

Laban Guild

MOVEMENT CAN SAY MORE

Michael Platt

'Movement can say more for all its shortness, than pages of a verbal description' Rudolf Laban

Laban's Movement Analysis helps to generate a theatrical language:

'When an ensemble of actors work together they learn to use the same theatrical language. This shared use of the language helps them to communicate and develop their ideas, which makes a piece of theatre. Ultimately, the desire is to use this language to create on stage what the mind imagines may be possible' Theatre de Complicite

As director of Suffolk Youth Theatre, I am committed to the exploration of texts through a fusion of dance, drama music and design. Each of these art forms must be recognised for their own body of skills and knowledge but they are not compartmentalised separate entities to be mastered only by isolated specialists, rather the inter-relationships between the arts can be celebrated in performers who are skilled, confident and informed in each area.



Suffolk Youth Theatre - 'Blood Wedding'
photograph: Mike Kwasniak

'For my part, I see no barriers between acting and dancing. Actors should be able to dance so. Dancers should be able to cross into acting, without fear of the spoken word' Jean Newlove

The company of twenty young people, aged 14-21 rehearse for a production of 'Blood Wedding' by Federico Garcia Lorca. During rehearsal I have endeavoured to develop intelligent performers who have a skills base in dance, drama and music without constructing exclusive barriers between these art forms. Recognising the dual needs inherent in the rehearsal process of developing a skills base and raising awareness of the inter-relationship of skills in

the communication process of performance, I have consciously employed Laban's Movement Analysis to inform the planning and delivery of rehearsal sessions. In turn I wanted the company as both individuals and an ensemble to acquire an experiential understanding of Laban's Movement principles which would inform every aspect of their work and form the basis of the shared theatrical language.

'A good company of actors, singers and dancers undoubtedly succeeds in making the spectator understand more than he actually sees and hears' Rudolf Laban

I believe this statement to be true, if we define the 'good' company as one in which the actors, singers and dancers are intelligent performers who understand WHY they are working within a particular style and HOW they are using this style to effectively communicate to an audience. This understanding can be generated through an awareness of basic movement principles which enable performers to identify the intention within every gesture, every

action, every word and thus prevent the mechanical reproduction of stereo-typical responses.

'When the mechanical creeps in, life flows out' Simon MacBurney (Theatre de Complicite)

Laban's Movement Analysis is such an appropriate methodology to apply to the rehearsal process both because of what it does and does not offer. It does not dictate a ready made technique which has to be imposed upon the performers. It does offer certain basic movement principles which have always existed but, through Laban's Analysis have acquired an accessible form which presents them in such a way that performers can achieve a definitive expressive movement quality.

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Volume 17

No 3

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EDITORIAL

Since I joined the Guild about 8 years ago, I have never been so struck as I am now by the amount of Guild activity we are generating. There are so many events for members to be part of that are directly organised by Council and Guild members. It is wonderful and I am so excited I want you all to be part of at least one of them. Let me give you the list.

London Workshops in June, September, January and April.

Laban Workshop at the 'Your Health Show' in Birmingham.

Our conference in Cambridge last March, and next year in Bath.

Laban Focus weekends starting in November this year in Ascot, with four more planned.

In this month's magazine you will get details of all of these. Read carefully so you miss nothing and choose the event for you.

Answer me this. "How do we know that 'they' are teaching Movement Choir according to the principles that Laban laid down?" Where do we go for an answer to that question? It came up in a discussion and it made me wonder whether we should not be republishing articles written 50, 40, 30 years ago.

Finally apologies for two errors in the last magazine. The photograph on page 9 (Birmingham Athletic Institute) managed to repeat itself on the front page, cleverly replacing a different photo. It wasn't there in the proofs so the publisher and printer are sorting it out. Secondly, we are still in Volume 17, not 18 as the magazine front sheet says - proof-reading oversight. (My fault, she said, holding up her hands.)

Lydia Everitt

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NEXT ISSUE IS NOVEMBER 1998

THOUGHTS ON THE LABAN GUILD ENTERING THE 21ST CENTURY

I am of the generation which was fortunate to meet Rudolf Laban, and was taught by him on several occasions. My memory of sessions with Laban was first and foremost a sense of POISE. All feelings and movement came from somewhere within oneself; and reached out into the space around one. There was of course much more, but the sense of poise is my lasting memory. I would wish to see Laban's fundamental ideas of movement and dance continue unadulterated in the future.

I have never been a very active member of the Guild, but I have enjoyed receiving the Guild Magazine and reading about other members' activities. The magazine has improved during the past few years and I would like to think that it will continue to appeal into the next century.

At the age of 40 I attended my first creative dance class. It wasn't a yearning of mine or a sudden recognition of a midlife change. A friend of mine from the Laban Guild was holding classes locally and to be honest had she not been the tutor then I probably would have declined. The classes clashed with some singing classes previously booked so I was only able to attend two.

Now bearing in mind that I would normally have to consume a level of alcohol before stepping out on to a dance floor, I entered the room with a certain apprehension. There were around 14 people altogether, some had been to classes before and fortunately some were novices like me.

From the moment we started I felt the butterflies leave my tummy. As a beginner I was surprised to find myself quite liberated, not actually feeling that there was any one in the room with me. The class advanced to working with another person, sharing our space. I felt very emotional at one stage which quite astonished me, I actually felt tearful for a moment. There is obviously a deep release of emotion in non-verbal expression.

At one stage we were asked to move around the room, when two people's paths met we had to either elevate or make ourselves smaller. We had to keep eye contact too. This was amazing - when can you do this in normal life, to be so close to someone you don't know and to look straight into his or her eyes. I found it difficult at first but as this was permitted, I enjoyed the fact that I could invade somebody else's space without feeling awkward.

To sum up how I feel about creative classes using Laban's principles: I was surprised to

My greatest wish for the future would be to see much more educational dance in schools, although I realise that the school timetable at present allows less time to be allocated to dance.

It really means that we shall need to train more teachers in dance. In 1945, Diana Jordan, who was Laban trained, was appointed in the West Riding of Yorkshire as a physical training advisor with special responsibility for promoting dance in schools. Could this happen today?

Perhaps in the next century, the pendulum will swing again, and we shall see a return to the idea that dance, and music and drama and art will play an important part in the education of children.

We should educate not only the mind, but the body and soul as well, to make a whole person.

Jessie Clegg.



Sandy Barley - our new publisher

find that I gained something from it, a kind of release, a feeling of inner freedom. Far from the 'pretend you are a tree' idea that I had before I attended, these classes look to the music and feelings from within for inspiration, many suggestions that I was able to interpret in my own way.

Wouldn't it lovely to see Laban's work being taught in schools, it would surely help kids to express themselves as individuals and together in groups.

Unfortunately my friend has now ceased her creative dance classes locally but I hope through typesetting this quarterly magazine, I shall become familiar with Laban's work and you never know, attend more classes in the future.

Sandy Barley

"SO YOU DO T'AI CHI"



*The feet grounded, cool in the dew.
The breeze sending currents of air gently
around me -
varying like the sea, now warm now colder.
Satisfying rhythm of breathing.
Precise placing of the body -
Shaping in the space.
The calm continuity that envelops all.
I see the trees, the flowers, insects and birds.*

*My mind wanders.
A myriad distractions.*

*But I feel a joy in the movement
though so pallid an imitation of
this monkly ritual.*

*Perhaps I am a part of those millions,
of those who perform the meditation -
today.*

And yesterday.

And tomorrow.

This is the power.

This is the spur to my embryonic efforts.

An Aussie dancer friend, far older and wiser than I, suggested I try T'ai Chi. She had learnt it years ago from the great Gerda Geddes, with three others. So Jeanne (now over eighty), one of this original group, became my teacher.

I remember vividly early sessions with Jeanne... How could I be so slow at learning - really pathetic!! Soon we became a group, now great friends, numbering five to six. Gradually, I managed to learn the Long Form T'ai Chi. Things have developed over the last ten or so years. We've been honoured by a visit from Gerda Geddes, who studied Laban's work when a dancer in Norway.

I should explain that I am not a Taoist, but the journey through life involved in T'ai Chi, is to my mind - universal. It has had a profound effect on what I do, myself, in dance. It has opened doors, as T'ai Chi is, no, was, so far in content from what I would, originally, do. It would seem that T'ai Chi is basically without a Time factor. Space and Flow are of the essence, and some variations in Weight. So do we have "Spell" Drive? This seems to make sense of the strange power generated. It is meant to be, after all, a movement meditation i.e. the meditation comes from the movement.

I greatly enjoy the enriching of my

vocabulary, when I actually get around to some dance. I consider myself so lucky to have developed further in my late fifties and onwards.

My bi-weekly sessions with Special Needs kids has benefited far. My brief being to persuade them to move in some way - badminton, short tennis, some ball skills. More importantly, relaxation and breathing, some movement and dance training, and some attempts at T'ai Chi. Very important, I believe, has been the ritual I have developed, so that we finished every session with some T'ai Chi type breathing, a bow, and a joining of hands with the group.

