

Laban Guild

Volume 16
No. 1
Spring 1997

SOMETHING TO DANCE ABOUT!

COMMUNITY DANCE LEADERS COURSE STAGE 2, BELFAST 1995/96

In Belfast, eighteen of us successfully completed the Laban Guild Community Dance Leaders Course Stage 2. The majority of us were already teaching dance in schools and in the community, and this course extends and validates the work we do. The course was not an easy option to undertake as it made demands on time and effort



The Dances

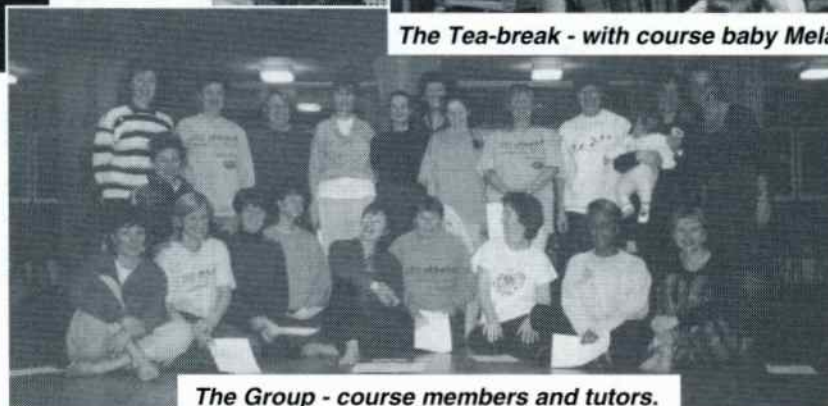
and it challenged us continually to re-evaluate how and what we teach. But something quite magical happened over the seven weekends between December '95 and December '96. The thorough grounding in Laban fundamentals,



The Dinner



The Tea-break - with course baby Melanie Poynar



The Group - course members and tutors.

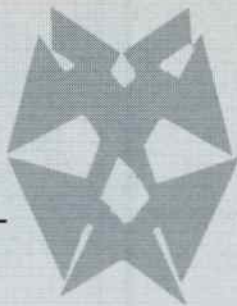
*Continued
on page 11*

for movement and dance

Reg. Charity No. 266435

contents.....

This Machine of Ours
Anyone for Fireworks?
Lisa's Choreutic Dance Studies
Parkinson's Disease - Movement Therapy



EDITORIAL

Welcome to 1997, and welcome to the 'new-look' front of the magazine. This year is the start of the next 50 years of the Laban Guild, and it will be wonderful to think that members of the Guild will continue to have their magazine to keep in touch. It will be interesting when the time comes to see if the advances in Laban's work are as great as they have been in the first 50 years.

To set us off on a new track we have found a regular columnist. Su Johnston writes her views and ideas in a regular column on page 8. Su has ideas that are fairly controversial for some and it will be interesting to read your reactions to her writing. This quarter she is writing about poetry: an unusual subject for this magazine.

Do you know what the Council's plans and visions are for the Guild? Do you want to know what Council gets up to on your behalf? How would you like their news reported? What do you think we should do to get that information to you? Do you think there should be a 'spy' in the camp or just a reporter on the spot? Is this something you would like to raise at the Annual Conference?

Ah! Yes! Please remember the Annual Conference which is YOUR opportunity to express your opinion, sit on the Council, or vote for the new Council member who will do it for you.

See you there, I hope.

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 MAY 1997

LETTERS

THE 50TH ANNIVERSARY BOOK

A book has been written to celebrate the 50th year of the Laban Guild for Movement and Dance, and it is about how Laban's seminal ideas and theories have been developed by Guild members during that time.

There are two parts now published and ready for you to buy - on paper, or on disc (details below). The first section is about Dance Movement Therapy, all the way from Betty Meredith Jones, the first of Laban's students to go to Withymead, where Laban was a consultant for people who had had mental breakdown. The history of the development of Dance Movement Therapy, from experiment, through research and experience and on to a syllabus for training Dance Movement Therapists, shows the extraordinary quality of the premises - and the still more extraordinary originality of Laban's students who became therapists.

The second part covers movement observation. Although this aspect of movement studies is essential for all students, here is a history of the pathways down which it particularly led. At times, members worked in both fields, and it is Walli Meier whose energies have been devoted to therapy and teaching, who is also a superb movement observer - and has assembled the Therapy section as well. I put together the Movement Observation part and the whole is foreworded by Maggie Semple.

There are of course many other areas of application for Laban's work, and it is intended that further sections be written, on Theatre Performance, Education, Community (Lay) Dance, Notation, and Dance and the Arts.

Round off our year of celebration with a memento whose value will stay with you for the next 50 years! The handsome Book is printed on shiny paper with stiff cover, and is available at £10.00+£1.50 postage and packing. The Disc costs £9.00+£1.00 postage and packing (please state what format and programme). Payment to The Laban Guild, sent with your address to me, Su Johnston, 2 Brockham Warren, Box Hill Rd., Tadworth, Surrey KT20 7JX, UK.

We are most grateful to NatWest Insurance Services for giving us a £200.00 grant towards this commemorative Book.

Su Johnston

NEW AREA GROUPS

The "Fiftieth Phone-in" questionnaire reached most of the people in all of the United Kingdom who belong to The Laban Guild. We are really glad to get to know more of members' needs, and from time to time things will happen that you have requested.

As was clear at last Annual Conference, activities where you are is a big priority. I was so encouraged by your response, to the buzz groups at Conference and to the questionnaire, that I have been contacting those of you who expressed your interest in getting together in Area Groups. Again, I am delighted by your response!

The idea is that if you want to have activities happening near you, you will initially just get together and decide just what it is you want - and what stops you from getting it. The second part is that I will act as liaison between your group and the Guild Council, to get you that "something" that will make all the difference, so that you can get going with whatever your group wants to do.

We have resources of contacts, do-it-yourself course-manager instructions, Register of Community Dance leaders, and Stage II graduates; we have people who have written Inset Dance for Teachers days, taster days for CDLTS, for movement for older people, for Primary School teachers, for recreative dance, Movement Choirs. We have some money to support your initial sessions, and can help you to hire halls and engage teachers. Just get in touch with me, Su Johnston.

People have been ringing me up in the most charming way, and telling me "We have a group going already, but can't actually pay our teacher much"; or "I have been doing this specialist application of Laban's work, and will give a workshop free, if someone else will do the same for me - what about a whole network"; and "I am newly appointed to foster the arts in this area, can you help me with movement for over-60s?" We are able to help them all along their way. If you already have a group in action, still let me know if I can support you.

I feel that once a few more of you have told me you are setting up a preliminary meeting to discuss your wants, I shall know that this time next year there will be 2? 5? 10? groups of people who are Labaning away, on their own initiative and with a little help from their friends in the Council.

Just contact me, and I'll send it along.

