

Laban Guild

Volume 17 No. 1

Spring 1998

WATER HILARY MATTHEWS

It is a cold morning and the beads of condensation have gathered on the windows of my old caravan. A bucket sits in the kitchen doorway catching lingering drips from yesterday's rain.

I step outside the van into a muddy puddle and squelch my way to the barn for an ecological pee. It will later be given to the newly planted willows. They love it.

I take the bucket and head for the well. The water is cold and clear from a deep rising spring. Without this wellspring, I would not be here. This bucket of life water fuels my first and best cup of tea of the day.

The track up to my croft is a rain-washed gully and before that, you have to negotiate a ford. The view from the hillside is extensive. You look over the Moray Firth to the mountains of Sutherland and on up to Caithness and John O'Groats.

I entered the river and let go. Once I had entered the flow, I learnt to fly, float, fall, laugh, cry, shout, skip, play, sing and do nothing at all. In these moments, I would enter a state of grace.

The prevailing wind is from the West. It travels along Loch Ness and out into the Firth carrying all the smells of the west coast with it. Sometimes the wind comes from the North, non-stop from the Arctic. Then the faraway mountains are covered in snow. The Firth pulls in an endless display of showers, rainbows and dazzling blue sky reflected in a dazzling blue sea. The Firth is home to thousands of wintering geese, endless sea birds, dolphins and sea otters. The seaweed is delicious to eat.

To-day the wind has swung into the east bringing in the cool sea mist known locally as the Haa. This always happens after a period of warm weather. The mist creeps over the hillsides and wraps us all in its vaporous folds. We are lost from the sight of each other. The mists stay until the temperature between the earth, sky and sea adjusts to the balance of the day. On such a day as this, the message is to go inwards, leave the trees, the garden, the animals, the building projects to bathe in the gentle mists. My astrological sign is Water, Cancer the Crab. It is a cardinal sign, the energy that loves to initiate ideas and then move on to the next and the next. It is an energy that does not like to be

blocked or bound in any way, even when racing sideways.

The drips of condensation gather each other up and run down the window. They remind me that life is like a flowing river, we bind the flow at our peril. In its childhood, the river races down the mountain sides, full of snow melt and spent clouds. It chatters and sings, leaps boulders and plays marbles with glorious round river stones. It is crystal clear, joyous, full of wonder and excitement. It gathers momentum into youth, leaps off precipices pluming and plummeting as waterfalls. It scours caves and spins in deep pools. It carves hillsides and carries boulders light weight downstream. In maturity it slows down and weaves and braids it's way across the plains. Finally it enters the estuary to rise and fall with the salted tides.

Continued on page 16

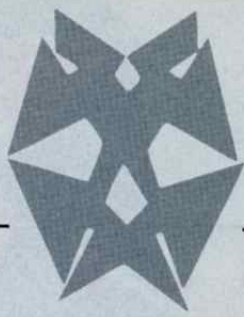


Glenbeog - Gifting the Spirit of the Waterfall

Arts for Everyone

Sadly we have heard our application for Arts for Everyone funding was not successful. Ed.

for movement and dance Reg. Charity No. 266435



EDITORIAL

Happy New Year to all readers.

We hope you enjoy your new 16 page magazine with its final front sheet. This edition we have created a special 4 page centre-spread on the CCPR which you can pull out. We plan to run with 16 pages every edition. The contents are now across the bottom of this page and page 3. We would love your opinions of the new layout.

It is sad to start the year with the news that we failed to get the A4E funding we were after, particularly after all the hard work that went into it. But since we have done a great deal in the past without outside funding the set back will not slow us down. It won't enable it to get on with our new projects as fast as we would have liked, but they won't stop.

Su Johnston's view has proved a very valuable contribution to the magazine this year. Many articles that we publish have been stimulated by her view. The poems, many of which had space in the last edition, came from an editorial search following Su's article about the mixed media of poetry and dance. Hilary Matthew's piece on Water follows Su's earlier comments about the elements in dance, and we have lined up other favourite writers to take on earth, air and fire. The column last year was a pilot, to see how it went, and we are really pleased Su has said she will carry on. She talks on the subject of greed this quarter - apt for the time of year.

Lydia Everitt

COPY DATES

Material should be sent to:

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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 1998

LETTERS

COLOURS

Dear Editor,

I have been fascinated by the recent articles on the relationships people have found between Laban analysis and colour.

I became interested in this from a slightly different point of view some years ago, when I wanted to use colour to help to clarify an explanation of Laban's Effort Cube.

Like most people. I associated RED with WEIGHT and shaded in that side of the cube appropriately, grading the shading from pale, for fine touch, to dark for firm. I then chose BLUE for the side representing SPACE, again shading from pale for flexible to dark for direct. Working a lot with painting at the time, I chose the third Primary colour, YELLOW, to represent TIME, working from dark for the past to pale for the unknown future.

Shading in each side with the appropriate gradations would, I could imagine, result in a glowing cube the colour of clay - a basic but complicated chemical building block. I'm sure that it should be possible to demonstrate this with the use of lights and filters, but I have not yet been able to find a way of doing so and TV/computers, unfortunately, use the three primary colours of physics - red, blue and green.

I did, however, make a screen print based on the very spatial movement choir by Sam Thornton to Misa Creole, where I found that identifying the dimensions with the primary colours of RED for up/down, BLUE for side/side and YELLOW for forward/back, led to the production of the secondary colours PURPLE for the DOOR plane, GREEN for the TABLE plane and ORANGE for the WHEEL plane.

Like all of the applications of Laban's analysis which I have ever come across, this just seems to make so much sense in so many ways. I have heard that Laban was, at one time, in contact with Kandinsky, and would love to hear from anyone who has any information on this.