I have no idea how many people in this country do T'ai Chi, and there are certainly variations in the form, and the manner of teaching. It has certainly been recommended for Stress Relief, for those with heart and other medical problems,



T'ai Chi Sculpture

together with psychological ones. Anyone can do it, at any age, even from a wheelchair (so Jeanne tells me.) The reasons for learning it are immensely diverse, but the effect through the power of the movement is to bind and to make one grow in many ways.

In writing this I have put my head above the parapet, and I offer it in a spirit of humanity - not as an expert.

June H. Petit

P.S. On a lighter note, I remember when Christine Meads and I performed in the Dartford Follies, Linc. Christine wearing a somewhat inhibiting, if beautiful, Tiger's head mask, brought the house down, as she suffered all sorts of indignities, through my skilled performance of a very short form of T'ai Chi. Naturally, we were reconciled!

STOP PRESS

GUILD DAY OF DANCE AND AGM, BATH UNIVERSITY, MARCH 20TH 1999

In March of this year Liz Norman and I organised the Guild Annual Conference and Day of Dance in Cambridge. It was a risky kind of undertaking as previously such days had been in or near London. But the Laban Council thought it was time to bring our conference to the members and so Cambridge became our venue for 1998. We worried and fussed about it all year wondering if the gamble would be successful. And yes, we do feel it was worth it. So many members turned up, and again and again people said 'We haven't got to an A.G.M. for years, it is great to have it so near us'.

Next year we bring the Laban bonanza to Bath. This will reach all those members in the West Country, Wales and anyone near the M5. The date is MARCH 20th 1999, the venue is BATH UNIVERSITY, and the day will again include a lecture, dance sessions and performance plus the opportunity to meet each other. So put the date in your diary and we will welcome you in Bath in 1999.

Maddy Tongue

OUR FIRST WEEKEND

We advertised in the last magazine the proposed discussion/activity **Focus On** weekends. Well, here they come, starting the Friday/Saturday 6-7th November. And for the detail you had better get the leaflet that fell out of the magazine back out of the bin!

The first is a **Focus on Children** and is looking at Dance and Movement in Special Education for Children. We are absolutely delighted that **Walli Meier**, the superb Laban lecturer at Cambridge, will be one of our Key debaters for the weekend. Remember, the short weekend will start with a debate and discussion around the subject in the evening and, after an overnight stay, will resolve itself the next day in practical activity - 'doing'.

Our organiser for these weekends is Jasmine Pasch. So, for the details, see the leaflet and look in the Diary.

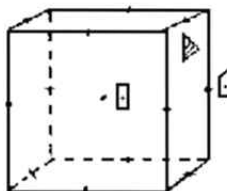
Jasmine Pasch

"Choreutics" is the term for an artistic area of study, which has been reactivated by Rudolf Laban in this century. It can be regarded as a branch of a very old field of human research and activity: of "Choreosophia", the "Wisdom of Circles". Laban who throughout his life was striving to build up an up-to-date treasure of experience and knowledge of Choreutics, defined it as *"the practical study of the various forms of more or less harmonised movement"* (from R. Laban, "Choreutics", complemented by Lisa Ullmann, London 1966, p. viii).

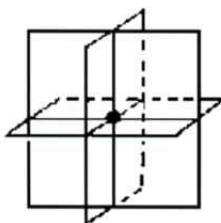
I mention this because there still many people who know next to nothing about this important area of dance and movement practice. I should like to address myself here not just to professional movement artists and experts, but indeed to everybody with interest in movement and its harmony. For decades I have been engaged in it as a teacher and composer in dance. Two years ago I have collected and edited (and also partly finished in writing) 12 choreutic dance studies by Lisa Ullmann, the faithful co-worker of Laban in England. This book is accompanied by a video film with four well-trained dancers dancing the studies. These two publications (in English and German) have caught the interest of many dance professionals and amateurs in Europe and the U.S.A. Of course, these dances have been notated in Laban's own dance script called "Kinetography" which was first published in 1928 (in the English speaking countries it is also known as "Labanotation"). There were four so-called Kinetographers, including myself, who have helped Lisa Ullmann to write down these dance pieces.

In these "kinetogrammes" ("notated pieces") a special key (code) has been publicly applied - a key signalling the particular choreutic content, in fact the harmonious basis, of the studies as well as what is inferred as far as their re-vivification, i.e. the reading and the interpretation is concerned. Since Laban's early experiments with space swings and notation, Kinetography has been steadily developed by colleagues of his into the universal movement notation it is today. However, in this process the original choreutic idea in it has been neglected. It was the merit of Lisa Ullmann and others to try to bring it back into light and to re-integrate it into the notation system. (It is to be regretted that until this day, 8 years after her death, the people responsible in the "International Council of Kinetography/Labanotation" have not taken note of this.)

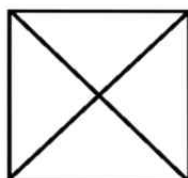
What now is at the core of this "key"? Let me first remind you that Laban had taken the 5 regular platonic bodies (crystals) as the models for his conception of space-movement. Of these I should like to introduce here two which particularly stand out: the Cube (or Hexahedron) and the Icosahedron:



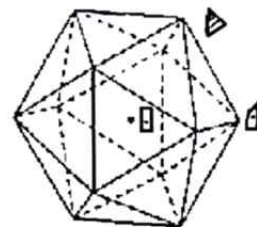
example 1
(Cube, Hexahedron)



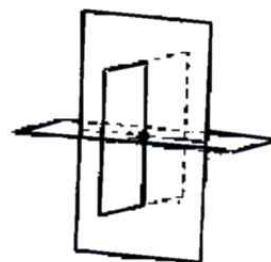
example 1a
(the 3 dimensional planes in the Cube)



example 1b
(vertical plane only, with diameters)



example 2
(Icosahedron)



example 2a
(the 3 dimensional planes in the Icosahedron)



example 2b
(vertical plane or "door plane", with diameters)

Let us, for the moment, neglect the four examples "a" and "b" (showing the dimensional planes existing in the two crystals) and imagine us standing in the models with our front towards the farther side, and reaching out with our arms and legs towards the 8 corners (in the Cube) and the 12 corners resp. (in the Icosahedron). Such movements would reinforce a certain choreutic or even harmonious impression which we possibly gained by merely looking at the balanced form and structure of the two bodies. In addition, the reader may become aware that the **Centre of His Body** - in movement and in stillness - coincides with the **Centre of the Space around him** (which is being structured by the two models), so that, as far as Choreutics are concerned, the two centres are indeed identical.

As we already know, in the contemporary

practice of Kinetography this state of affairs is not taken into consideration. Instead - and for a very long time already - all space directions are judged not from the Centre of the Body but from the *Point of Attachment* of the part in motion. An example: In the direction "forward" the normally extended right arm points straight and horizontally forwards (i.e. parallel to the ground and not a finger's breadth deviating to the right or left). For the right leg "forward" is straight and horizontally in front of its hip etc. This may sound a bit complicated - as every verbal description of a movement or position does. Though, this is quite a simple principle as it applies to every limb of the body, or a part of it, moving into any one of the 27 main direction in the space around the body as well as into the almost numberless in-between directions! In *choreutic* space, however, there exists, as we know now, one single centre to which the directional

LEARNING DANCE STUDIES IN THE CONTEXT OF CHOREUTICS

CLAUDE PERROTTET

Analysis

gestures of the body parts are related: "Forward" (↗) in this conception is straight and horizontally in front of the middle of the waist - which means for the right arm that this direction is modified as the arm points slightly downwards and, at the same time a little to the left! (For pictorial explanation you may see ex. 9 on page 14) Note that in ex. 1a and 2a the three space planes are represented (two vertical ones and one horizontal one); they are made to fit into the respective bodies: for the Icosahedron the 12 corners of the planes are the same as its corner-points, and for the Cube the corners of the planes touch the middle of its edges (see the small marks). By careful observation the reader will further discover a difference between the extensions, or shapes, of the planes in the two drawings. But more about this later.

Now to the question of the space key. When Lisa Ullmann co-operated with Laban during and after the War, and, later on, in the decades after his death in 1958, she created for her students many dances as well as technical exercises and studies. The themes of these compositions were mainly from spatial configurations in the Cube (e.g. the Diagonal Scale) and in the Icosahedron (e.g. the A Scale). In order to notate these

choreutic sequences and works for the purpose of later reconstruction a special sign was needed in order to determine the Centre of the Body (usually called "Place") being the Directional Centre to which all movements were related. By the aid of members of the "London Notation Group" (which was active in the 70's) she invented two *Pre-Signs* which are to be put at the beginning of the Kinetogramme: Ex. 3 on page 5 signifies that "Centre" for all directional movements of the extremities of the body (□) is at the centre, or waist region, of the body (x), and ex. 4 signifies that all directional indications are related to the 12 surface or corner-points in the Icosahedron:



example 3

means:
"Centre" (or place)
for gestures is at the
centre of the body



example 4

means:
- the same as 3, and
- all indications related to corner-points of the Icosahedron

The question may arise: Why do we need the "IC" sign? In comparing ex. 1 and 2 we recognised a difference between them regarding the shapes of the three planes: While in the Cube the planes were all squares, in the Icosahedron they have the shape of *rectangles*. In squares, as we know, the two diameters stand at a right angle (90°) upon each other, in the planar rectangles of the Icosahedron, however, the angles between the diameters are: two at 120° and two at 60° (compare ex. 2b) - as a direct consequence of the harmonious proportion

continued on page 14 ..