Su Johnston

Parkinson's Disease Movement Therapy Work and Laban's Movement Analysis



Jill Bunce wrote highly of the work of Betty Meredith Jones in the last magazine. This article is the first part of a long piece of work that Jill has sent us. The remainder will be in the next magazine. Ed.

In Parkinson's Disease balance and stability are a problem and certain aspects of Laban's ideas are valuable. Laban (1966) states that stability is linked to body shape. Stability reflects quality of movement, controlled or uncontrolled. Conversely mobility leads to a temporary loss of stability. Laban develops this idea and relates mobility and stability to the directions in which the body travels within the kinesphere. For Parkinson's Disease patients the body and its relationship to the environment is important as the body shape is often not upright.

"The directions in space are important for Parkinson's Disease patients because of their disabilities in visual perception and co-ordination"

Laban reduces movements to a sense of basic direction, which comes from a perception of height, width and depth. Laban establishes the centre of the body as a reference for the directional orientation of the body. His ideas indicated that there were twelve directions in which the body could move from its centre. He added three dimensional planes to these directions.

The directions in space are important for Parkinson's Disease patients because of their disabilities in visual perception and co-ordination. Parkinson's Disease patients will often show confusion, bumping into objects because of a lack of proprioceptive information. They will often lose their way, feel claustrophobic and/or witness changes in abilities if the spatial context changes e.g. small room to large room or vice versa.

Spatial shapes and forms result from several directions producing trace forms in the air or on the floor. These are formed by articulated parts of the body and are shapes which the body carriage makes. In postural terms the body is seen as one dimensional or pin like which is straight; two dimensional which is wall like; three dimensional which is ball like or twisted which is screw like. In Parkinson's Disease, the forward head and stooped shoulders of more advanced patients give an appearance of a collapsed or twisted body shape. The use of direction is important so that body adjustments can be made to maintain equilibrium. The vertical and bilateral extension of the body can be articulated by stretching, bending and rotating the joints. The extension of the body is found to extend the use of the kinesphere. Parkinson's Disease patients tend to have a reduced kinesphere. This correlates with a feeling of shrinking and becoming withdrawn.

The lines, planes and directions are important for a sense of balance. They create body awareness and a structure for perception of the environment. It is important for Parkinson's Disease patients to consider the relationship of bodily action and spatial patterns. In Laban's theory there is a correspondence between the mover's spatiality and their dynamics of movement. In every movement all factors of motion, space, weight, time and flow are present and interdependent. (Laban, 1960) The study of elements or "Efforts" is necessary for work with Parkinson's Disease because it indicates the type of movements to be used, depending on observation of the patients.

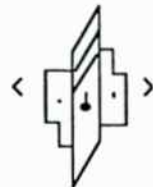
These combined elements can be examined individually or looked

at as a combination of dynamics. Together they reflect the patient's inner state. Imbalances occur in body, personality and cognitive ability. Laban's analysis is valuable, for the movement tells so much about the state of the person in body, mind and feeling. Therapeutic interventions can then be made according to how the person is using the elements of space, weight, time and flow. This analysis also indicates how the changes in the body can be understood. It may go on to indicate how movement can be used to enable some greater mobility.

The body and its movements become a means of expression, revealing unconscious relationships which communicate where words cannot be used. (North, 1972) This is possible in a population which may seem so lacking in expectation as Parkinson's Disease patients. The emphasis on an attitude to the environment can direct the movement. This relates to cognitive capacities of orientating, attending and focusing. The mastery of the environment can give clarity to a patient's alignment and their relationship to the environment. It has been observed that emphasising the spatial element helps a patient's orientation.

An emphasis on weight in the body where the patient experiences the sense of gravity, helps the patient with stability and sense of balance. Using time qualities indicates a readiness for decision. Parkinson's Disease patients have problems with awareness of time and decision making. Emphasis on flow is associated with feelings which bring out interactions of self and others. This can lead to more

Continued on page 12



Professional Diploma in Labanotation

An innovative new course designed by the Labanotation Institute to meet the needs of movement specialists.

A practical, dynamic and exploratory course for notators, dancers, teachers of dance, physical therapists and others who wish to explore the Laban system further.

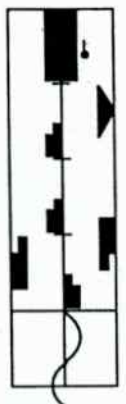
Commences: September 1997. One year full-time or part-time over two years.

Venue: Labanotation Institute,
University of Surrey

Modules include: Laban Movement Analysis, Labanotation theory and application, computer technology, teacher qualification, comparative examination of other forms of notation, analysis of post modern dance forms, and many more.

For more information call the
Labanotation Institute

01483 259351



'THIS MACHINE OF OURS!'

by Jeanie Shiers

which incidentally was the pilot course way back in early 1980's, I was informed "you have a lot to learn!" - about dance maybe, but - I came from a Keep Fit background and although we did not, in those days study anatomy and physiology in any great depth, we did have an inkling about warming up the body before you start working and a certain amount of training the body to move.

It was and is quite crazy to bring 'anybody' young or old, into a recreational class to teach them a dance, without first training their 'instrument' to some degree, to enable them to perform the dance without injuring themselves and to be able to perform it more satisfactorily. As someone on a recent course said, - 'to be in touch with my body'.

Unfortunately, a great number of people glaze over at the mention of Anatomy and Physiology. Today there is absolutely no excuse to shun anatomy, there are books galore written about this fascinating subject. If you are new to the subject, start in the children's library, in the main, they are written in the most clear and attractive manner explaining what lies 'under your skin'.

Recent research has shown that regular exercise is good for you, in fact essential, if you are to keep your motor in tip top condition, attempt to avoid heart disease, crumbling bones and any other nasties.

This research has also investigated the right and wrong ways to exercise, with particular emphasis on

- warming,
- cardio vascular work
- and cooling down

and this applies to ALL physical movement, whether it be Laban dance, ballet, tap dance, aerobics, rugby or tennis!

Anatomy - is the science of the body structure.

The frame or coat hanger is your skeleton but it needs the ligaments to tie it together and the tendons and muscles to move it.

Physiology - is the science of the function of the living body.

What pulls the strings, 'who' sends the messages, why, how, the body can do this or that.

Nothing works in isolation, the anatomy cannot work without the physiology and the

physiology is sterile without the anatomy!

As teachers we should know which bones are which and although it is not essential at the beginning to know every name, it is helpful to know the major ones and the names of groups of bones even if you never get to grips with every one. Did you know that there are approximately 206 bones in the human body? To help you, you might think of that song 'dem bones - de hip bone's connected to de thigh bone, de thigh bone's connected to de knee bone, de leg bones connected to de ankle bones I etc.

Teachers should be aware of the function of the feet. It makes sense to treat them with respect, they are going to carry you for a long time! Warm them up well, make sure that they are placed properly in movement, for movement. Be sure that the weight of the body is distributed evenly, without arches turning in. Stretching (extension) and bending (flexion), to strengthen and mobilise the joints.