Ann Ward

(Membership Secretary: address on centre pages)

Dear Editor,

Being requested to link a dance session with a topic can result in work that is contrived and purposeless. Having said that, movement can be a positive aid in developing understanding in many aspects of the curriculum especially maths, science and art. What is important is that movement experiences, principles and qualities should be the first consideration in a dance lesson. They should not be secondary to the topic.

Wendy's interpretation of the colour moods would probably be common to many people. There is a common acceptance of hot and cold colours for instance. Her chart shows colours merging to form a rainbow. Out of curiosity I examined the outer circle of effort actions and found that if SLASH was omitted from the yellow section there would also be a natural transition in effort order.

However I am glad that Wendy recognises that the exploration of colour is open to so many different and exciting possibilities. It is probably the way they are used in both painting and dance which gives them varying degrees of force. My children have often worked with direct and indirect lines in dance and in painting with some lively results.

I can understand Wendy's starting point as an ANGRY RED but it does seem that the strong effort actions are often used to express anger. Should we be encouraging other and more constructive expressions of strength?

The chart caught my eye immediately because many years ago I created a similar one to help teachers to recognise the many combinations of movement activities. Each circular section turned independently. It was also used in conjunction with the Rotherham Physical Education Guidelines.

Yours sincerely
Enid Bailey

P.S. Since writing this I've been wondering if you thought I linked the primary colours with a particular motion factor. It was really only my intention to show a comparison with the subtle mixing of colour. Even so it might not be too fanciful to associate RED with Weight and BLUE would be a most appropriate colour for Space.

YELLOW must therefore be Time although why I'm not sure! Flow is obviously the oil or water which is the catalyst and which gives rise to the splendour in rainbows and painting. Look at Nature!

(Read Enid Bailey's interesting article on Flow on page 14 - Ed.)

contents.....

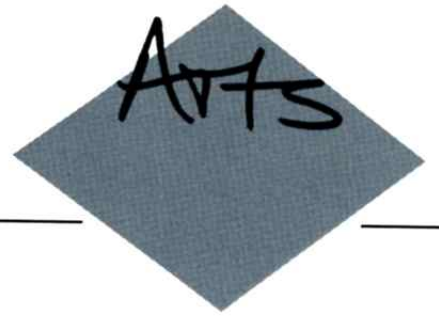
CCPR - centre pages

Flow, the Odd One Out

Dance, Architecture and Film Making

Moving Words

DANCE, ARCHITECTURE AND FILM — MAKING IN WELLS CATHEDRAL —



9 months out of film school and it seems I am picking up exactly where I left off. The last time I was at Wells Cathedral things were looking rather bleak. Due to a string of disasters I could not film the most important part of my student film about the Experience of Gothic Architecture: the dance sequence.

Now out of all the proposals the one which includes a dance sequence has been shortlisted by HTV. I always felt that dance was a language that almost anybody could understand. A way of expressing an internal experience that speaks not just to our minds but also to the dancer within. Whenever we watch something or speak to someone part of us will resonate with and emulate the rhythms and forms we are trying to make sense of.

The mind has its own way of making sense of the world but in making films I am always seeking ways to appeal to the more instinctive response. Gothic Architecture performs that trick extremely well. We recognize its shapes as uplifting and meaningful on a gut level because they are based on natural forms. The comparison to a grove of trees has often been made and the ambulatory in Wells cathedral is an extremely good example for this. But the comparison can be taken much further than mere visual allusion. The building has a very special rhythm and dynamic. The way the columns are spaced, the angle at which the scissor arches rise up all combine to a symphony of movement and impulses. A symphony which is as harmonious and involving to the eye and the inner dancer as a classical symphony is to the ear.

THOUGHT FOR THE QUARTER

*Life's a pretty precious
and wonderful thing.
You can't sit down and
let it lap around you...
you have to plunge into it,
you have to dive through it.*

KYLE CRICHTON

The connection has been made many times, for example, by J. S. Bach who studied Gothic geometry and is said to have based some of his music on those principles. Gothic

*The inner dancer is inspired
to render their own
interpretation of this
multisensual experience.*

Cathedrals were designed to be giant sound boxes and therefore it is not surprising that Wells is such a musical place. It is not just the acoustics that make concerts in cathedrals so appealing; listening to music inside the Cathedral seems to have the effect that the mind is being led to associate musical phrases with architectural shapes and you can spend your evening reading the score off the walls.

The inner dancer is inspired to render their own interpretation of this multisensual experience and this is what I want to capture on film. It all fell into place when I met Wendy Hermelin and she told me about Laban's ideas of meaningful movement.

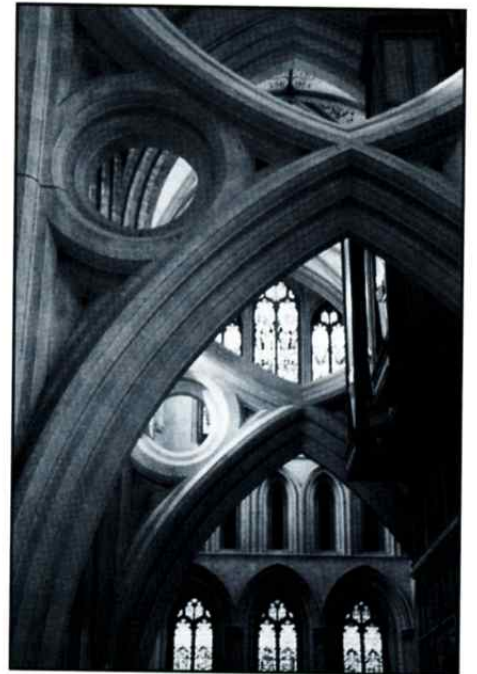
The idea that Laban "designed himself into the environment" makes sense because I want a dialogue between the dancer and the building. I want to make manifest the inner dialogue we all feel when we really associate with the pounding of massive piers, the swing of ribs leading our eyes high up to the vaults and the sizzling energy of forever multiplying tracery.

