the way" they were doing them. Pairs then began first to combine their sequences, then to "compose" each other, then to combine with another group and continue the process until we had half the group making a moving composition from the other half. Students found they could immediately see when someone needed to slow down, speed their movement up or make it more staccato; change their grouping, level, direction or focus; make movements lighter or stronger - or whatever was necessary to add to the interest, impact or balance of their "composition". They thoroughly enjoyed the experience and couldn't wait to put something of it on paper.

Not only did the students learn and begin to apply some of the formal elements of composition to their work, but an unexpected bonus was that they started looking at their surroundings in a completely different way. No longer did I hear "but there's nothing interesting to draw", as the students began to bring in work based on hitherto unnoticed corners of their surroundings, full of life, rhythm and excitement.

The work in the Art Room really was beginning to reflect their moving experiences!

Ann Ward

DEVELOP YOUR PERSONALITY PATTERNS THROUGH DANCE



Continued from page 3

situations from outside as usually they feel part of the situation. Both points of view can be seen and understood, but conflicts exist between decisions made with the head and those made with the heart. Perhaps we can search for resolutions to these as we dance?

Our last pair cause some of the greatest conflicts both at work and also in couple relationships. Many a partnership has collapsed on these opposing differences in lifestyle, which we call Judging and Perceiving. Are we happier if we can plan and get things settled, or do we prefer to be more flexible and spontaneous? Those who prefer the Judging process like a more planned and orderly lifestyle and like to work to deadlines. They tend to be well organised and in control of their lives. Those who prefer the Perceiving process like to be open to what life offers, and

may put off decisions and leave work and arrangements to the last minute. They go with the flow of life and prefer to work when they feel like it. Conflicts abound between those who want to complete and finish tasks - the Judging process - and those who want to keep things open for new information - the Perceiving process. Looking for resolutions to these opposing ways of living may be difficult but can be exciting to try.

Through Laban's effort actions we have the means to express our individual needs and abilities with drama, energy and force. As we do this we can discover what is best about ourselves, and we can come to recognise and appreciate the qualities of others. Recognising the positive qualities of other people is a means of knowing ourselves better by understanding "what we are not".

Using Laban's work to explore all these conflicting processes gives us more than just physical movement and exercise, as our intellect is involved as well. So, too, is our soul - perhaps we are more comfortable with words like spirit, psyche, inner self or insight - and when our soul is nourished, stretched and extended, we, as a whole person, bloom and mature

*These characteristics are developed more fully in Patricia Hedges book UNDERSTANDING YOUR PERSONALITY, published by Sheldon Press at £5.99. Patricia also publishes a Personality Development Programme on disk which is used in schools, in industry and in the helping professions. Write to her at 52 Entry Hill, Bath, BA2 5LU for details, enclosing a S.A.E..

TRIBUTE TO BETTY MEREDITH JONES

Betty Meredith Jones died on Sunday May 12th 1996 after a severe illness.

Trained at Chelsea College of Physical Education and later a sole student of Rudolf Laban and Lisa Ullmann in New Town, South Wales in 1944. Betty was the first of their students in this country and the first to be sent to work with Irene and Gilbert Champenowne in Withymead, a Jungian based residential therapeutic rehabilitation centre in Exeter. She contributed the movement and dance component of the therapeutic arts practised there.

At Homerton College of Education Betty introduced, what was then, a new approach to movement and dance in education. Later on Bristol, working free lance, she taught in Colleges around Bristol while pursuing her interests in therapy and drama. This included work for the Salisbury Arts Theatre, the Bristol Old Vic and the Bristol Child Guidance Clinic. No one had worked in depth before. She was probably the first practising dance/movement therapist with a Laban background in this country.

She was one of the first to introduce Modern Educational Dance to Colleges and Universities in America. She also continued to teach children with special needs there. While teaching on the undergraduate programme for physiotherapists at Columbia University, Betty had opportunity to work with Senior Citizens and developed a pioneering study for patients with Parkinson's disease. Her own MA. studies centred around the problems of the aging population.