As for legs, these are also going to carry you and leaping and springing adds excitement to your dance but the muscles must be well warmed, injury often occurs on 'cold' muscles.

Even if you never learn all the muscle names, it is in your best interests, to know which are the most important muscles, together with the origin, (beginning or fixed point, which does NOT move when the muscle contracts) and its insertion, (the attachment point that DOES move when the muscle contracts), and the function of the muscles.

When we dance for our soul, we are also dancing for our health

The spine or 'de backbone' connects the top of the skeleton, head, arms/hands and chest to the bottom half, the hips, legs and feet. It is made up of a 33 specialised 'blocks' of bones, the neck (7 cervical vertebrae), the first under the skull (de head bone), called the atlas, and the second called the axis (and 5 more), next the chest bones (12 thoracic or dorsal vertebrae), to which the ribs are attached, then the waist area, (5 lumbar vertebrae). Then 9 false vertebrae, which are fused together so that there is no movement but they are part of the spine and make up the back part of the hip or pelvis, (5 sacral vertebrae) and the tail, (4 coccygeal



'The body is an instrument' - you must have heard that before! Laban said it many times

The human body is the most sensitive, powerful and amazing 'piece of machinery', with incredible facility to heal and regenerate. Even if you were born or develop a less than perfect body, it still has an astonishing ability to adapt to disadvantage and take an extraordinary amount of punishment before crying for help!

However, we do tend to take it very much for granted. How many times have you heard someone say or even said it yourself - "ooh my back!", "ooh my knees!", "my funny ankle, calf, hamstring!" etc., etc. Nine times out of ten, these aches and pains can be said to be self inflicted, often caused through our lack of knowledge of the body and taking for granted just how much stress it will take.

Dancers particularly will push their bodies to the limit and so often, end up with permanent injuries or strains which manifest themselves in chronic arthritis at a relatively young age.

When I first joined the Laban Leader Scheme,

'THIS MACHINE OF OURS!'

by Jeanie Shiers

vertebrae, the *coccyx*).

They are all designed to fit together on top of each other in a gentle 'S' curve shape with varying degrees of movement. Some people have an enormous flexibility in the spine and some stiffen up either through lack of use or injury or onset in age of osteoporosis.

The spine also carries your incredible 'telecommunication service', the nervous system which works at a tremendous rate sending messages back and forth, through the Central Nervous System, which consists of your brain, the spinal cord and the matching spinal nerves.

It makes sense to look after your spine, it should be mobilised gently at the start of a warm up, no vigorous swinging and bending, "get me used to the idea first", by perhaps mobilising up to swinging easily and then maybe a halfway bend, followed by easy swing and twist. You can do these sort of movements in conjunction with getting your feet moving and warmed up.

Dancers particularly will push their bodies to the limit and so often, end up with permanent injuries or strains

Once you start moving your feet and your spine, quite obviously you are bringing in the limbs but they will benefit from the gentle work up.

The femur, the top, long leg bone, is the biggest, heaviest bone in the body. It also 'carries' the most muscles, hence the reason we complain of being 'fat' round the thighs. That big bone needs all those muscles to move it! These muscles allow you, quite apart from walking, to swing your leg back and forward, stretch out sideways, bring them together, jump, leap, kick, (bend the knee). They allow you to bend the torso over or sink to the floor and help you stand upright.

Unfortunately these muscle groups are so often pulled or torn through lack of conditioning or toning for the activity they are about to do, especially in jumping. They need a balanced combination of rhythmic limbering exercises and static stretching, gradually increasing the intensity.

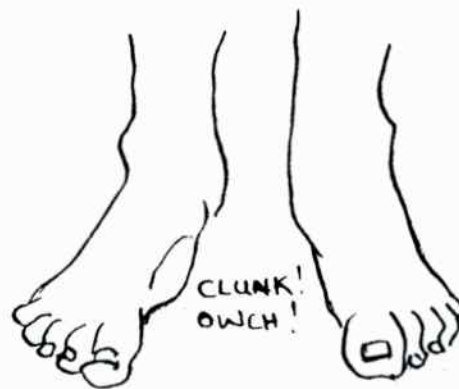
Which leads us to the physiology, bit like

'love and marriage, horse and carriage, - you can't have one without the other!'

What are we moving? How are we moving? Why are we moving?

Well, we are moving the body to dance, but how? By the muscles working on the bones but you need your *nervous system* to tell which bits to do what, you need your *cardio vascular or circulatory system*, consisting of your heart (the pump) and blood vessels, to carry blood to your muscles, energy to work at all.

Phew! - What a complex body we have, perhaps you can see now, why it is useful to know how it works.



When we dance for our soul, we are also dancing for our health. We exercise our bodies but by doing so we are making our heart and lungs (cardio vascular system) work harder, we are strengthening our muscles and bones and our whole physical inner body too.

It does amaze me that so many people do not know and do not want to know, what goes on under the skin, although many are getting much more health conscious and therefore, are taking more interest in the body make up, - YOU need to know more!

Be aware of the function of the feet. It makes sense to treat them with respect, they are going to carry you for a long time!

A good driver looks after his car, to insure good service, maybe we should make a better job of looking after our machine - our instrument! ■

Jeanie Shiers



A Few Useful Books on A & P

ADULT

Faber's Anatomical Atlas
Revised by John McKenzie
Faber Paperbacks

The Muscle Book
Paul Blakey
Bibliotek Books

Athletic Ability & Anatomy of Motion
Rolf WirhedWolfe
Medical Publication Ltd

The Reference Manual for Teachers of
Dance Exercise
Jill May W Foulsham & Co Ltd

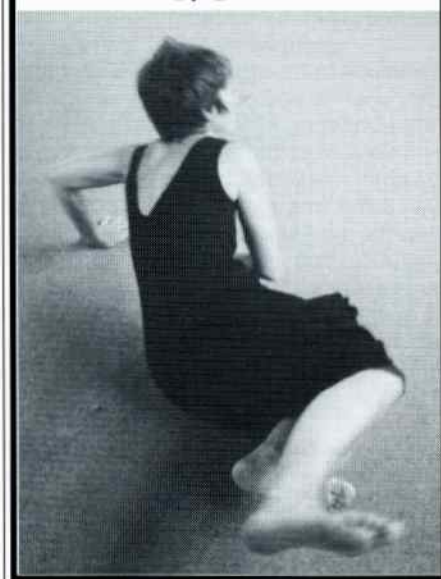
Dance Injuries
Daniel D Arnheim
The C.V.Mosby Co

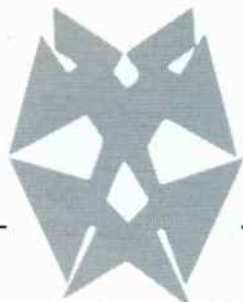
CHILDREN

Secrets of the Human Body
Michael Gabb
Piccolo Explorer Books

The Human Body
(See Through View of How our Bodies
Work) Computer aided illustration and
design Tim Odam
Victoria House Publication

THOUGHT FOR THE QUARTER





DANCING AROUND

SUMMER WORKSHOP WITH JEAN NEWLOVE

Workshops are easy. Turn up. Warm up. Feel being really in to Laban. Cruise through a nice refresher. Iron out a few wrinkles here and there. Right? Wrong.