The other important factor is of course the piece of music we will choose. I have become hooked on a 21 year old composer who I literally stumbled across in a back room. His name is Julian Van Eyken. He is writing a choral work for a cathedral. To me it seems to tell the tale of all creation. God's creation and artistic creation. This is really what the documentary about Wells Cathedral relates: How a building inspires the artists in Wells to create works of art.

The Cathedral itself is of course a divine and an artistic creation. The dance recreates that spark. The music starts, like all music, from silence. The Cathedral was created from a blank sheet and the world rose out of darkness This then is the starting point of the

dance. Darkness, a tiny light and a hand, the tool and beginning of all form.

As the music grows, the building rises up and the dancer finds her relationship to the surroundings. The dancer is at once creator and created. Her imagination and expression helps to manifest the architectural shapes and at the same time her movement is moulded by the music and her spirit responds to the divine statement of existence which surrounds her.



Wells Cathedral - Dennis Hann

The end is about human existence as the physical manifestation of the spiritual. What could be more appropriate than dance to make the point. Dance is movement that seems to ignore physical limitations such as gravity. Gothic is making the same statement. When you can only see walls of glass around you the buildings appear as if held up by a miracle. A physical object created by flights of human fancy.

No matter how fleeting thoughts, sounds and movements are, if they resonate with what each person carries within themselves than the momentary spectacle of art can reverberate endlessly.

Kim Bour



MOVING WORDS

EDWIN ALAN SALTER

In this article the focus is on the facilitation of speech through movement.

The intimate combination of movement and speech in direct human communication is familiar, unanalysed, to us all. Moving Words is a language teaching approach which makes particular use of action and involvement for foreign learners of English.

PREAMBLE

Our native language might be described as a vast natural resource, and one which is greatly tapped for employment around the world. Any academic work abroad (partly my occupation, post-dance) readily creates contact with this expatriate industry. Initiated by educational, nonverbal and therapeutic interests in interpersonal processes, my own contribution has become formulated into the Moving Words programme.

In the warm-up circle we have begun with mmm, safely feeling the resonance. The opened mouth releases the sound into mm-aah with a rising and then expansive gesture and focus.

The whole includes, of course, procedures for the wide range of language requirements, from correct writing to text appreciation. Language teaching too readily restricts itself to word production, just as our everyday image-making is often devoted to static appearance. Qualities of voice and movement, which perhaps matter most of all as essentially personal characteristics (especially in a world whose concern with community diminishes as its embrace with technology intensifies), are largely unexamined and rarely enhanced.

It is well-known that infant language develops closely with rhythmic and expressive movement. The 'talking head' requires artifice, and the notion of people as speech machines is to be rejected immediately. Mostly we talk face to face, and such natural conversation is really quite unlike so-called 'correct' utterance, whether spoken or written.

Engagement in shared communication and its cognates enactment, empathy and

expression, are central to Moving Words. Some particular examples will probably best convey a sense of what is afoot.

PRACTICE

We are working with the basic sounds of English (its vowel and consonant phonemes). In the warm-up circle we have begun with mmm, safely feeling the resonance. The opened mouth releases the sound into mm-aah with a rising and then expansive gesture and focus. The long vowels may be choreographed into a pattern for the tongue in the micro-arena of the mouth - moo, maw, mah, mer, mee. These sounds are addressed by gaze and gesture to others around the group. With a partner small alternate seesaw jumps are combined with sound in a conversational play. Copying me, consonant sounds are accompanied by appropriate movement towards the centre: sss as a slithery glide, d-d-d as thrusts, shshwing as something surprising. This matching of sound with movement should have more than a mnemonic effect, for analogical or metaphorical connections are to be found. Partners can devise a phrase, linking three phonemes with movement between clear start and finish positions. Brief utterances, perhaps a slogan or catchphrase, can be acted out by small groups. Back in the circle we arrive at a good stance, physically check a neighbour's breathing, share a few mmah, and gently but fully breathe towards a poised and alert repose.

As well as actual physical movement, class work can be enlivened by the movement of speech and idea around a static group. Language chains of various kinds suit such treatment. Examples which pass on among individuals are: phoneme linked sequences

(window-dog-grateful-fierce-seaside...); repetitions with varying quality (the different ways of saying Yes or Never); word association games; and non-verbal gestural chains are also possible. The sound b-b-b can resemble a machine-gun. Imagine it building from one side of a room until all contribute to the racket. Then the sound transmutes with the same progression to a baa-ing; and finally the sheep are slowly silenced row by row.

Even a small free area is valuable. Take this speech from Julius Caesar (I ii) at a crucial moment in the conspiracy which must enlist the honourable Brutus. The words are shared out (in half lines) among a crowd, each contributing urgent persuasion while others gradually pick up the cry Brutus! The physical animation required fosters confidence in giving the already known words variety and purpose.

The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Brutus and Caesar: what should be in
that Caesar?

Why should that name be sounded more
than yours?

Write them together, yours is as fair a
name:

Sound them, it doth become the mouth
as well.

Weigh them, it is as heavy. Conjure with
them,

Brutus will start a spirit as soon as Caesar.

The following is a sound poem (for two groups) which, however simply, invites both imagined and actual movement. From a distantly seen squall (when the wind almost timeless) the storm accelerates, churning the surface (rhythmically the sea responds) so that the ocean builds upon itself (waves leaping and rebounding; splash, crash, dash increasingly voiced); till finally the wind-blown spume flies off (shsh) leaving harshly exposed the adamant (plosive) rocks.