BE A PART OF THE FUTURE OF DANCE

Are you thinking of a future in professional **dance**? Do you want to train in **performance, choreography, dance movement therapy, community dance, costume and lighting for dance, dance teaching**, undertake **research** or become a member of **Transitions Dance Company**?

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Laban graduates are world leaders in all fields, for example: **Matthew Bourne** (choreographer/director of *Adventures in Motion Pictures*); **Lea Anderson** (choreographer/director of *Cholmondeleys* and *Featherstonehaughs*); **Jamie Watton** (choreographer/performer, *Edwards & Watton*); **Sophie Constanti** (dance critic); **Nikki Crane** (dance officer, Eastern Arts Board) and **Jane Mooney** (director of *Suffolk Dance Agency*). Laban graduates have founded and performed in many established dance companies including AMP, CandoCo, Divas, Momix, SCAP and V-Tol.

For a prospectus and details of our **International Summer School** and **Easter School** contact:

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Photo: Chris Nash



... continued from page 1

The movement principles of WHERE we move in the space. WHAT body actions we are moving with. HOW we are moving, the kind of movement energy we use and WHO or WHAT are we moving with, are fundamental concepts which inform the planning of rehearsals, the exploration of the text, the language used in teaching and thus permeate all the activities experienced by the performers. The conscious application of Laban's movement principles to the rehearsal process of improvisation, warm ups, games and performance has been instrumental in generating an ENSEMBLE, who can sensitively work in social, emotional and spatial relationships with each other. The skilful execution of dance sequences is not the aim of the rehearsal process - the movement skills and movement principles must be applied to the characters and

states will but touch the fringe of the inner responses which the shapes and rhythms of bodily actions are capable of evoking. Movement can say more, for all its shortness, than pages of verbal description'

Rudolf Laban

What we have tried to do is to make the words physical, so that they arise out of the inner impulse of the movement and thus ensure integrity in both voice and movement. The performers have been encouraged to put Laban's Movement principles into practice as their characters speak - considering where in the space they will be, how they will move and what gestures will arise from the text. This process has led away from a literal, physical translation of the text to a symbolic, physical language which both compliments and illuminates the text through spatial associations and movement dynamics. Laban describes how movements in the dimensions can never be separated from a parallel inner experience.

Thus the Vertical dimension of Up and Down is associated with the spiritual dimension of reaching up to the heavens, a place of high aspirations, or pressing down into the earth gathering strength from its stability or experiencing loss and despair because the spiritual is out of reach. The Left/Right dimension allows inward and outward movement so is associated with the intention of openly communicating with expansive, outward reaching gestures, or withdrawing into a privacy in the inhibiting movement of enclosing the body. When

this dimension is extended into the open/close forward/backward movements of the Table Plane it becomes the most human of the Planes, enabling the body to move all around the horizontal dimension - communicating, observing, guarding, withdrawing from the world. Finally the forward/backward dimensions allows us to both react away from danger, retreat into ourselves, retire gracefully from a situation or to advance aggressively forwards in combat, move cautiously forward into the unknown or approach a higher status with respect and homage. These associations were not invented by Laban, they are universal truths about our instinctive movement patterns which he observed and analysed enabling us to consciously use such patterns in the intentional creation of symbolic meaning.

'Movement of the body, including the movements of the voice producing organs, are indispensable to presentation on stage'.

Rudolf Laban

'These associations were not invented by Laban, they are universal truths about our instinctive movement patterns which he observed and analysed'

Just look at the following speech from 'Blood Wedding' spoken by the character of the Mother and try to visualise the physical performance that could emanate from these words as she describes the murder of her husband and son:

"Every vein in my body aches with it. In every face in that family I see nothing but the face that murdered mine. Look at me. Do I seem crazy? I am crazy, with everything I've had to hold down and hold in, everything that my heart wants to scream out. There's a great scream always fighting its way up. I have to smother it and shove it back down. I have to suffocate it in these shawls'.

from 'Blood Wedding' by Federico Garcia Lorca in a translation by Ted Hughes

So it is my intention, that through a practical exploration of Laban's Movement Principles, the company of young people gain a physical and intellectual understanding of their importance in the process of communication. The progressively more challenging rehearsal activities have moved them from the 'familiar' dimension of real physical sensation to the 'symbolic' dimension of applying movement/vocal skills and conceptual understanding of Time and Space to the creation of meaning. These skills and concepts are the heart of the shared theatrical language that has evolved. As the choreographer Geraldine Stephenson says of Laban's Movement Principles:

'they have never failed me. They alert my 'antennae'. They feed my creativity. They are the tools of my craft'.

Michael Platt

'Blood Wedding' by Federico Garcia Lorca translated by Ted Hughes. Presented by Suffolk Youth Theatre at The Wolsey Studio Theatre, Ipswich May 13th - 16th 1998

References 'The Mastery of Movement' Rudolf Laban 1950 MacDonald & Evans

'Laban for Actors and Dancers' Jean Newlove 1993 Nick Hearn Books

'The Caucasian Chalk Circle' - Resource Pack Theatre de Complicité 1997

The Laban Guild Magazine - Movement and Dance Quarterly 1994



Suffolk Youth Theatre - 'Blood Wedding'
photograph: Mike Kwasniak

environment, the themes and text of 'Blood Wedding'. The notion of 'intention' must be developed beyond that of physical or vocal clarity to an ability to connect the physical and psychological, resulting in direct multi-layered communication to an audience. An example of this is the relationship between the spoken word and movement gestures as a way of revealing the inner Life of a character. At times this will be a complimentary relationship in which voice and gesture work together to illuminate thought and feeling, at other times what and how words are said juxtaposed with a contrasting gesture can reveal the tensions and contradictions at work in a character's predicament.

'Words expressing feelings, emotions, sentiments or certain mental and spiritual

THE IMPORTANCE OF EARLY INFLUENCES

JANET GOODRIDGE



When David Henshaw was collecting views and information from Guild members some time ago, he expressed interest in details about how I discovered Laban's work, which to his surprise, and despite our long acquaintance, were unknown to him. He urged me to contribute a summary for the Guild, I hope others may be encouraged to share similarly.

I first had a glimpse of people enjoying Laban's approach to the Art of Movement in the 1940s as a very young child. One holiday in Devon I went with my parents to see Dartington Hall. It happened that we passed by a large studio where apparently one of Laban's summer courses was in progress - as I learnt much later. Already an enthusiastic Revived Greek Dance devotee, this glimpse captivated me - I never forgot it.

In 1951, as a University of Bristol Drama Department undergraduate on our annual summer session at Dartington Hall, I was impressed by a solo dance programme in the Barn Theatre by one Geraldine Stephenson, and by her subsequent movement work with us there on Yeats' 'Plays for Dancers'. Such is the significance of apparent chance in life - I think director Glynne Wickham invited Geraldine to help us with the plays more or less on the spur of the moment - just because she happened to be at Dartington for her performance at that time.

Then two years later, Veronica Sherborne was the fine teacher who introduced me to more of Laban's approach when she taught a few sessions for the Drama Department's European touring production of Webster's 'Duchess of Malfi' in which I was taking part. I followed this with attendance at her Bristol evening classes. Keen to pursue my interest and dance training, when Veronica told me about 'The Art of Movement Studio'. I decided to try and go there. I can still recall moments of my audition - all alone in the studio with Laban and Lisa Ullmann - in Addlestone.

Another important contributory influence which led me towards Laban's work at that time was meeting drama teacher (later County Adviser) Alan Garrard. I had heard of his interesting work and managed to get to his school for the required teaching observation and practice prior to my Cert.Ed.

year. He was enthusiastic about Lisa and Laban's weekend courses, which he had attended, and his drama classes were excitingly movement-based and extremely popular. He had particular success with boys' dance, and his approach in general was innovative, inspiring and unusual then (see John Wiles' 'Leap To Life').

Being a student at the Studio (1955-6) was a wonderful, creative, learning time for me, and in such an easy, natural environment. Early days indeed: we even helped to reclaim the rambling garden. Our inspiring teachers were not only Lisa and Laban himself sometimes - for visual art as well as for movement but included Yat Malmgren - for rigorous dance technique (yes, we did have it in those days), dance repertoire, dances from Mexico; recent Manchester students Valerie Preston (-Dunlop) for dance technique, dance composition, 'primitive' dance, dances from Israel and elsewhere, notation; Marion North in particular for 'movement invention' and movement observation; and Geraldine Stephenson - whose lively sense of performance and classes in dance-drama and music were always particularly appreciated. Evenings of drumming led by fellow student, architect Michael Leonard, were a special bonus.