Back in England based in her lovely home in Rhossilli, South Wales, Betty continued her work. She was lecturing in four hospitals and taking classes with Parkinson's sufferers and teaching children in the village hall and in her own studio

until illness prevented her from continuing.

Those of us privileged to have known Betty, talked with her and seen videos of her work from her and the U.S.A., have found her inspirational. Not only was she the foremost authority of dance/movement therapy with the Aged and those suffering Parkinson's disease but an example in herself in her way of moving and her attitude to living in her community right to the end.

Walli Meier

New York Times - Sunday 12/5/96

B. Meredith-Jones, Dance Therapist, 87.

Betty Meredith-Jones, a dance educator and a pioneer in the field of movement rehabilitation and community dance in Britain, died last Sunday at her home in Rhosili, Wales. She was 87.

Ms. Meredith-Jones, born in Wales in 1908, trained as a young dancer with Rudolf Laban, a movement theorist. She taught physical education and dance before coming to the United States in 1952. In the late 1950's she came to Manhattan, where she began teaching movement classes for the elderly. In the early 60's, at Columbia-Presbyterian Hospital, she established a pilot program in the rehabilitation through movement of patients with Parkinson's disease.

Ms. Meredith-Jones received a master's degree from Columbia University and taught at Teachers College of Columbia University and the New School for Social Research. She is survived by a sister, Georgina Meredith-Jones.

PERSONAL MEMORIES

It was only in the mid 80's I made personal contact becoming especially interested in the manner Betty applied her unique experience in

approaching the problems of mobility in older people but more so in relation to dealing with the varied forms of Parkinson's syndrome. In subsequent visits to her Swansea "Social Club" I made videos in which one could easily see a growing ease in flow and confidence in the people's bodily movement. Key memories are: The cry of surprised triumph (followed by applause) as a newcomer stood up on her own for the first time in years.... "Rock and rock..rock on your chair.. Think down into your feet...then into your middle (rock, rock)...breathe into your chest...think high...and we stand!" Or a class on what to do if you find yourself flat on the floor. "Well you can roll but first just relax...etc...then Here we go try a little sway then a roll to one side" etc. Then Betty, her eyes full of determined positivity and triumph proclaims "Look! I rolled over and over and found a CHAIR! Now with a chair one can do....."

It was a great privilege to know Betty. She remained a willing horse in harness almost to her last day teaching children in her Rhossili home studio.

Gerard Bagley

Advertising Space

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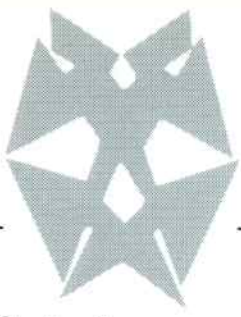
The copy dates are:

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

Payments to: Laban Guild

Send to: Christine Meads, Lobwood,

Blagdon Hill, Taunton, Somerset TA3 7SN

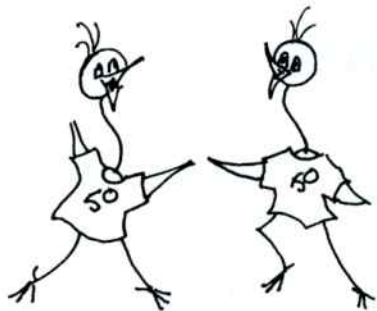


THE FEAST OF LABAN

Celebration



... with balloons



.... with friends



The
Lunch



The Effort



The
Space



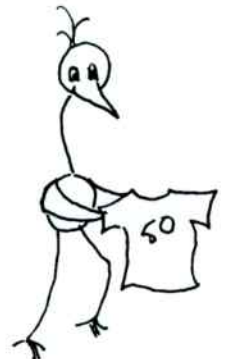
Jean
Newlove



... with song



with red noses



... with Tshirts



.... with Jean

Thank You!

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