A when the wind
the waves
splash

and dash

B comes upon the sea
waves
crash

against the jagged rocks



MOVING WORDS

EDWIN ALAN SALTER



The last of these brief illustrations, also from a nature theme, comprises words for group work with which it is possible to elicit a fragment of an impressionistic and choric movement drama. Little physical skill is required, but some feeling for language and sense of aesthetic appreciation.

- slowly swaying the trees
- drifting silently the leaves
- the wind gale storm
- all bent broken torn
- until the summer warm

PRINCIPLES

Theories of the origin of language may be destined to remain speculative. Appealing ideas include connections with cooperative action and with song, from which - together with imitation including onomatopoeia - it is possible to imagine a proto-speech whose articulatory impetus was bodily. So understanding and doing became also verbal.

Linguists assert the formal arbitrariness of words (and why should one of the synonyms white, blanc, putih be preferred). But this overlooks how generally in communication representation contains hints of resemblance (even kinetography for example, though essentially a formal notation, has such helpful features). Parallels between the dynamics of motion and of voice can be made clear technically. Direct speech has an embodied vividness, and a quasipersonal corporeality can perhaps be detected even in the literary text (as by analysis of its phonetic production).

The English learning programme being developed already includes a fair number of distinctive strategies such as error hunting and relaxed state assimilation with cognitive and pedagogic determinants. More importantly all are participants and teachers, and all have something to say, expression being a key motivation. Language is not treated as primarily a matter of the transmission and reception of atomic information, largely conventional and

propositional. Talk, in contrast, is full of character and embedded in relationship wherein listening and silence, posture and gesture contribute fully.

At the heart of Moving Words is an appreciation of language as the intimate companion of movement.

POSTSCRIPT

My son Pip at age 5 encourages me to develop the programme toward early learning. Other constructive communication would also be welcome, for readers may not all be aware how largely unrequited is the yearning, however faint, of writers for response. Why not choose one article from any recent issue and write in a positive spirit to its author!

(Ann Ward or I will be happy to supply the authors' addresses or to forward your 'positively spirited' response. Ed.)

BE A PART OF THE FUTURE OF DANCE

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Laban graduates are world leaders in all fields of dance, for example: **Matthew Bourne** (choreographer/director of

Adventures in Motion Pictures), **Lea Anderson** (choreographer/director of The Cholmondeleys and The Featherstonehaughs), **Sophie Constanti** (dance critic and writer), **Nikki Crane** (dance officer, South Eastern Arts) and **Jane Mooney** (director of Suffolk Dance Agency).

For our prospectus including details of our **Easter School** (23-27 March 1998) and **International Summer School** (20-31 July 1998) contact Laban Centre London quoting ref: LG.

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INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN CONFERENCE 1997

The 1997 ICKL Conference was held at the Academy of Performing Arts (A.P.A) in Hong Kong. A territory half a world away for many ICKL members but close for the ever growing number of notation users in Asia. The ICKL conference made up the last week of the "Dance on 97" International Festival of Dance Schools conference, held at H.K.A.P.A. and was held over 6 days from the 9th to the 14th of August.

The global spread of Labanotation/Kinetography Laban was highlighted at the conference through the nationalities of the participants and the nature of many of the sessions. The practical reading sessions were largely focused on Asian Dance forms as a reflection of the site of the conference. There were many traditional Chinese folk dances and some Japanese dances among the readings, many of which involved scarfs or fans in the sessions on notating the manipulation of props. There were also readings on Corporal Mime from France, Japanese dance from Hawaii and Contemporary choreography from the U.S.A.

Other practical sessions were concerned with different applications of the notation, for example motif writing and teaching strategies. Theoretical sessions included: Technological advances and applications for notation, Analytical approaches to research, and minor topics, led by Ann Hutchinson Guest. Everyone could join in the debate, discussion and sharing of ideas engendered in these sessions. Through the generated discussion new members of ICKL suddenly became aware of the fact that this notation system is a living "language". The

DANCING AROUND

system is growing and evolving to meet the demands that its expanded usage is bringing forth.

For the new generation of notators attending the ICKL conference for the first time, the simple proximity as well as the displayed knowledge of the famous notation personages they met there was wholly inspiring. Although a small conference, the mixing of ages and nationalities and levels of experience in the field represented by the participants, coupled with the exoticism of Hong Kong, made the 1997 ICKL conference very intriguing.

Written by Melanie Clarke.

DANCE TO THE HEART BEAT IN 1998!!

The British Heart Foundation is encouraging everyone to get moving towards healthier hearts by taking part in Dance to the Heart Beat 1998 which promotes movement and dance as great forms of exercise, and at the same time raises money to fight heart and circulatory disease, the UK's biggest killer. A special Line Dance has been choreographed by Rodeo Ruth and the steps to this, as well as event ideas, guidelines and fundraising suggestions, are contained in an Organiser's Pack to be sent to people planning a Dance to the Heart Beat event. An event can be as simple or as sophisticated as you like and is open to people of all abilities and ages. You can organise anything, from Western Line Dances to sponsored Aerobathons, Tapathons to June Jives, or just hold a raffle or collection - the choice is yours. Dance to the Heart Beat 1998 runs from January to June 1998 and the money raised will help fight heart and circulatory disease, the UK's biggest killer.

SO GET MOVING!! For more information ring Maureen Betts on 0171 487 9420.

MEMBERS

A HAPPY NEW YEAR to all our members, with your subscription for 1998, either by cheque standing order to the new rate I will be contacted and would appreciate payment of the extra sum.

PLEASE REMEMBER that if you wish to resign should tell me by the end of February, otherwise

DO YOU REALISE that you can claim tax relief on your little counts, and when you add up the cost of it can really mount up. Did you know that your shower gel and deodorants?! If it all feels a bit of money and may be well worth their fee.