Without the sophistication of later years, supposed benefit of resources and advances in technology, it was a fresh and exciting period of exploration, discovery and creative dance. A time of beginnings: Laban's ideas had not yet been disseminated as widely as they were to be in the future. I still remember the imaginative and talented work of my fellow students; I am grateful for their influence on me too. Students were either on the 'Special' course (for those with teaching experience), or the 'Supplementary' course (for those such as myself with little or none). We were also joined by several other students who were aiming at dance performance or perhaps therapy. Everyone came together for discussion led by Lisa and Laban, and some sessions - notably for the movement choir rehearsals in our colour-designated groups (Laban categorised us according to our predominant movement characteristics 'low' dancers in black, 'medium' in red, 'high' in pale grey). This led to a performance, to Bizet's 'L'Arlesienne Suite', in the Wembley arena. To refer to just a few, some of the students of the year whose names may be

familiar to readers included 'Specials' Lorna Wilson, Walli Meier, Pat Elder, Jean Cook, Hilary Corlett, Janet Lawrence; 'Supplementaries' Diana Baddeley(-Lange), Mary Webber, Mary Chambers, Marjorie Carey, Mena Jonsdottir and we were joined by Vera Maletic later in that year too.

These people and others of the period are now well-known for their work, but I sometimes think that less seems to have

'it was a fresh and exciting period of exploration, discovery and creative dance. A time of beginnings'

been heard about this era at the Studio, perhaps especially about its 'Supplementary' course and students. Others' impressions and memories will of course differ from mine, but I think those students of my group, and probably of adjacent year-groups also, were in such awe of Laban himself and so impressed by that 'first generation' of teachers, that there was considerable diffidence about our own work and possible contribution.

What I learnt of Laban's approach to movement during all those first experiences has been the basis of my own movement and dance work ever since. This was supplemented by various courses arranged by the Guild, as well as by joining Molly Kenny and others in John Broome's Dance Theatre group, classes in Sigurd Leder's technique, and music tuition from Laban's renowned colleague Adda Heynnsen. Courses provided opportunities to learn from the incomparable Sylvia Bodmer as well as others the expressive dance theatre pioneer Hettie Loman, Sally Archbutt, Warren Lamb, Joan Russell, Diana Jordan, Vi Bruce, for example.

My subsequent Laban-based work, which stemmed from those early influences, is probably not well known to most current Guild members. These days my participation in events seems to be limited to occasional attendance at the A.G.M., when I can manage it. Briefly, after I had been teaching for about ten years, in 1967 Lisa Ullmann invited me to take a Senior

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DANCING AROUND

MEMBERS

NEWS FROM THE CENTRAL COUNCIL FOR PHYSICAL RECREATION

Mind, Body and Spirit Festival

The Guild was represented by Caroline Mummery's young dancers who performed "Integration - a dance of personal fulfilment" to music from the film "Trainspotting". They were enthusiastically received by the audience and the Guild is most grateful that they interrupted their exam, revision and even a holiday in Ireland to dance at the Royal Horticultural Halls.

The Guild's next public appearance is at the National Exhibition Centre, Birmingham on Sunday, 11th October at 11 a.m. Do come and support us at the "Your Health Show"

Register of teachers with skills to teach people with a disability

The CCPR is setting up a register of such teachers. This will be distributed to health authorities, organisations working with people with disabilities, movement and dance organisations and the press. If you wish to have your name on such a register, would you please contact me.

Community Sports Leader Award

This popular qualification, taken at many schools, can now be taken through the medium of movement and dance. Three national tutor workshops have been held and more are planned. Further details can be obtained from Rebecca Clear at the CCPR, Francis House, Francis Street, London SW1P 1DE.

Liverpool Project

This project aims to introduce Community Dance Degree students to the work of recreative dance and movement teachers in their area. The Liverpool scheme has been beneficial to both the students and such organisations as Health & Beauty Exercise and the Royal Scottish Country Dance Society. It is therefore intended to extend the scheme to other universities. Local recreative dance teachers are asked to demonstrate at the university and receive students into their classes. If any Guild teachers would be interested in doing this, please contact me.

Music Licensing

The European Commission is considering standardising the playing-of-recorded-music fee. It is expected to rise to the highest rate in Europe, that of Germany. If this worries you, write a letter to your MEP.

Bronwen Mills - CCPR Representative
Tel: 01737 842834

LISA ULLMANN TRAVELLING SCHOLARSHIP FUND 1998 - 1999 AWARDS

The Lisa Ullmann Travelling Scholarship Fund, established in 1986 in memory of the distinguished international teacher of movement and dance, has great pleasure in announcing the recipients of the 1998-1999 Awards. The twenty-nine scholarships awarded this year will enable a broad range of movement and dance practitioners to undertake a variety of courses of study, attend a number of conferences and pursue several dance-related research projects.

The diverse projects to be undertaken this year include:

- The study of a variety of dance techniques such as Cunningham, classical ballet, Bharata Natyam and jazz
- Participation by distinguished British teachers at the 8th Annual Meeting of the International Association for Dance Medicine and Science as well as conferences in Lisbon and Eugene, Oregon
- Research and analysis of several of the rich indigenous dance forms of South Africa, Mexico and Cuba
- Choreographic research into the Gertrude Bodenwieser Danzgruppe in Sydney and into new forms of aerial movement at Circus OZ in Melbourne, Australia
- Development of a multi-media performance project with artists in Poland
- Study into holistic and recuperative therapies such as the White Clouds Method in New York, Ashtanga Yoga in Mysore, India and the use of Salsa/Merengue dance forms in the treatment of Parkinson's Disease in Spain

The twenty-nine Awards will go to recipients aged between twenty and fifty-five. The Fund gratefully acknowledges the support of Gillian Lynne, the late Annie Collins, the Entertainment Charities Fund and the Linbury Trust.

For further information, contact:
Vivien Gear, Honorary Secretary
Tel: 01244 345741 (for press enquiries only)

The deadline for 1999-2000 applications is 25 January 1999.

Isn't TIME strange? I see that this is the theme of the BT Festival of Dance, gaining a place in the summer to arrive; you will be reading it in August academic season starting in September/October.

As the Guild moves towards the Millennium, we are looking to develop our future on the basis of agreement to act as Course Negotiator for the Guild. We have to be able to sell them to other people. We are taught by graduates of Stage 1; and Stage 1 and for uptake by Dance Agencies. We are developing Therapists and look forward to increasing awareness of Movement Analysis.

In trying to increase this awareness we are, however, part of our members to acknowledge their original mention the Guild because you think nobody knows you don't mention it!

IF YOU HAVE BENEFITED FROM THE WORK WE DO OUR BEST TO SUPPORT

You can: - advertise your courses/classes as Laban Guild training, promote the work of the opportunity,

We can: - provide leaflets, posters, and display ASK US!

And if you think there is the potential for a Course please let us know.

ARE YOU RUNNING DID YOU REALISE THAT YOU CAN and that the Guild can save you

If you are using commercially produced tapes in your activity. Private practitioners have been fined for a licence. If you are running under 200 classes for further details and **DON'T RISK IT. IT COULD**

Here in N Ireland, many things are looking very are half way through our Stage 1 Course in Cork, another Stage 1 in Dublin and aiming for another to survive another "Marching Season". As I've said instead of "marching", we might be able to solve

Have a good summer

Subscriptions: UK ordinary and affiliated
Overseas (including
UK Student, retired
Overseas (including

Please make cheques payable to
Ann Ward, 30 Ringsend Road, Limavady, Co
Telephone: (028)

COUNCIL MEMBERS 1998 - 1999

Chairman: Gordon Curl, Vice-chair: Su Johnson
Secretary Ann Ward, Treasurer: Barrie Hudson,
Hibbs, Bronwen Mills, Elizabeth Norman, Jane

continued on page 9 ..



ken by Anna Carlisle for First Edition's entry to final. I am writing this in June while waiting for just; and I am talking about plans for the new!

are consolidating our position and constantly our past. We are delighted that Jan Nicol has. We know how good our courses are, but we now have a Foundation Course which can be Stage 2 Courses in Community Dance suitable specialist courses for Teachers and Movement eness of the value of Laban's application of

ver, held back by a seeming reluctance on the ns. It's a "Chicken 'n' Egg" situation. You don't ows about it; nobody knows about it because

OF THE LABAN GUILD TELL THE WORLD!

YOU - PLEASE SUPPORT US.

eing Laban based, acknowledge your debt to Guild and Guild membership at every available

s - graphic or physical for YOUR event: JUST

Community Dance Teachers Course in your area,

PRIVATE CLASSES?