The beginning was reassuring. Just the dimensional scale. Then Jean said: 'You may have some idea about this, but what you are doing isn't what Laban meant'. I felt Jean picked on me.

So far it was little challenge to the others; those who knew it all. As Jean bit by bit straightened amateurish dabbling into harmonious precision everyone got roped in, working hard. Perfection is elusive.

We worked and lived the scales. Dimensional scale. A-scale. B-scale. Diagonal scale. Every nook and cranny of tetrahedron and icosahedron. We got it good enough for Jean to start explore possibilities in deconstructing and reconstructing the scales. Out of systems and discipline came excitement, surprises, the beautiful, the grotesque and good fun. Exhaustion too.

Laban in acting. Arden of Faversham, the play from Shakespearean times. Attention, intention, decision, precision. Jean guided us to and through poignant passages of the dramatic and fateful story.

Precision again. It is easy to have Effort sussed all the way through analysis and preparation, to the point of precision. The moment of truth. It was, for me anyway, a sobering reminder of how incongruence of intent and attitude, thoughts and feelings readily reduces and ruins a playwright's carefully crafted character. One's struggles in acting are probably an allegory all in themselves, quite separate from the actual role and play.

In addition to having generally a very good time, what did I get out of Jean's workshop? Better understanding of Laban's approach to movement and effort. Having been trained by Laban and worked for and with him over quite some time Jean is able to point out the definitive markers, so to speak, which is very helpful to that understanding. Enhanced appreciation of physical work and application as a sine qua non to claim knowledge of Laban. More accurate perception of Effort, what it tells, and how to get to and express conscious choices therein.

I took a lot with me from the workshop, much of which is turning into practical applications in my work as management consultant and psychotherapist.

Tom Willingson

DECEMBER 7TH SHARING DAY OF IMPROVISATION AND DANCE IN TAUNTON

Despite the cold, fog, illness and proximity to Christmas we had eleven people attend this lovely day, from as far afield as Reading and Bristol. It was truly a sharing day.

Four dancers took a session each and participated in the other three. The sessions were contrasting and varied. Wendy Hermelin began with a warm up that led into a swinging, travelling waltz style sequence, which was then developed by the group in partners. The music was the waltz from Prokofiev's Cinderella, and the final piece became the ball scene from that story.

This was followed straight away by Maureen Tofts' "off-the-wall" session based on Merce Cunningham's chance methods of creating dance: we made gestures with our eyes shut, then gave them away to other people, we picked numbers out of a hat to choose music, we used the shape of London underground lines to give us pathways to follow, we played consequences and then danced them, and were taken through many other chance methods. It was an intensive hour and a half which ended in a final chance choice of numbers, from the hat again, to decide in what order we performed the five sequences we had created.

After a very well earned lunch, which also gave us a chance to catch up on old friends' news and talk to new people, Pam Jeffery led us in a free improvisation using scarves and group interaction in quartets, as a focus, to some music by Enya. This produced some interesting dynamic interactions that were beautiful to watch.

Bernard Cribbins' "Right Said Fred" was the stimulus for the final piece of developed improvisation which was taken by Sue Crick at very short notice. There were some hysterically funny improvised performances based on the idea of removal men arriving at a job and finding items too big, too heavy, or too awkward to manage. This left us all in merry mood to drive our various longer or shorter routes home.

We would like to thank Somerset Dance Connections for supporting this very successful event by organising and paying for the hall that we used. I hope that the Laban Guild and S.D.C. will collaborate again on more such days in the future. These will be advertised in the Guild magazine and in the S.D.C. magazine. To contact the Laban Guild please phone Ann Ward on 0150147 62120 and to contact Somerset Dance Connections phone Lynne Ingram on 01278-446409.

Wendy Hermelin

Continued on page 10

MEMBERS

1997 - HAPPY NEW YEAR

Although the calendar has changed, most people have a new academic year, and I hope that it is going well. S.D.C. Dance and others may be involved in exciting new projects.

I have been very busy as we have just concluded Stage 1 in Wales. Congratulations to all the Star members. The day after the end of the Belfast course Stage 1 course in Cork - and so the work goes on. Please let me know.

IT COULD BE YOU!

A lot of possibilities have been opened up by the Guild designed to offer fast track grants to small groups eligible. The key areas for grant are:

- Encouraging participation in arts activity
- Getting more young people actively involved
- Supporting new work
- Building people's creative potential through dance
- Encouraging new audiences.

If you would like to find out more, call the A4E Hotline on 01501 476212, as the closing date is April 30th 1997.

The Guild is also now able to offer reductions on your subscription. Write to me for further information.

Finally, of course, it's that time of year again -

SUBSCRIPTIONS FOR 1997 ARE NOW OPEN

Remember, unless you resign from the Guild by 31st March 1997, but we hope we are not going to lose you your magazine on time - DO IT NOW! SEE YOU IN 1997!

Subscriptions: UK ordinary and affiliated members £12.50
UK student, retired and unemployed £7.50
Please make cheques payable to The Laban Guild
Ann Ward, 30 Ringsend Road, Limerick
Tel. 015047 62120

LABAN GUILD - LONDON

Continuing the exploration of German Expressionist dance performance

BUTOH

A workshop and lecture by Jeannie Donald and Gary Hughes

APRIL 26 1997 10.00 am - 4.00 p.m.
The Holborn Centre for the Performing Arts Theatre

Originating in Japan, Butoh is a fascinating contemporary form of this experimental form of expression was introduced to the UK through the practical introduction to some of the exercises as a background to this innovative form.

Jeannie Donald and Gary Hughes are founding members of the Butoh Association. Jeannie has spent four years in Japan.

BOOK NOW TO AVOID DISAPPOINTMENT!
Guild member 12.50 Non-member 15.00

Please make your cheque out to The Laban Guild, place, venue details and map, to Heidi Wilson, 1 Powys LD1 5LD phone: 01597 822536.

HIP NEWS

TO ALL OUR MEMBERS!

are probably half way through the current
me of you may have entered the BT Festival of
projects; do write and tell us about your activities.

Stage 2 course in Belfast and started the new
2 participants and welcome to our new Welsh
course, I was discussing the possibility of another
If you are interested in training with the Guild,

new Lottery initiative, Arts for Everyone (A4E),
(not individuals) who have not previously been

ed

n training

ne on 0990 100344 for an information pack, but

ur PPL licence, so if you think you may be liable,

OW OVERDUE!