MEMBERSHIP NUMBERS are still holding steady could do so much more. One of our new forms it to renew your own membership, but see if you are taking a course, session or workshop this the Guild, just let me know and I can supply membership forms to encourage people to join.

DEEDS SPEAK LOUDER THAN WORDS in a performance groups working in different parts has just managed to perform a short piece written by Anna Carlisle. It was very well received, and our identity as a Laban based group. Of course, desperately trying to get everyone together, finding "are we doing this!", etc. etc. but, of course, it will produce more performance pieces, and this is a part of a performance group and would like to produce short of funds, Do contact Su Johnston (2 Brock 7JX, to see what the Guild can do for YOU.

SEE YOU AT THE A.G.M IN CAMBRIDGE

Ann Ward

Membership Secretary

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LABAN GUILD - ANNUAL CONFERENCE

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KALEIDOSCOPE RADIO 4

How many of you heard the Kaleidoscope programme on the life of Laban? It was on Radio 4 last November. If you missed it, demand a repeat. It was fascinating.

Bernard Hepton, the actor, was talking about Laban's life and his own connections with Laban. Contributors included Marion North, Valerie Preston Dunlop, Warren Lamb, Geraldine Stephenson and Joan Littlewood and reference was made to the biography on Laban written by Valerie Preston Dunlop and John Hodgson. I will openly confess that I did not know about the book. Goodness knows why not.

Somehow, over the many years I have been dancing, who Laban was and where he came from has been much less important than the principles he expounded. Somehow, the books I have read have all been about the applications of his work. Consequently, it wasn't until I listened to the programme that I started to get more of an idea of Laban's early background. I didn't know he was inspired at an early age by the dancing of the Muslim dervishes, nor did I realise he had produced theatrical works whilst in the army. I was also fixed by my ignorance about his influence on the world of actors.

What a delight it was to hear an actor of Bernard Hepton's calibre calling Laban a genius. Their first encounter was when Hepton was at drama school in Yorkshire. Laban appeared at the students' class and proceeded to teach his movement principles to enable the budding actors to make the most of their movement potential on stage. The value of it all hit Hepton when, as Richard in Shakespeare's play, he was struggling to notice two people, on different parts of the stage, at once. A tricky manoeuvre.

I was disappointed by one particular part of the programme. I suppose this boils down to having lived with the subject for so many years. These days, I find referring to the effort actions by their labels flick, slash, press and so on fatuous. People who don't understand the movement and flow behind the efforts think the labels are silly. And certainly, I think the labels by themselves can promote gestural, superficial movement without depth. Hence my disappointment to realise that Hepton's memory seemed to hang on to the labels more than the movement behind them. And hence my disappointment when I considered what the average listener to Kaleidoscope might understand from that part of the programme - gestural, superficial movement, not the intense depth of understanding that Laban has provided.

However, that aside, the programme was well worth the time and, for my part, could have been longer.

Thrill No. 1. It was wonderful to hear a whole programme devoted to Laban.

Thrill No. 2. All the contributions were well chosen, very interesting and quite obviously very knowledgeable.

Thrill No. 3. The presentation by Bernard Hepton enlightened my understanding of Laban's work.

Well done 'The Beeb'.

Lydia Everett



WHAT IS THE CCPR?

The Central Council for Physical Recreation was founded in 1935 with two particular objectives:

- a) to encourage as many people as possible (male and female) to participate in all forms of sport and physical recreation;
- b) to provide the separate governing bodies of the individual sports with a central Organisation that would represent and promote their individual and collective interests.

The CCPR directly represents the interests of twenty million sportsmen and sportswomen in Britain, both amateur and professional. It is the umbrella Organisation to which all the governing and representative bodies are affiliated and acts as a democratic forum for the promotion and protection of the individual member organisations.

These member organisations are arranged into six divisions:

Games and Sports	Movement and Dance
Outdoor Pursuits	Water Recreation
Major spectator sports	Interested organisations

Each division elects representatives to the Executive Committee which in turn elects a Chairman and Deputy Chairman to serve for two years. At the Annual General Meeting the whole membership of the CCPR elects a President and an Honorary Treasurer, also for two years. All these officers are unpaid. A small team of staff is employed at Francis House to put into effect the policies and decisions agreed on by the Executive Council.

What is its relationship with the Sports Council?

In 1966 when a publicly-funded Sports Council was set up, the CCPR offered its knowledge and experience to the new Organisation. In 1971 the CCPR handed over its considerable assets and property, including a number of national sports centres had successfully developed. A merger between the two bodies was considered at this time but sportsmen and women were determined that the CCPR should continue as the independent voice of organised physical recreation. The Sports Council was not intended to be a representative body but would be made up of government appointees. HRH The Duke of Edinburgh felt very strongly that there was a need for the CCPR's continuation. The result was that the CCPR took on the role of "consultative body" as expressly provided for in the Royal Charter setting up the Sports Council.

The 1972 agreement between the two bodies states:

'The Sports Council agrees that (so long as the CCPR is a body representing national organisations of sport and physical recreation as a whole) the Sports Council will make such resources and

facilities available to the CCPR without cost to the CCPR, as may be reasonably required by the CCPR for the carrying out and implementation of the objects of the CCPR."

The Sports Council's financial support is only part of the CCPR's income. It also receives donations from its governing body members, support and sponsorship from industry and commerce and profit from the sale and marketing of CCPR publications and research.

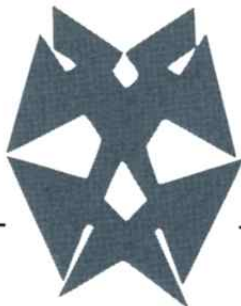
Who is in the Movement & Dance Division?