ULD BE BREAKING THE LAW

a 20% on your PPL Licence?

private classes, you need a PPL licence for this eral thousands of pounds for operating without ear, the cost will be about £50.00. Write to me **DO BE YOU!**

positive, apart from the political situation. We anning another Stage 1 in Belfast, negotiating cross border Stage 2. But meanwhile we have d before, if we could get more people "dancing" a lot of problems. We're working on it!

ated members	£20.00 p.a.
(airmail)	£25.00 p.a.
nd unwaged	£10.00 p.a.
(airmail)	£15.00 p.a.

The Laban Guild and send to:
LDerry, BT49 0QJ. Northern Ireland (U.K.)
5047 62120

, Secretary: Lorraine De Oliveira, Membership
ditor: Lydia Everitt, Members: Vera Curling, Gill
ine Pasch, Maddy Tongue.

.. continued from page 8

For application forms please send an A5 stamped addressed envelope, after September 1st 1998, to:

Vivien Gear,
Honorary Secretary,
24 Cuppin Street,
Chester CH1 2BN

Patrons Dame Beryl Grey DBE Robert Cohan CBE Joan Plowright CBE Honorary President Geraldine Stephenson Registered Charity Number 297684

LABAN CENTRE NEWS

This year Laban Centre London celebrates its 50th anniversary. To mark the occasion a research project has been initiated to trace the varied careers of its former students, and assess the impact that the Centre's work has had on the dance profession and related spheres of activity. Rachel Gibson (former Principal Dance Officer, London Arts Board) is heading the project. If you would like to share your views and experiences, you can contact her at the Centre on Wednesdays and Thursdays.

In recognition of their service and dedication in the field of dance and the arts, two senior members of Laban Centre London have been honoured by outside institutions. Gordon Ronald Jarvis, Chair of the Centre's Board of Directors, has been awarded an Honorary Doctorate by City University, London, and Marion North has received an Honorary Fellowship from Trinity College of Music, London. The award from Trinity College will help to cement the growing artistic and creative relationship between the two colleges and their respective disciplines. It is envisaged that, as the partnership develops, students from the two colleges will share close working relationships in areas where dance and music meet.

FIRST EDITION

Sunday 5th July was a great celebration of youth dance from all over the UK in the BT Dance Challenge. First Edition performed wonderfully. The piece was very rooted in Laban's work.

The run up is very long. You start in September, compete in the regional event in March and after finding out in April if you're through it's a long wait to perform again in July. But it was a very positive celebration, six out of the eleven performers in First Edition have places at the London School of Contemporary Dance and The Laban Centre.

Anna Carlisle

N.B. Claire Godsmark from the first First Edition group that won the BT competition

in 1996 is the first British student to be offered a place at the DeKeersmaker School in Brussels.

SOME THOUGHTS ON THE LABAN GUILD'S DANCE WORKSHOP ON 20TH JUNE

At the time the last Laban Guild magazine arrived, my house and because of that most of my life were in a pretty messy state. Driven by madness I had decided to renovate half of my house, just to keep me entertained besides my job and my part time body massage course at college. Not being a bill or a last reminder, the magazine went straight onto the pile 'for attention at a later date. So I really did not know what it was all about, until a phone call told me about Laban guild dance workshops. The workshop sounded very tempting, and the weekend of the workshop turned out to be my first free weekend, I felt that dancing on the Saturday would be a good way to start my 'recovery'.

By the time I arrived, the workshop had started and Wendy Hermelin had introduced the theme of the workshop - gather, enhance, direct and disperse; reflecting the Chinese Feng Chui's understanding of how energies can be affected.

Walking towards the building I could see the group dancing in the hall. I felt joy making my heart jump, so many people I met last year during the summer school and enjoyed dancing with. I changed quickly and tried to sneak into the room without being noticed. Well, being the only man, 6'2" tall and my habit of wearing quite colourful clothes made that goal unachievable. Wendy's friendly 'Hello' helped me out of my embarrassment.

I joined for the rest of the warm-up session. Wendy then invited us to move through the hall and to meet other people, welcoming them with a friendly tap on the shoulder. Developing the sequence further, Wendy asked us to use our hand on the other person's shoulder to turn them around, then to hug them gently, to lean towards each other and to experiment with balance, finally to change the space between us before we would gently push them away. I enjoyed this exercise as it gave me the opportunity to welcome many of my friends and to make my first contacts with other people I did not know yet. Three children were part of our group, and being turned by a little girl while leaning down to allow her hand to reach my shoulder was quite a challenge. To me this sequence felt like the beginning, the gathering of the group.

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10 YEARS EUROLAB



The European Association for Laban/Bartenieff Movement Studies (EUROLAB) began with only 7 founding members 10 years ago and has now grown to 80 members. Most regular members are Certified Movement Analysts (CMA's), trained in Laban Movement Analysis and Bartenieff Fundamentals such as Kedzie Penfield, Janet Kaylo, and Jeffery Longstaff who reside in Great Britain. Some regular members have trained originally with Laban and/or in other Laban Schools, such as Ann Hutchinson-Guest and Warren Lamb. We also have associate members who are interested in the work.



The current executive committee consists of Antja Kennedy (Germany), 1st. Chairperson; Janet Kaylo (UK), 2nd. Chairperson and Sylvia Dietrich (Germany) Treasurer.

EUROLAB is the sister organisation to the Laban/Bartenieff Institute of Movement Studies (LIMS) in New York. It is founded to more specifically meet the needs of the European Community, and is both younger and smaller than LIMS, New York.

EUROLAB promotes networking among members and those interested in the Laban/Bartenieff work. It organises yearly conferences in various locations in Europe. EUROLAB publishes Newsletters and a bi-

annual calendar, in addition to information brochures. The association is administered from a small office with a library, and provides for the purchase of Laban/Bartenieff-related books and articles. At irregular intervals, EUROLAB conducts a Certificate Program in Laban/Bartenieff Movement Studies (LMS).

EUROLAB has thus far completed two Certificate Programs in Berlin, Germany, wherein students received a 'LIMS certificate' and are now "CMA"s. EUROLAB followed the LIMS guidelines for Certification and made only minor modifications in order to meet the needs of the primarily German student body. Until now, the EUROLAB Certificate Programs have utilised a predominately American faculty, with the classes conducted in English. The upcoming Certificate Program beginning in 1999 in Berlin will be conducted primarily in German. EUROLAB is looking into the possibility of a future English-speaking program either in the UK or the Netherlands.

EUROLAB co-operates and continues to build links with other organisations such as "Motus Humanus" and "Integrated Movement Studies" in the USA, two Dance Therapy Associations in Germany and the Laban Guild in the UK.

Antja Kennedy

Contact Address:

EUROLAB e.V.
Schirpitzer Weg 20
12355 Berlin
Germany
Tel: 49-30-6692 2620
Fax: 49-30-6690 9322

THE IMPORTANCE OF EARLY INFLUENCES

.. continued from page 7

Lectureship at the Studio/Centre. There I contributed mainly to teacher training, 'effort' studies and dance-drama. I also undertook experimental play production (such as Copek's 'Insect Play' and van Itallie's 'America Hurrah'), and in common with most other colleagues I led or contributed to many day, weekend and summer courses under the auspices of the Centre. And further learning: our small group of staff-members was indeed fortunate to have a number of weekly further training sessions with Lisa Ullmann.

I have many reasons to be grateful for those early influences, which led to my time at the Studio/Centre - and I have particular gratitude for my time in Addlestone, both as a student and as a teacher. Even my experience of writing developed there - colleague Peter Lofthouse suggested me as

the author for 'Drama in the primary school' - proposed as one of a series to which he was contributing a dance volume. Following publication of this (published as 'Creative drama and improvised movement for children' in the USA), in 1971 I had to leave

'What I learnt of Laban's approach to movement has been the basis of my own movement and dance work ever since.'

Addlestone for personal, family reasons. Thereafter I widened my experience with schoolwork, dance training, choreography, the study of anthropology at LSE and University College, London, and via the USA - contemporary dance and the transatlantic

approach to Laban studies. Part-time teaching in evening classes and in a number of institutions continued, where I had the opportunity to devise courses in a range of movement, dance and related arts studies, with some specialism in movement for actors.

More recently I was Principal Lecturer at Middlesex Polytechnic/University where I taught for 18 years, I now pursue other interests, particularly in T'ai Chi, studies of ritual, improvised movement and writing. 'Rhythm and timing of movement in performance: drama, dance and ceremony' is due to be published this year by Jessica Kingsley Publishers with a chapter on my experience of Laban's approach.

Janet Goodridge

GETTING FUNDING FOR YOURSELF



LOCAL DANCE GROUPS

Getting cash - and other - support for your classes and performances is practically a necessity these days, and you probably have to subsidise the group and yourself in some way. This series of articles is to help you in the early stages of the process.

I concentrate on Local Authority as a source, because there is more money granted to the Voluntary Arts by them than by any other source. They also have an Arts Officer to be your guide. But later we look at other local sources of support and ways of fund-raising for your dance group.