February 28th, you are liable for the subscription
So don't put it off and run the risk of not receiving
AT OUR ANNUAL CONFERENCE -

Ann Ward

members £12.50 pa. Overseas £15.00 pa.
aged £6.50 pa. Overseas £7.50 pa.
The Laban Guild and send to
vady, Co. L'Derry, N. I. BT49 0QJ
Fax 015047 68433

WORKSHOP

sionist Dance in international contemporary

arry Hughes.

y Cups Yard, Sandland St, London WC1R 4PZ

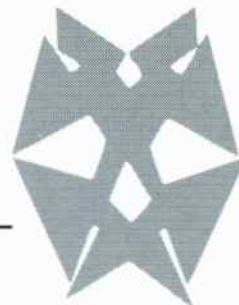
porary physical theatre style. The development
enced by Mary Wigman. The day will include a
image work explored in Butoh, plus theoretical

members of Butoh Kinoko - the British Butoh
an.

oncession 8.00

d and send with s.a.e. for confirmation of your
t 7, Rosehill, Cefnlllys Lane, Llandrindod Wells,

REVIEWS



Twelve Choreutic Dance Studies by Lisa Ullmann

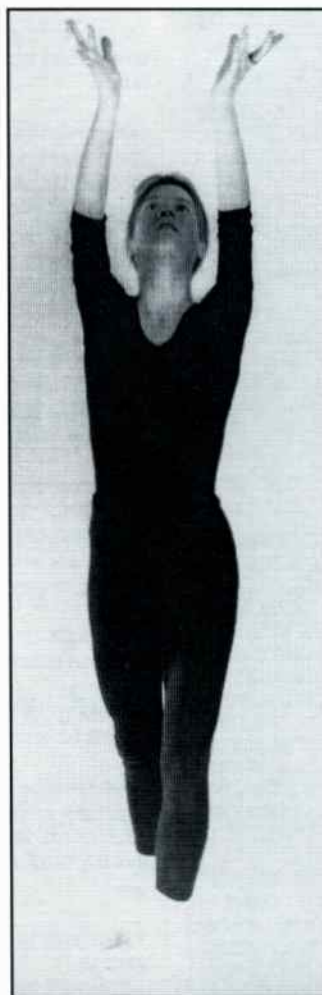
**A three-fold publication dedicated to
the work of Lisa Ullmann:
dance teacher and choreographer from
1954 to 1982 on the basis of Space
Harmony as initiated by Rudolf Laban.**

For many years Lisa Ullmann was a co-
worker and close friend of
Rudolf Laban, the great
dance artist and theorist of
the century. She was born in
Germany in 1907 and died in
England in 1985, after having
spent nearly 50 years of her
life as a movement and dance
pioneer.

The publication is designed
in a book, video and music
cassette format, with each
complementing the other.
Together or independently,
they should satisfy the various
needs of amateur and
professional dancers,
choreographers, dance
teachers, dance theorists,
musicians, writers and even
architects.

Each study has a particular
choreutic theme (choreutics
being the practice of space-
harmony) as well as its
expressive flow; in their
entirety they embody the
basic structure of what may
be called a free dance
technique, or modern
educational dance. So, they
should be of value to
everyone who is personally
interested, or engaged in the
art of dance.

Knowledge of Labanotation is not an absolute
pre-requisite for an understanding of the
studies, at least not in their essential meaning,
as the main movement themes and motifs
are well explained in the book. Further, in an
appendix, the relationships between these
primary motifs in the scores as expressed in
the language of dance by Lisa Ullmann, on
the one hand, and the significance of bodily
action in terms of Laban's discoveries in
Choreutics are comprehensively discussed.



The initiator and artistic coordinator in the
Lisa Ullmann Studies Project (LUSP) is
Claude Perrottet. He has also trained the
group of dancers who are of Swiss and
Austrian origin. The Project is a joint venture
of the Zentum fur Bewegungskunst (Zurich,
Switzerland, Director: Claude Perrottet) and
of Laban International Courses (Egham,
England, Director: Samuel Thornton). They
work in cooperation with the Labanotation
Institute (at the University of Surrey, England,
Director: Jean Johnson Jones) and with the
Language of Dance Centre (London,
Director: Ann Hutchinson Guest) both of
whom have taken on the responsibility for
the production by means of a computer
programme called
Labanwriter. The book and
the two tapes are obtainable
in two language versions:
English and German.



1. The Book
containing all 12
studies notated in
Labanotation by various
notators:- Sally Archbutt,
Valerie Preston Dunlop,
Claude Perrottet. With
explanatory and supporting
text by Claude Perrottet.

Price:

£12 (with plastic holder for
single sheets to be taken out
for practice)

£10 (packed, with 4 drilled
holes for own folder)



2. The Audiotape
containing piano
accompaniment for all pieces
(approx. 25 mins playing
time). Part are early original
recordings by various
composers: Schubert,
Heynssen, Kaeser, St. Preux
and interpreters.

Price: £7



3. The Video
containing all 12
studies and dances
performed by four

experienced dancers:- Ivana Gabrielli, Maya
Morgan, Angela Stocklin, Anne Thaefer,
includes members of staff at the 'Zentrum
fur Bewegungskunst' Zurich, Switzerland. A
teaching and study aid with invaluable
information to complement the book.
(Approx. 32 mins playing time as some
studies are shown twice)

Price: £19

For copies contact:

The Labanotation Institute, University of
Surrey, Guildford GU2 5XH.



Su Johnston's View ANYONE FOR FIREWORKS?

Has anyone explored the connections between creative writing and Integrated Movement? Of course, the answer is yes - but have you?

I'll tell you how this interesting aspect of Laban's work came to my notice. Christine and I were talking about her poetry-writing group, and I was suddenly seeing the light shine on the connection between articulation and personality. Only the week before, we had been trying how to describe the Action Profile to someone without becoming tongue-tied. It's the old difficulty, "How can I get through to this person? What does she who stands before me want to hear? What aspect shall I start on?" etc. etc. - ending up with a reply that goes "Well, imagine you are a primitive person..." and sounding unconvincing.

But trying to express yourself after making your integrated movements (merging your postural and gestural movements using the same movement quality or shaping) comes out quite differently. We tried it; and the words just trip off your lips with ease, communication - and sincerity. Magic, the Blamey Stone, charisma!

So, I said to Christine, let's run a poetry workshop at which we all find our IMs first, then start writing. Well so far, our IMs have not flexed their muscles and got on with the task - but maybe they will.

My friend Rose writes me that she has been seriously studying poesy, with a view to publishing, in a small but advanced group. Their tutor has rigorously insisted that a poem be treated like a PhD: the whole field of published literature must be scanned, to discover if someone else has expressed your thought before - and if they have, forget working on it! But if not, what are the other criteria for publication?