The twenty-three members are:

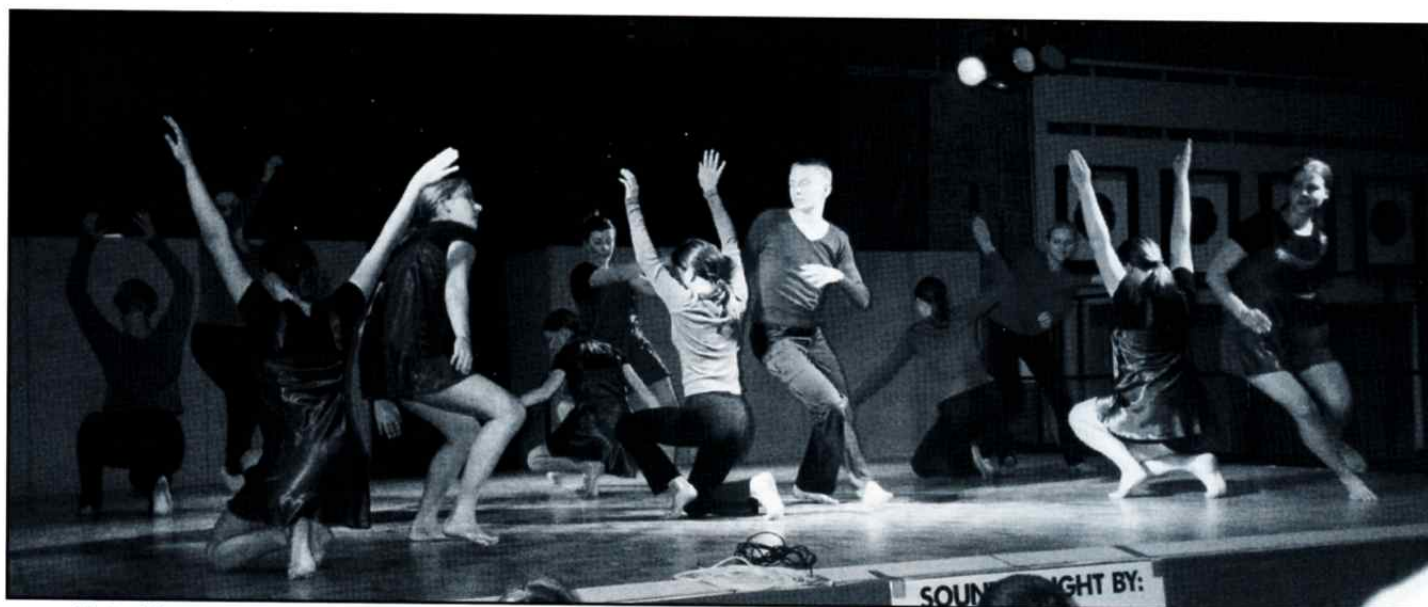
British Dance Council
British Slimnastics Association
British Wheel of Yoga
Dalcroze Society
Dolmetsch Historical Dance Society
English Folk Dance & Song Society
Exercise Association of England
Extend Exercise Training
Guild of Professional Teachers of Dancing
Health and Beauty Exercise
International Dance Teachers' Association
Keep Fit Association
Laban Guild for Movement & Dance
Margaret Morris Movement
Medau Society
National Organisation for Water Fitness (NOWfit)
Royal Academy of Dancing
Royal Scottish Country Dance Society
Society for International Folk Dancing
Professional dance associations represented by the British Dance Council.

What does the CCPR do for its members?

Primarily it represents its members' interests. It liaises with central and local government; it raises issues (i.e. insufficient sport in schools); encourages international contacts; provides financial advice; has established suitable insurance schemes; provides information and promotes sport in the community by the creation of the Community Sports Leaders Award Scheme which since 1982 has produced 35,000 qualified sports leaders annually. The award can now be taken through dance. The National Pentathlete Award is a sports attainment scheme for youngsters which includes a dance component specified by the Laban Guild. The CCPR's Guide to National Governing Bodies' Coaching Award Schemes includes our Community Dance Teachers Certificate, Stages I and II.



The greatest service the CCPR provides to the Laban Guild is that of promotion and publicity.



Claire Kennedy's young dancers from Poynton County High School giving a wonderful performance at Danstyle Blackpool - 31st August 1997

Promotional Events

In 1993 the Movement and Dance Division applied for and received funds from the Sports Council which enabled the division, with contributions from its members, to employ a National Public Relations Officer for Movement and Dance. When Peta David resigned after her three year term, the division decided to have a more pro-active officer and Rebecca Clear was appointed as National Promotions Officer for Movement and Dance. Since 1994 the Guild has taken part in promotional events, being represented by dance performers, a workshop leader who works with the public, an exhibition and promotional material.

We appeared at Dance World 94, 95 and 96 in its different venues and we have enjoyed being at Ballroom Blitz at the Royal Festival Hall in 95 and 97. There was a Day of Dance at Hornchurch, Essex, in August 95 and the Movement & Dance Liaison Committee for Greater London and the South-East organised a weekend of dance at Brighton in June 95 and at the Moberly Centre, Kilburn in October 97. We also ventured north to Blackpool for Danstyle 97.

In 1985 the Laban Guild danced Sam Thornton's 'Stillness and Stir' at the CCPR's Golden Jubilee at the Royal Albert Hall. In 1995 we performed 'Eine Kleine Nacht Musik', again choreographed by Sam, for the Diamond Jubilee.