This article starts with a check-list of identifying yourself and your needs which you may well have already done - bear with me if this is old stuff! But it is important to have a clear and specific idea of what it is you are asking for. The other component is what is available from Local Authority? So here goes.

BASIC INFORMATION 1

Write down your answers to these questions. If that is your style, ask the group, and your fellow-organisers and colleagues to join in. Or do your own writing-down, and ask them afterwards what they can add or amend.

This sounds like all those ghastly forms for A&E and the Charitable Trusts, but in any case you need this basic information for anything you do.

Who am I?

Training, qualifications, experience, area of working (teaching, hobby, choreographer etc.)

Who is in my group?

Age-range, who included, accessibility

Who organises it?

Me only/committee/school/group members etc.

What do we do?

Create dances for performance/for fun/for school plays/local dramatics etc.

What do we need for what we do?

Cash for venue/teacher/travel/costume/equipment; publicity; more participants.

Have we a specific project?

Attend a festival, dance course in youth group, commission new piece for performance etc.

Our objectives are:

Under the headings: Artistic, Audiences,

Marketing, Management, Staffing, Resources, Funding, Financial.

Who will benefit from our group's activity, and how?

Specific people or groups, and what they have after the activity that they did not have before.

How much will it cost?

Think of the famous SMART guide:

S pecific	<i>Not general, something actually happening.</i>
M easurable	<i>You will be able to give evidence that the objective has been achieved</i>
A greed	<i>The group, public, audience all say it's a good idea, and you have ways to document and measure this.</i>
R ealistic	<i>Stretching but not impossible</i>
T imetable	<i>With a deadline, and perhaps stages.</i>

BASIC INFORMATION 2

Who will help you at the Local Authority? Ring up and ask for the Arts Officer. She or he will sometimes be found in Leisure Services, or even Parks and Gardens or public amenities - persevere!

Health warning! Every Local Authority is differently organised, and has a different approach to and budget for the arts and the Voluntary Arts. You may have to explain that Voluntary Arts are what ordinary people do for fun and self development, and do not get paid for - rather they pay for most things themselves. The Arts Officer may well understand this and be with it, but other Local Authority Councillors and Officers can find it hard to believe that activity in the arts can go on with no base or support system other than your home and phone, and a friend's word-processor.

Make an appointment to see the AO, for a general chat, and take along photos, letters of appreciation, news clippings, or anything about your group that helps put the AO in the picture of what your group is all about. You probably do other classes and activities, so take the info about that as well.

Remember - **SELL, don't BEG!** Think about advantages to the local community resulting from your activity. Rehearse these selling points with a friend before you meet the Arts Officer so you feel confident and sure.

What do you want to talk about?

The group and what you need.

- ☐ The Local Authority's Arts Policy (who are they funding, how much and what is their focus currently)
- ☐ What money/publicity/local events can you link your group up with?
- ☐ What other Dance agencies or organisations are there in the area?
- ☐ What local businesses are known to be interested in the Performing Arts?
- ☐ What regulations are involved in giving street performances for publicity and fund-raising purposes?
- ☐ What publications for the Voluntary Arts and others does the Local Authority produce?

You can see we are not going to leave any stone unturned to get your group known, funded and performing! I hope this encourages you to get going with your Local Authority. They will support you as much as they can, if they know about you.

Finally, let me know if this sort of thing is useful to you - if I am pitching it right, and if it is effective - and if more information-sheets would be useful to you, and on what subjects. We don't need to re-invent the wheel!

Su Johnston

Tel: 01737 843108 - Fax: 01737 844102

THE LABAN GUILD ON LINE

We are applying through our good friends VAN; (Voluntary Arts Organisation) and the Carnegie UK Trust, to get a powerful computer. This is Part of a pilot scheme to create and use a network for the Voluntary Arts and help us become truly visible and audible to each other - and the establishment! This happens - that is, we actually get the computer - in November this year.

The question is, who would like to have a computer? The catch is you have to have some tuition about using it to contact the Internet and web-sites, and be prepared to enter into the pilot scheme with VAN. The computer will also hold all our materials. So the Training syllabuses, manuals, publicity, and membership database, and all other materials, would be held centrally - long an ambition of ours.

If you are interested, please get in touch with Su Johnson on 01737 843108
Fax. 01737 844102
E.mail: BILL_F_Johnston@compuserve.com

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Su Johnston's View

TWINS

They have arrived at last, on the day before the 40 weeks of pregnancy were up - my daughter's twins. They are beautiful. You think your grandchildren are beautiful babies? Sorry, ours are - well you cannot get more perfect!

It is some sight to see Kathy feeding them, one tucked under each arm. And George talking to Zachary about Cambridge, and William about Stamford, or was it the other way round? Meantime, George is perfecting the nappy-changing technique in a way that his business colleagues would not believe.

Adapting to change is bewildering, and it takes more than five minutes. George's business is demanding outrageous, impossible improvement targets. His home life demands equally outrageous demands on his time and adaptability, but these have to be more realistic.

First he has to cope with the facts of life: eating, sleeping and behaviour. And that is only for the infants! They are in competition with germs, and all the above must be carried out in a clean environment, with more hand washing than any mere male can think is at all necessary. But to the babes it is a life and death matter, to keep the poop from the paws.

Then there is his own eating, sleeping and behaviour. He leaves the house at 6.30 am, and returns at 7 pm, and wants to see his boys - who are screaming because from 6 to 10 that is what they do. This rather reinforces his idea that "screaming kids" is what child rearing is about, but we all have to re-code that as a concept, or go mad.

He looks ahead and thinks, "If this is when they are tiny, what will it be like when they are teething ...?"

Meantime there is the twins' mother's eating sleeping and feeding, and she is lucky to have me there, isn't she, because feeding Kathy and George and walking William is my job on the team. Zachary is content to look out of the window without yelling, thank God.

I don't know what you make of this tale - but wouldn't it make a wonderful dance-drama!

Su Johnston

BLITZ '99 - LABAN DAY

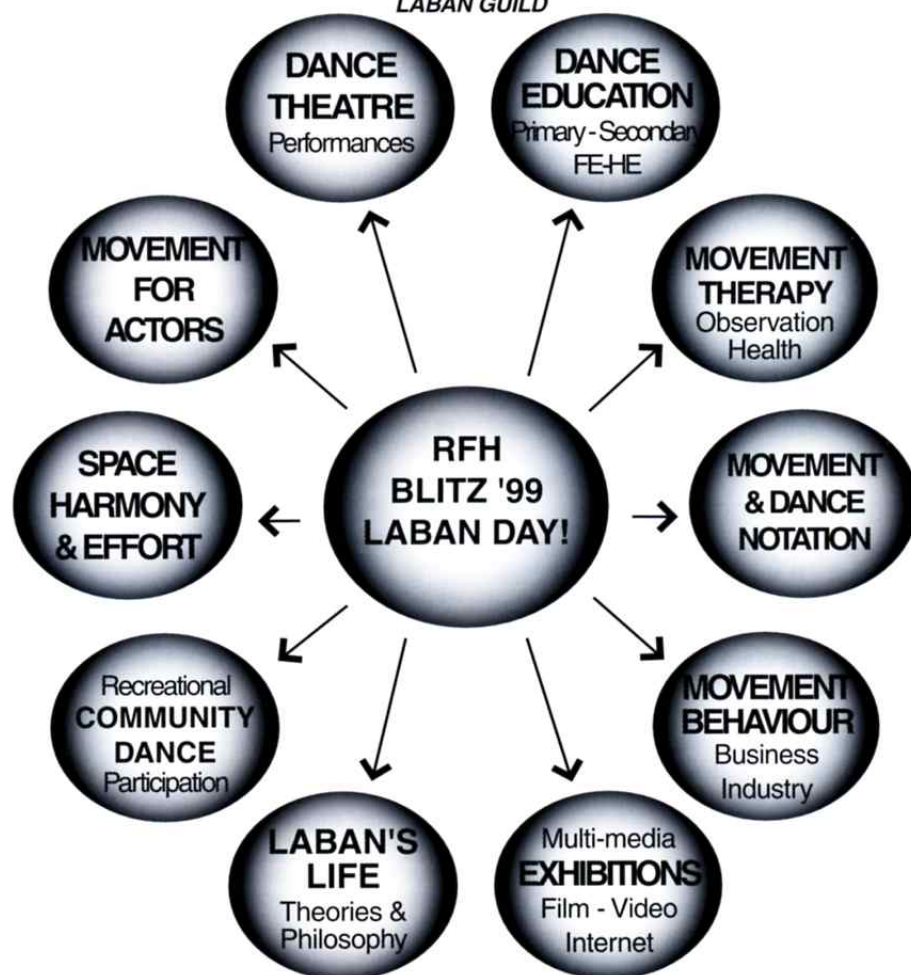
THE ROYAL FESTIVAL HALL BLITZ '99: LABAN- DAY!