Rose had a look at her own way of crafting and structuring her poems. Over a considerable period, she observed that she, of all her fellow students, consistently hung her work on the non-verbal, active aspect of what her poem communicated - "like a piece of movie-reel playing out in the mind's eye - creating the image/message/lesson of what the poem is about". She cites Seamus Heaney, T.S. Eliot, and a Robert Graves poem "Conversation Piece". Using this movement-based style as a criterion for judging her own writing, she scanned her own oeuvre, collected sincere childhood, and sent six off to the publisher. They were immediately accepted - to the jaw-hanging amazement of her tutor.

Concurrently with this, I know that Pamela Ramsden has been developing a "Model of Mastery" structure, which is very much about the labile balance between a self-constructed inner "holding state" (like an internal posture), the skilled gestures, and the personal (Integrated Movement) components of Mastery - of any performance. I just love the way things come together and it all means something greater because you realise that you have all been thinking together, though hundreds of miles apart!

I must stop. But, I want to hear from you if you have been involved in creative writing of any sort, and have tried this working together of the skills of your craft, your own Integrated personal input, and the inner content of your subject. Or, and, next time you have a piece to write, first get inside yourself to build up the mental, emotional, spiritual and physical aspects of your subject, to use as a support for your skills in getting it written (style, grammar, shape, etc); and after you have done a few of your own IMs - off you go!

Su Johnston Dec 1996

PEN PICTURE OF AUDREY WETHERED

Audrey studied at the Royal Academy of Music gaining a Certificate of Merit, and she became a Nursing auxiliary during the War. She subsequently trained under Rudolf Laban at the Laban Art of Movement Studio and also received individual teaching from him. Audrey's main work has been the teaching of Movement & Dance to psychiatric adults, disturbed and autistic children and people undergoing psychotherapy, and also to recreational groups of children and adults.

Audrey has been profoundly influenced by her study with Laban (as have many others) and bases all her work on her knowledge of Movement and Dance initially learnt from him. She has written about her experiences and the invaluable knowledge she has accumulated from them. Her writings and archive material have been given to the University of Surrey and she has written a book entitled '**Movement and Dance in Therapy**' Published by Jessica Kingsley Publishers.

To give an insight into Audrey's work I can do no better than quote a few brief extracts from her notes.

"Observation"

"When working in therapy it is essential to be able to observe with accuracy, for it is the detailed, specific observation that enables therapists to gain some understanding of the needs of the patients with whom they are to work, not just noting general states or conditions.

Practice

"To learn to observe needs a great deal of practice which can be done, not only particularly, but also generally, while travelling on trains or in buses, having a meal or walking in a park, and so on.

"At first concentrate on one person and look at one detail which strikes you, e.g. lightness, or the level of movement normally used, or whether the movement was central or peripheral, or if it were posture or gesture.

"Then look for any variation. How often does this variation occur?

"By taking one detail after another it is then possible to look for a whole phrase of movement.

"Also practice by observing yourself, by noticing your own action. e.g. Pick up a mug to drink and put it down. Watch your approach and handling, the degree of strength required and the body parts used."

"Never jump to conclusions, it is so easy to interpret wrongly."

"Apathy, Inertia, Anxiety"

"People showing these symptoms, not wanting to communicate or do anything, may need a period of doing nothing. For various reasons their batteries seem to have run down or they have become blocked in some way. But a psychological moment may arise, and one has to be on the look-out for it, and recognise the need. Then that need has to be met. Suggestions of movement that can work towards restoring confidence, the ability to communicate, to mix with people, must be devised according to the capacity of the individual.

"The analogy of a seed planted in the ground seems to me appropriate. It is unseen, in the dark,

and there it stays until moisture has cracked the husk. Then it can begin to germinate, to grow. When a little sprout appears then it needs nurturing; it needs outside assistance which does not interfere with the growth. So when the first signal of life does appear in the apathetic person, then probably is the time to introduce an activity.

"I often think the experience of breakdown can be the beginning of the growth of the person's true personality"

"Results of Absence of Play in Childhood"

"Through play the baby discovers his own body, playing with hands and feet and so on, and what he can do with it using toys and other objects, developing skills, invention and imagination.

"Those people who have missed out on this experience, even though they can move normally, have little sense of their bodies, and have no body image."

"One patient who at first, when lying on the floor, could not tell which parts of the body were in contact with the floor, later described how she worked on this difficulty, crawling on the floor and using other movement themes.

"Those who have been deprived in this way can find in movement an unembarrassing way of developing body awareness, physical skills, sense of body image, relating to objects and the space around them, and then with people. The concentration on movement and the inner experience it brings can establish a flow of give and take, so they come to feel more comfortable both physically and emotionally."

"Notes on Taking a Session"

Prepare work in advance, not only a set plan but also have plenty of additional ideas up your sleeve. More important - prepare yourself.

"How to begin? OBSERVE.

"Watch for physical symptoms as well as psychological states, then find some theme that each can join in.

"When at a loss to know how to continue consider: Weight/Energy, Space, Time and Relationship/Flow. "One can ask oneself quickly, 'What is needed?'

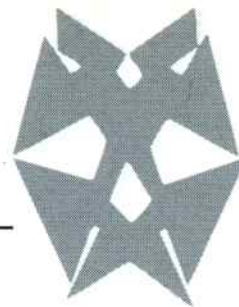
Body Awareness	What?
Use of Space (area)	Where?
Quality of Effort	How?
Relationship	With whom?

"There is a knife edge between being too involved and too detached. This point of balance is essential to hold the security and be responsible for patients."

Audrey has been able to pass on some of her knowledge to those who worked with her and those who attended various courses on which she was teaching, thanks to her detailed memory of case histories and the movement ideas which were helpful in each case. The visit to Cleveland, Ohio with Chloe Gardner and Janet Whettam was a highlight during which her intuitive understanding of the use of movement and her empathy with patients and pupils alike were richly demonstrated to a class of some thirty American therapists.

Janet Whettam

Diary of Events



FEBRUARY 1997

17th-21st March FIVE WEEK COURSE

Mime, Improvisation, Dance, Aerobatics and Fool led by Franki Anderson.

Contact: Emma Williams, Administrator, 46b Banner Road, Montpelier, Bristol BS6 2SL. Tel: 0117 9553742

BRISTOL

23rd HEALTHIER DANCE DAY

Participatory workshops in alternative dance/exercise styles.

Contact: essexdance. Tel: 01245 346 036.

CHELMSFORD

MARCH

14th-16th MOVEMENT PATTERN ANALYSIS

Practical workshop combining the application of Laban Movement Analysis for the understanding of personality and the decision making process. Tutors: Warren Lamb and Carol-Lynn Moore.

Contact: Jean Johnson Jones at The Labanotation Institute. Tel: 01483 259351.