In all these events we enjoy ourselves - for dance is communication and it is good to have this opportunity - but we are also seeking to promote the Guild and gain more members. We therefore thank those members who have given their energy and time willingly and freely. Apart from those already mentioned there have been Mary Oldroyd and her dancers, Caroline Mummery, Claire Kennedy and Jeanie Shiers with their groups and Susi Thornton, Walli Meier, Jill Street, Jackie Garrard and Gill Hibbs. Anna Carlisle's young dancers attended a photoshoot for publicity pictures and Anna Carlisle herself had tea with the Queen at Buckingham Palace, representing the Laban Guild at a CCPR reception for successful sportsmen and women working particularly with young people.

Campaigns

The Movement & Dance Division has linked itself with two specific campaigns which allow dance and health to promote each other to the general public. The British Heart Foundation's 'Dance to the Heartbeat' raised a quarter of a million pounds for research into the rehabilitation of heart attack sufferers. This was done through dance events and the publicity also benefited the organisers. The division has also endorsed the Health Education Authority's physical activity campaign 'Active for Life, and our Dance Blitz day at the Royal Festival Hall was part of the 'Active for Later Life... this year's campaign, with Jeanie Shiers' performance and her workshop directed at the overfifties.

Next years HEA campaign 'Active for Life' will target young people. This could be used as publicity for the many extracurricular groups run by Guild members in schools.



Three of Anna Carlisle's dancers from Lewes

CCPR Day "MOVEMENT GENERATION" during Ballroom Blitz at the Royal Festival Hall



Back in May or was it March, I was asked if I had a team who could take part as the Laban Guilds' contribution to the CCPR Ballroom Blitz 'Movement Generation', at the Royal Festival Hall in August. The theme was 'Raring to go at Fifty plus'. As we had disbanded for Easter I had to wait until after the holiday to find out how many and who would be able to take part. Fourteen of the team were willing and we agreed to do it.

Most of our classes close for July and August, as so many people are on holiday with children. By the time the final details of the Festival arrived in July, I had almost lost my team, a few had made holiday bookings, others changed plans it was all getting very fraught. However we managed to rehearse with a group of nine providing teacher performed too!

It must have been the hottest August and certainly the hottest day when we set forth in the early hours of 10th August. Trains being expensive and unreliable on a Sunday, we had hired a minibus for the trip to the Festival Hall, arriving after a three hour drive in time for the start of that day's festivities.

Our day was part of a whole month of dance of every conceivable type and nationality, to which members from the public were invited to simply dip in and try. Scottish, Irish, Indian, Romanian, Russian, belly dancing, ballet dancing, tap dancing, you name it: you could do. This particular day was entirely for the Movement and Dance Division. Thirteen members took part including of course the Laban Guild.

Stunning Diana Moran, of 'Green Goddess' fame and fitness was the

guest of honour and introduced the day. What a tremendous inspiration she is to the over 50s too. Being quizzed by her as to whether my team were over 50, I had to admit that the average age was 53, as I had some at 40+ and some at 60++ !

Our item, 'Aspects', to a medley of Lloyd Webber's music was the last of the afternoon performances and in spite of odd pillars in the middle of the floor and a miniscule area to perform on, we gave it everything. We thoroughly enjoyed performing. I am sure the lights and the audience helped

BUT I think ours was the best!



After the performances the workshops took place two at a time in two working areas. The performers were able to dip into any workshop along with the public. The Laban workshop was in a smallish room up at the top of the building but was blessed with having light and air, much-needed after the hot confines of the ballroom. After the start, I did not count the heads again but I know we had over thirty people who were most responsive to a theme based loosely on the circus, seemed to enjoy what we were dancing and certainly

gave me a great deal of pleasure. The ages ranged from twenties to dare I guess 70, 80!

After a meal on our way home, we finally arrived back about midnight. It had been a long and eventful day but all the team said they had had a really wonderful, wonderful day!

Jeanie Shiers

Dance Weekend organised by The Movement and Dance Liaison Group for Greater London and the South East - 18th and 19th October at the Moberly Centre, Kilburn, London.

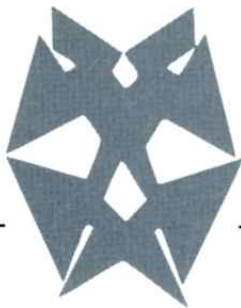
I went on the Saturday of a weekend filled with opportunity for all members of the family to try a wide variety of movement forms - everything from Scottish Dance, English Country Dance and American Line Dance, to Yoga, Extend, Keep Fit, Margaret Morris and many others - including, of course, Laban workshops.

In the morning, Gill Hibbs led a workshop to support teachers of Key Stages 1 and 2 and found real interest in the work. Her afternoon workshop was well supported and everyone thoroughly enjoyed her development of a sea theme using shells as her stimulus. The Laban exhibition was on display looking very striking and attracting interest from new members.

Sadly the day was poorly supported. Excellent dance spaces were sparsely filled, but I understand that Sunday was much better supported. The week-end was organised by the SE Liaison Group who did a wonderful job of bringing together a wide variety of groups but the low level of interest must surely be a matter for concern.

thanks to Bronwen for organising our participation.

Lorraine De Oliveira



PEN PICTURE OF BRONWEN MILLS

This is a dance sketch of me. I have just joined one dancing point to another, ignoring all the rest of life. It's been most enjoyable.

My mother was an admirer of Margaret Morris. She hadn't studied under her of course but she had read about her and, I believe, seen one performance, so I was encouraged in expressive, barefoot dance. My father was an excellent and enthusiastic pianist who loved to supply the accompaniment. When we had seen the touring ballet companies at either the Lewisham Hippodrome or perhaps on the Open Air stage at Brockwell Park I would try to imitate the Swan Queen or one of Chopin's sylphs. Back at my church school after evacuation I remember choreographing my version of "Meet Me at St. Louis, Louis" for my friends in the playground. I, of course, had the Judy Garland role.