**Performances! Demonstrations! Workshops!
Lectures! Seminars! Exhibitions! Movement Choirs!**

Competitions! Spectacle!

*Organised by the
LABAN GUILD*

Participation! Celebration!



DIAGRAM

The above diagram illustrates our plan for a Laban Day next year at the Royal Festival Hall. We are busy considering the most popular activity, the best people to bring alive each of these Laban realms.

This is an opportunity to show the importance and relevance of Laban's work to the public and also enjoy ourselves celebrating his life. If you have any thoughts on what or who or how to make this programme vibrate, send them to:

Chairman,
Copse End,
Conyngham Lane,
Bridge,
Canterbury,
Kent, CT4 5JX

THOUGHT FOR THE QUARTER

The Void is what science calls a vacuum. It is the womb of creation, the ghost realm whence come the players who will strut the stage of being, the emptiness which breeds infinity. The Void enfolds the very essence of paradox: a ghost dance, whose spectral players dance forever on the forbidden edge of being.

Extract from a thought-provoking book called *Music of the Mind* by Darryll Reaney, Souvenir Press

Diary of Events



1998

SEPTEMBER

27th LABAN GUILD WORKSHOPS

LONDON

Netforce Dynamics for Relating and Communicating Together

Contact: Mrs Clare Firth, 2 Layton Lane, Shaftesbury, Dorset SP7 8EY. Tel: 01202 363280 daytime or 01747 850413 evening

OCTOBER

9th-11th YOUR HEALTH SHOW

BIRMINGHAM

A wide ranging exhibition where the Guild is represented on the CCPR stand and we demonstrate Laban based work at a workshop at 11.00 am on Sunday 11th.

Contact: Bronwen Mills, 4 Brockham Warren, Box Hill Road, Tadworth, Surrey, KT20 7JX. Tel: 01737 842834

NOVEMBER

6th-7th FOCUS ON CHILDREN

ASCOT

A Guild run, short weekend, from 4pm. - 4pm, looking in depth at Movement teaching for children with Special Educational Needs. It will include critical debate and reflection plus practical exploration.

Contact: Jasmine Pasch, 30 Quadrant House, Burrell St, London SE1 OUW. Tel: 0171 928 3779

DECEMBER

27th-31st WINTER HOLIDAY COURSE IN MODERN EXPRESSIVE DANCE

ZURICH

Dance and Movement Technique, Bodily Training, Choice Subjects, Dance Choir. 5 Tutors from 3 countries with Anna Carlisle as guest tutor.

Contact: Zentrum fur Bewegungskunst, Gotthardstrasse 49, CH-8002, Zurich.

1999

JANUARY

20th LABAN GUILD WORKSHOP

LONDON

A day working with Caroline Mummery. Dance for the sheer joy of it.

Contact: Mrs Clare Firth 2 Layton Lane, Shaftesbury, Dorset SP7 8EY. Tel: 01202 363280 daytime or 01747 850413 evening

MARCH

20th GUILD ANNUAL CONFERENCE

BATH

Continuing to bring the Conference to the members, this event comes to Bath.

Contact: Maddy Tongue, 17 Aylestone Rd, Cambridge, Cambs. CB4 1HF. Tel: 01223 302030
or Liz Norman, 2 Prospect View, Lavenham, Sudbury, Suffolk CO10 9RJ. Tel: 0787 247871

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Jenny Frankel responds to Su Johnston's Regional Dance Groups newsletter. VAN tells us that Heritage Open Days this year are Saturday and Sunday September 12 and 13. The Civic Trust want to open up interesting - weird even! - properties for the Voluntary Arts to dance/exhibit/event in. They provide FREE publicity and insurance etc. Jenny Frankel writes:

"I contacted London Open House, and am currently viewing buildings to put on several performances a day - September 19 and 20.

I'm applying to London Arts Board for funding to create a piece with Dance and Clay. I've started working with a wheel-throwing ceramicist on an integrated performance piece - an artist called Duncan Hooson. It could be part of the London Hybrids programme. We may not get

HERITAGE OPEN DAYS

funding, but are creating it anyway. At any rate, we can showcase it during London Open House and invite organisers of dance festivals etc.

I'm still teaching my Monday class of opera singers, architects, actors and oddballs. And I'm trying to get a mixed-age company together - it's meeting every Wednesday from 4.30 - 7.30 p.m. at the College of NW London. Any interested parties of any age or standard are welcome to join the group".

Ten out of ten for initiative, Jenny!

HOW TO BE PART OF OUR GLORIOUS HERITAGE - Think of a beautiful and or interesting building in your area; can you picture you and your group performing there? Then you have a chance to do that (think of the FREE publicity, think of the

CAPTIVE audience, think of the FUND-raising possibilities) on Heritage Open Days 1998.

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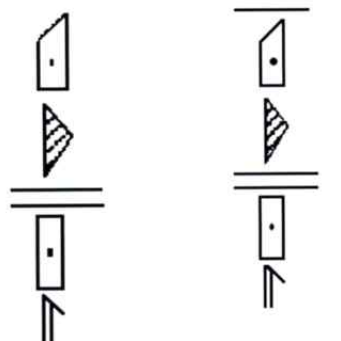
WRITE NOW to Diane Clements, Go-ordinator, Heritage Open Days 98, The Civic Trust, 17 Carlton House Terrace, London, SW1Y 5AW.

Su Johnson

.. continued from page 5

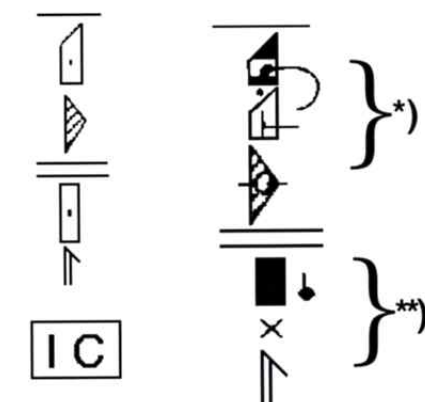
which the two sides have to each other, and which is called the "Golden Section". (This proportion was applied e.g. in the architecture of the temples of ancient Greece; it also becomes apparent in the lengths of sub-parts of our body as, for instance, in the relation between the upper and the lower arm, i.e. the section shoulder-elbow-wrist.) In other words: the Icosahedron stands above the Cube as far as harmony is concerned! The reader will experience a certain feeling of inner balance, perhaps of harmony, when executing shapes along the surface-points of the Icosahedron - which has to do with the relationship of such movements to our free gestures in everyday life. In some contrast to this, movements along the surface of the Cube are much more difficult to perform, because they force us into straight lines, therefore they feel uncomfortable and, after some time, tend to produce a feeling of disharmony.

The consequence of all that has been said so far, is the following: the same general points in Space differ in small but perceptible grades depending on one's choreographing and writing either in the Cube (the so-called *Cubic Space*) or in the Icosahedron (the so-called *Spheric Space*) or in the space which may be called "Standard Space" (i.e. without any choreutic implication). In an attempt to summarize I have notated a short curved movement for the right arm (↗) in each of the three Spaces discussed (having used for this the shorthand of Kinetography called "Motif Writing"): We begin at "Place" (□) and move via the point "right-high" (⬆) to "right-forward" (⬇) where the movement ends (compare also ex. 1 and 2). In attempting to perform these sequences practically the inexperienced reader should be aware of



example 5
("Standard")

example 6
(in the Cube)



example 7
(in the
Icosahedron)

example 8
(=ex. 7 notated
in "Standard" Writing)

the movement shape's extending in space: after the starting position in □, where the arm is bent a little (in ex. 6 and 7) or fully (in ex. 5), it extends while going to the next point and stays normally extended for the second movement:

Explanations:

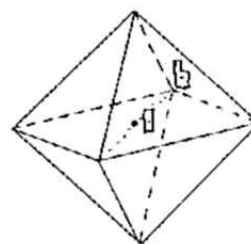
- Point □ In 6 and 7 it is situated precisely on the same spot (arm a little bent, hand at the body centre), but in 5 this point is at the right shoulder (with arm fully bent).
- Point ⬆ In 5 it is situated 45° (i.e. half a right angle) diametrically right up (measured from the shoulder). In 6 it is only slightly 3° lower than in 5 (as the 45° angle is measured from the waist), and in 7 it is exactly 15° higher than the point in 6 (or 60° above waist level).
- Point ⬇ In 5 the arm points into the direction diametrically right-forward (i.e. 45° measured from the shoulder and level with it). For 6 the arm moves only slightly 3° towards "forward" and, at the same time, inclines slightly downwards (in order for the fingertips to be level with or, indeed, level with the horizontal plane). Finally, in 7 the arm has the same inclination as in 6, but, again, points at a spot shifted 15° farther off, this time to the right (which should result in a 60° angle from the forward-middle line of the body).

*) The small "pins" in the direction signs indicate - in a rather fussy way - the deviations which result from the choreutic context (here the Icosahedron). However, probably no one would want to write this in

the "Standard" way. (⊙ means the direction exactly in-between the two.)