GUILDFORD

15th SHERBORNE FOUNDATION WORKSHOP

This workshop will be held by Jasmine Pasch.

Contact: Cyndi Hill. Tel: 0117 9610010.

BRISTOL

24th-28th EASTER SCHOOL WITH RETINA DANCE COMPANY

Exuberant, powerful, original and energetic movement for young dancers to take part in.

Contact: see February 23 entry.

CHELMSFORD

APRIL

1st-4th EASTER SCHOOL WITH UNION DANCE COMPANY

Intensive, contemporary workshops with this exhilarating and culturally diverse company.

Contact: see February 23 entry.

CHELMSFORD

11th-13th THE BALANCING ACT

A relaxing and inspiring weekend to reawaken your laughter, creativity, tranquillity and perception, with Sowa Rigpa, an ancient Tibetan form of natural healing. Led by Kate Roddick.

Contact: The Health Club, 8 St John's Court, Isleworth, Mddx TW7 6PA. Tel: 0181 758 1996

MALVERN

5th and 6th DANCING THE SENSES AWAKE

Dance to the drums for a day and discover how to live life to the full. Come prepared to move and be moved. Tutor: Sue Weston.

Contact: see April 11-13.

LONDON

14th-18th BODY MIND CENTRING

Practical workshop which examines the developmental patterns that form the core of the BMC movement programme and investigates the influence of Laban Movement Analysis. Tutor: Jean Johnson Jones.

Contact: see March 14-16 entry.

GUILDFORD

26th BUTOH

An introduction to the Japanese contemporary dance/theatre form led by the British Butoh Association. Another in the London Workshop Programme.

Contact: Heidi Wilson. Tel: 01597 822536

LONDON

30th-4th May HOLOTROPIC BREATHWORK AND THE CREATIVE PATH

A form of deep inner meditation to reach into the soul. Vital forces are released and creativity flows from us. Led by Patsy Blackstock with Hilary Matthews.

Contact: Jean Norman, East Blelack Cottage, Logie Coldstone, Aberdeenshire AB34 5NH. Tel: 013398 81666.

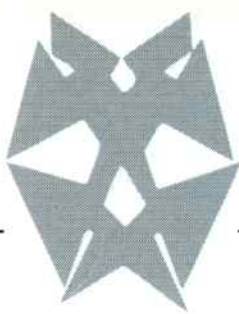
SCOTLAND

JUNE

20th-22nd THE BALANCING ACT

For details see April 11-13 entry.

DORSET



Diary of Events cont.

JUNE Cont.

28th-29th STANDS LIKE A MOUNTAIN

LONDON

Common sense techniques to help face life with confidence. Through T'ai-Chi Ch'uan, visualisation and relaxation, participants begin to see calmly situations as they really are. Tutor: Sue Weston.

Contact: see April 11-13 entry.

JULY

13th-17th/17th-20th INTERNATIONAL SUMMER COURSE

ZURICH

With 7 tutors from 4 European countries, followed by 4th European Laban Dance Celebration and the creation of dance choreography "Faust". Reduced fees for Guild members.

Contact: Zentrum fur Bewegungskunst, Gotthardstrasse 49, 8002 Zurich, Switzerland. Tel: 0041 1 202 91 33.

19th-26th SUMMER COURSE

HAMPSHIRE

Classes cover choreutics, dynamics, clowning, commedia dell'Arte, Stanislavsky, acting, singing and percussion. All classes are Laban based.

Contact: Jean Newlove. Tel: 0181 997 3007.

26th-2nd August LABAN INTERNATIONAL COURSES SUMMER SCHOOL

EASTBOURNE

Laban Fundamentals, Dance Training, Movement Choir and specialist choice topics (12 tutors offering Laban based work in a range of disciplines, at different levels).

Contact: L.IN.C. Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF. Tel: 01784 433480

20th-17th August SOMMERTANZWOCHE

VIENNA

Europe's biggest workshop series. Approximately 50 internationally renowned teachers will instruct the most important dance techniques.

Contact: International Tanzwochen Wein, PO Box 155, A-1091 Vienna, Austria. Tel: 523 55 58.

SEPTEMBER

4th-14th EARTH CEREMONIES

SW FRANCE

Where the Creative Person will meet and dialogue with the Earth Spirits. In the workshop there will be work on Being at ease with wild places; Earth meditations; Stalking the nature spirits; work as Ceremonial giftings. Led by Hilary Matthews.

Contact: see 30 April-4 May.

Continued from page 6

NEWS FROM THE CENTRAL COUNCIL FOR PHYSICAL RECREATION

Women in Sport

At an international conference organised by the British Sports Council and the International Olympic Committee in Brighton last May, a declaration was endorsed by 280 delegates from 82 countries. The overriding aim of the declaration is "to develop a sporting culture that enables and values women in every aspect of sport". The Laban Guild supports this Brighton Declaration.

Dance to the Heartbeat

Once again the British Heart Foundation is asking dance and movement groups to raise money for research during February, preferably on or near St. Valentine's Day. This is a way for recreational leaders to publicise their classes with BHF's help, and possibly win a two-night break at Ragdale Hall. To receive your organiser's pack,

contact Natalie Willis at the British Heart Foundation - 0171 935 0185.

Active for Life

The Health Education Authority's Physical Activity Campaign is entering its second year. The main target groups in 1997 are middle-aged men and women, 45 - 55 years and older people, aged 50 plus. Specific targeted initiatives are towards black and other minority ethnic groups. If you are considering starting a class for such groups or young people, you may be entitled to a grant from your local authority under the Active for Life Campaign.

Dance World 1997

The CCPR will not be taking part in Dance World in April. Instead we are hoping to have a day at the Royal Festival Hall at Ballroom

Blitz in August and also, in accordance with our desire to move out of London sometimes, we are going to take part in Danstyle, the Dance Fair of the North at the Norbreck Castle Hotel, Blackpool, on 30th - 31st August. Please would members in that area let me know if they would be willing to help with stewarding.

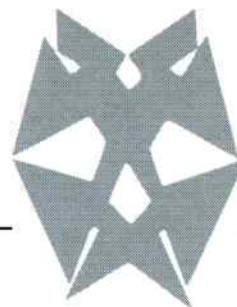
Annette Cairncross

Members who have attended Dance World or Ballroom Blitz will remember Annette Cairncross, the senior administrative officer of the CCPR. Regretfully I must inform you that she died on 11th November 1996. She was an efficient, helpful and charming woman who will be sadly missed.

Bronwen Mills
CCPR Representative

SOMETHING TO DANCE ABOUT!

COMMUNITY DANCE LEADERS COURSE STAGE 2, BELFAST 1995/96



Continued from page 1

the demanding discipline of each assessment and the exacting standards expected by the tutors gave each participant the ability to express their own dance ideas. The growth in confidence as members created their choreography assignments was truly exciting. Every participant gained professionally and personally and this is so important for the future of dance and can be seen in some of the new work undertaken this year.

Arline Balmer as Inspector of P.E. and Dance in Northern Ireland has been supporting the setting up of the first G.C.S.E. dance course in Northern Ireland. Pauline Boyle has started a class in the community. Ailish Creed uses dance in her work as a teacher in Cork and is also doing an M.A. in dance at the University of Limerick. Yvonne Dornan worked on an Education for Mutual Understanding project in Dungannon and dance workshops in schools. Jenny Elliot is artist-in-residence

on a pilot scheme for ArtsCare for one year based in a psychiatric hospital, the first residency of its kind in Northern Ireland. Carmel Garvey recently directed and choreographed 'The Famine Dance Project' with a hundred dancers of all ages. Her ladies group became U.K. Creative Dance champions (Keep Fit Assoc.) and were invited to perform at the Royal Albert Hall in June. Her work in an educational dance project in Derry was seen recently on Channel Four. Christine Hutchinson has been seconded for two years to the Western Education and Library Board, providing dance in-service training and producing new resource material for use by teachers. Sheena McBriar is involved in a U.K. pilot scheme of movement dance and drama with army recruits aged 16-17 years as well as her creative work with her dance group at Victoria College. Brenda McKee has been reviewing dance on B.B.C. Radio Ulster in addition to her teaching and choreographic work in school and in the

community. Mary O'Donnell teaches ballet and modern dance in Dublin and is about to start a ten week project working in a Women's Aid Refuge. Anne-Marie Poyner worked with young actors on a summer course, introducing them to some Laban work. Nuala Quinn and Judie Anderson have been performing with the Belfast dance group Hoi Polloi and the community project Cybergeneration, choreographed by Wayne McGregor for the Belfast Festival at Queen's. Maddy Tongue has been teaching at the Drama Centre and has a lively dance group of older women at the University of the Third Age in Cambridge. Ann Ward organised the Laban Guild C.D.L. courses in Belfast and Dublin, and tutored on a Stage 1 course in Wales. Jean Hunter choreographed a piece for schools based on the story of Navan Fort. Mary-Rose Riddell and Virginia Pollard are continuing to develop their dance interests.

We all owe so much to our tutors, Susi Thornton, Anna Carlisle and Maggie Semple. They were demanding, yet fair, always pushing us on towards that elusive extra 10% and rejoicing with us as we succeeded. Thank-you also to the Laban Guild for providing the opportunity, and to Anne Ward for keeping us all motivated and well-informed. ■

Maddy Tongue

P.S. Maddy now lives in Cambridge and returned to Belfast for each week end of the course.

Obituary: Beatrice Freeman



Beatrice Freeman died peacefully at her home on August 15th 1996 aged 85 years.

Beatrice, Kay Garvey and Gladys Vaughan were the long term inspiration behind the Laban based Birmingham Contemporary Dance Club formed in 1941.

Born in Birmingham, Beatrice won a scholarship to attend the University before embarking on a career in teaching in London. Later she returned home to work in Special Needs education and retired as a Deputy Headteacher.

Her love of movement and dance stemmed from the early Holiday Courses she attended taken by Laban, Lisa Ullmann and Sylvia Bodmer; she used this knowledge with the young people she worked with in school and at her church.

She was an extremely loyal member of B.C.D.C. She was Treasurer and taught regularly for many years, always encouraging members to participate in special regional events and festivals. With great amusement she purchased her first leotard in 1970 to dance in Geraldine Stephenson's Kaleidoscopia Viva at the Royal Albert Hall to mark the 25th Anniversary of the Guild. When practical involvement became difficult for her, she maintained her interest in B.C.D.C. activities through visits or the telephone.

A celebration of her life was held at Edward Rd Baptist Church, Birmingham, on Thursday September 26th 1996, illuminating her work for the church right up until her death.

Mary Crump, for B.C.D.C.

Advertising Space

with art work ready to print

£13.00 for an eighth of a page

£25.00 for a quarter page

£40.00 for a half page

£60.00 for a full page spread

or

Classified Ads - max 50 words @

10p per word

The copy dates are:

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

Payments to: Laban Guild

Send to: Christine Meads, Lobwood,
Blagdon Hill, Taunton, Somerset TA3 7SN



DANCE LEADERS COURSE IN WALES

We now have a new course in Wales, organised by Heidi and Louise of Powys Dance. I was asked to tutor the first weekend at the end of November and set off in the winter gloom for Llandrindod Wells. I arrived in the pitch dark with very little idea of where I was, but managed to find the Dance Centre next morning, ready to meet our new members.

We had a wonderful weekend! The group members are all very enthusiastic and threw themselves into every aspect of the course. I was made to feel very at home in Wales and can't wait to arrange a holiday to get back in daylight and to meet everyone again. I would like to wish Good Luck to everyone on the course and hope that they will get to know many more Guild members over the next two years.

Ann Ward

Exploring Movement



Making Shapes



Having Fun



All Together

Parkinson's Disease Movement Therapy Work and Laban's Movement Analysis

Continued from page 3

or less controlled movements. Some Parkinson's Disease patients find a freer flow or less controlled movements more difficult. This can cause anxiety or exacerbate the tremor. Free flow is only used when patients can tolerate losing control, or need to overcome problems with over-control or where the anxiety level is not high. In helping Parkinson's Disease patients with emotional problems stability and healthy defence mechanisms have to be secured. Too much anxiety can increase tremor and a loss of control can cause an increase in physical symptoms depending on the individual. The movements also express the nature and progression of Parkinson's Disease. Observation can illustrate the person's movement repertoire. Through experience it has been possible to rebuild a person's movement patterns. In the movement a picture can be built of the patient's personality before it was 'possessed' by Parkinson's Disease, for small movements can still reveal something of the person. (North, 1972)

Marion North's work on movement assessment and personality.

Marion North (1972) considered three aspects of a person's movement profile;

- (a) the use of the body - what the body is doing and the 'nature of its actions'
- (b) where the body moves in the surrounding space - the shape and direction of its movements
- (c) how the body moves - the 'quality' of movement, the stress, accent and rhythm and the factors of time, weight, flow and space.

Marion North used these concepts but defined them in terms of Effort, Body and Space and related these to personality. (North, 1972) Her ideas emphasized the importance of 'Efforts' as it was these which

revealed the person's individual use of movement. Each person has their own accents, timing, phrasing and rhythm. She suggested that the combination of these elements can reveal personality traits which are reflected in small unconscious "shadow" movements. e.g. tapping a finger when frustrated or scratching the head when thinking.

In Parkinson's Disease these unconscious movements are reduced. Unconscious feelings are felt but not expressed physically. This makes it more difficult for the therapist to assess the patient's feelings and to communicate with the patient. ■

Jill Bunce

In the next magazine Jill continues with "The shape of the Body, how it is observed and the relationship to the environment."