**) means the same position as in 6 or 7.

3*) With "slightly" I mean ca. 7° (half of the usual difference between "same" corners of planes in Cube and Icosahedron.)



example 9
(Octahedron, Double Pyramid)

I myself consider movement harmony to be an integral part of the Laban system of movement, even though it is usually taught consciously at a more advanced stage of study. Though, as our simple examples with notation show, its influence is present in early steps of learning already. As said earlier on, in the twelve dance studies composed by Lisa Ullmann a large choice of basic scales, rings and other configurations in the Cube, in the Icosahedron (and also in the *Octahedron*, see ex. 9) are to be learnt and to be experienced in dance. A good fundamental knowledge of Movement Notation is, of course, necessary for the private study of these exercises - even though they are described in detail and explained in the book. In any case, for these certainly exciting experiences in Laban's Space Study a fair measure of perseverance and stamina is asked for - which, as we know, are required also, for instance, when learning by heart a piece of music!

The English versions of the book (with explanatory text) and video cassette are obtainable at the Labanotation Institute in Guildford, U.K. *) at the price of £12 **) and £19 resp. (An Audiocassette with the entire piano accompaniment may also be ordered. Price: £7.) As a handbook to teach oneself Kinetography or for reference I recommend, amongst others, Valerie Preston-Dunlop's "Practical Kinetography Laban" (originally London 1969, now Northcote House, Plymouth, U.K.)

*) Address: Labanotation Institute, Surrey University, Guildford, Surrey GU2 5XH, U.K.

**) £10 for packet with 4 drilled holes for own folder

Claude Perrottet



MAGAZINE MEETINGS - APOLOGIES TO NAT WEST

Where we left the car was underground in a narrow parking space, lit by artificial light, away from the busy traffic. Lydia met us. We said, 'hello' to a yawning guard and hurriedly entered the empty lift where the door shut with a controlled snap. Our footsteps echoed and broke the silence as we climbed the stairs to reach a newly painted cream passageway where another security guard asked to see our badges.

Wendy and I glanced round the large office with its vacant chairs. All the equipment and desks looked immaculate. In another space the large mail bins stood empty. Through a glass door was a small working place. Here we drank coffee from plastic beakers expressed by the automatic drinks maker which was tightly crammed into the corner of this little room, as was a white round table and four chairs. Here we sat in tight pose. Even our papers were tidy.

The agenda was worked through and finished in efficient time. Decisions were quickly made but there was no life or laughter, and where were the ideas? We were dull, barren, and boring!

The weeks ahead were difficult as regards the work on the magazine. The effort to settle became impossible, I made excuses to myself for not wanting to write letters, to chase follow ups, to find inspirations for thought for the quarter and so on. The next meeting was worrying me. My enthusiasm had vanished.

It was a pleasant walk from my parked car through the churchyard to Wendy's house. I was warmly welcomed into her home and living room. Even the chairs, table, dresser and bookcase, tones that all pleasingly blended, extended their greeting. The sofa invited me to sprawl and lounge. There was a mix of delicate coloured flowers with a deeper show of bluebells, to catch the eye. They had been arranged in little vases and placed around the room. Through an open doorway the kitchen coaxed us in for our cups of coffee.

With the rest of our Editorial Team, we settled round the old table with our papers piled or resting in free ordered disorder and we shared our pleasure at being together in Wendy's new home.

At one side the staircase left the room in

a gentle curve. The neighbour's fluffy cat languidly strolled down them to drape itself across the dresser until it decided food was calling it home.

Fabric pictures so rich in texture and design, hung upon the walls. Music soothed or excited us as it mingled in the air. The titles of the books on the shelves leapt out to give us inspiration as we made our journey through our planned agenda.

On our visits to the bathroom the mirror stood nonchalantly by, and intruded boldly on us, and shocked us with its silent response. It could tell many a funny tale or did I mean tail? The cat, belly full, impatient to rejoin our amiable and compatible group, surprised one sitting guest in the bathroom by leaping through the window from behind. Another ingenious ploy to keep the wits alert.

The progress of our discussions were fruitful from the start, the ideas rippled forth with ease, and increased to a crescendo with suggestions and new topics. This burst of energy was dynamic. Could the environment generate these feelings to make a meeting flow so easily and produce so much?

Christine Meads

Member of the Editorial Team

Are there times when we are more sensitive to the environment? Or are movement people more aware than others?

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ACTION PROFILE SYSTEM

When I was teaching at the Dartford Summer School, in 1981 I think, Lisa Ullmann was Director. I met her one day in the corridor, and she was carrying a book under her arm. She paused - "You would be interested in this", she said. It was Warren Lamb's book "Body Code", and I promised to read it. I had already been to the Art of Movement Studio, from 1958 to 59, and met Warren there briefly, though I was sorry and disappointed that Rudolf Laban had died just before.

Having read "Body Code", I was intrigued by the three Stages of decision making - Attending, Intending and Committing - which seemed to me to equate with Space (focus) Weight and Time. Strangely, nowhere in the book did this correlation appear! I wrote to Warren asking about it. In six months I got a phone call from him - yes, I was right! My husband subsequently took up the Action Profile System for his business, to help in implementing change. Warren Lamb was at that time in partnership with Pamela Ramsden, and then she and Lynn McGregor teamed up. Pam had been teaching the Action Profile System techniques and skills for some years, and she and Lynn ran an Introductory Course, which I attended.

I felt that all I had known and done so far in life led to here, and that I wanted to become trained as an Action Profile Practitioner. Pam took on the task, and after about two years I had finished the training and got into practice. I started with my husband's firm, and went on from there.

Eventually, the next generation of trainees came along, and I was able to help in coaching them in movement observation, which is at the heart of the System. I ran Introductory Courses for, among others, Susi Thornton, Christine Meads and Lydia Everitt; I also had a slot at LinC Summer School, where Janet Lunn, David Henshaw, and numbers of other students at least had a glance at this aspect of Laban's work. My students for full practitioner training were Susi, and Trix Engelen, whose training has been interrupted by two babies! Susi's direction went more into the way of Counselling, and so she achieved Action Profile Practitioner Stage 1. My current Trainee is Terrence Brathwaite, a Trinidadian now Senior Lecturer at Coventry Business School, and a tutor at the Laban Centre Summer School where he met Walli Meier and hence me.

Su Johnston



REVIEWS

.. continued from page 9

Wendy asked us to develop a little movement sequence, then to enhance it by making it smaller or bigger or more precise, then to add a sense of direction to it before we would let go of it, disperse it. During the previous exercise I had always ended with a slightly unstable stand, both feet very close and one slightly in front of the other, just the opposite of the stable stand I know from Thai Chi. That started my idea to play with instability, to start standing on one foot, and forming circles with the lifted leg, increasing these movements until I needed my arms to maintain my balance until I would finally lose my balance and would fall into another, naturally stable position. I was fascinated this idea involved all four energies, particularly the end when the 'overenhancement' automatically caused the change of directions and the immediate disperse.

We then gathered in groups of three or four. We worked together, in canon holding freeze images, in slow motion and so on, creating small group pieces.

As a dancer I am a dilettante or maybe an

amateur, so when I first danced with 'Laban' people I thought I better keep my mouth shut. But, particularly during last year's Summer school, I have learnt, that my ideas can be as good as everyone else's, that people will listen to them and that we can try them out. This ability to contribute to an artistic creative process, however small the contribution may be, is of great joy for me.

The conclusion of the morning was the sharing of all the work that had been developed. Again I have to write a bit of an appreciation. When I first heard the word 'sharing' being used for what I expected to be a performance it sounded to me like a nice way of calming down the nervousness of the performers. But it is not just a word, it is an attitude. It is acknowledging that everyone has worked to her/his abilities, that everyone made a contribution, it is looking at all the things that are right instead of focusing on the few things that are not perfect. I enjoyed watching all the other groups and, being carried by friendliness and support, I enjoyed sharing the piece that I had helped to develop.

Most of us spent the lunch break outside taking advantage of the rare appearance of a phenomenon formerly known as

sunshine. When the group gathered again, it was hard to believe that this lazy bunch would in the foreseeable future be once again in any mood to dance. To gently get us going again, we were asked to find a partner and then - in turns - exchange a little back massage. About 15 minutes after our slow start many of us were running through the room again. Wendy introduced a number of images of dispersing, based on the various ways that plants disperse their seeds, for example in a swirl, one big outburst or a gentle movement like being moved by a little breeze. It was lovely to float through the room, to meet all the other people and to experience the interaction of the different energies and to end our time together we all joined in a circle dance.

We finished our workshop with a round of well-deserved applause for Wendy, acknowledging the good time we spent together. For myself I can say that I got exactly what I wanted, I felt happy and very revitalised.

To finish I ask you for your kind forgiveness for what I may have done to the English language, please trust me that in German it would all make sense

Matthias Nethe



Caroline Mummery's young dancers at The Mind, Body & Spirit Festival - photograph: Pam Anderton

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