Acting became more important for me in my teens although I had a lot of social dancing. Every month my father organised the social evening of the Residents' Association and here I learned Old Time dancing as well as the Palais Glide and quickstep and waftz (both kinds). I remember I had to demonstrate the Gay Gordons in the Brighton Pavilion at some conference or other. At work at the London County Council I enjoyed balls in the ceremonial suite, at the newly built Festival Hall and regimental balls at Greenwich. It was a time when the dresses matched the dances and it was wonderful to float and flow to the music.

Drama was my main subject at Trent Park Training College with dance, taught by Miss Howard, as my subsidiary. We attended exciting days of dance at the YMCA, led by Joan Russell but I don't remember being encouraged to join the Guild. I much admired Robin Pedley, who produced wonderful, professional-standard dance drama productions at Woodberry Down Comprehensive School in north London and tried to do likewise.

Marriage put a temporary stop to dance in my life. Some time later I saw an advertisement for Reigate Creative Dance Circle, joined and re-experienced the joy of dance. The group was led by Margaret Stevens who interpreted the most beautiful pieces of music into group dance. She used high-quality sound equipment so the music was purely reproduced. She was inspired and inspired those who worked with her. The group became one of the first liturgical dance groups, dancing in small churches and cathedrals over mid and southern England. We made several visits to Coventry, and I recall particularly dancing in a Cambridge chapel followed by dancing round the maypole in the college garden, dancing the Sanctus from Bach's Mass in B Minor in Westminster Abbey and Benjamin Britten's Missa Brevis in Norwich Cathedral. This was sung by the choir and music, dance and beauty of surroundings provided an unforgettable memory.

When Margaret retired, I took over but as I am not a church member I discontinued the liturgical dance after a couple of years and ran it as a recreational group. I had joined the Laban Guild which I discovered through Tonia and Gerard Bagley. I attended LInC at Dartford and Guildford and, after the death of my mother, a three month short course organised and taught by Susi Thornton. Among other tutors on the course were Gerard Bagley, Jean Newlove and Lisa Ullmann so I counted myself very fortunate.

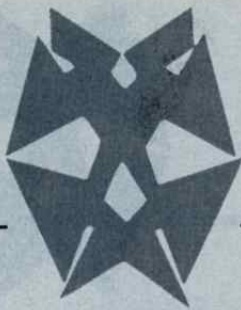
I am very aware of the physical, mental and emotional benefits of dance and believe that the Guild could play a very important part in the recreational movement in this country. This is why I wanted to become a council member and Guild representative on the CCPR. I sit on the Community Dance Leaders Courses committee to find out what is actively going on and also represent the Guild on the Movement and Dance Liaison committee for Greater London and the South East in order to compare notes with other organisations. I was happy to work with two other Guild members in preparing our recent lottery application. We have failed in this attempt but are still seeking funds from other sources because we are convinced of the importance of the Laban Guild's work among the general public.

Being the Laban Guild's representative on the CCPR is extremely frustrating. Rebecca Clear is particularly active in promoting the members of the Movement & Dance Division but how can I pass on the benefits to Guild members? Who are the members who run recreative groups and could take advantage of the British Heart Foundation's or the Health Education Authority's campaigns? When I have enquiries from the public for their nearest Laban-based class, how do I find it? PLEASE would Laban Guild recreative class teachers let me know who and where they are. This is vital information for the active continuation of the Laban Guild for Movement and Dance.

Bronwen Mills

CCPR Representative for the Laban Guild





Su Johnston's View

GREED

Back to the seven deadly sins, is it? Yes indeed. I am fond of a sweeping statement, myself. It states the case, and is very generous in that it both challenges, and lays the field of combat open for others to charge across on that lovely mount, righteous indignation. So my favourite deadly sin is greed, and if we Tackle Greed, Then The Ills of The World Will Be Solved.

What a theme for dance. How shall we match out needs to our wants?

How resist the warfare of the media, (as I write at this Christmas season), armoured with the Images of Ideals of generosity and gratitude, of duty, custom and tradition, to batter us into doing more, spending more, attempting an impossible "happiness". We can hardly resist the onslaught. If we look at it from abroad, where the sunshine and the poolside Christmas barbie make tinsel, reindeer and red-clothed old gentlemen giving presents ridiculous, we can see this all out warfare for what it is. Media Hype. And notoriously little to do with a poor family with a baby making the dark world of winter look bright with hope.

Look at the pyramids, (as in selling); they collapse, must do by their nature. This is surely what the consumer society will do, where financial success all depends on persuading me I need, must have, cannot do without. Would the world and its workers really collapse if we worked only at what we needed, and what we needed matched what we wanted?

The idea of a sort of tournament between sellers and buyers makes a visit to Waitrose take on a different atmosphere But I do know that we who shop can exert the sort of pressure we want, and if those who wield the sword shall perish by the sword, then those who make their dividends out of those who buy, must shape their purchasing policies on what we shoppers agree to purchase. Fair Trade?

Shopping or dance-making, let's take a look at Greed.

Su Johnston

PERFORMING ARTS

The Student's View

"Absence makes the heart grow fonder", so the saying goes. I know that it perhaps isn't usually applied to courses of study, but having been unable to attend college for the last year, I have been able to appreciate the positives I gained from it.

Performing Arts - such a wide spectrum of study. Squash it all into two years and condense it so that it will fit into the five hour a week time allowance during term. Call it an A level and you might think that it is useless. Surprisingly, I think otherwise.

I took the course chiefly because of my love for acting. I wanted to have some training, in the practical skills of performance, that would give me a recognised qualification at the end of it.

The University of Cambridge Performing Arts A Level Course, which is taught at Richard Huish College, is split into six modules. Two are marked on course work, two on exams and two on performances. The course work modules are designed to teach pupils the broader foundation theory of performance. The exams are at the end of in-depth studies into two of the three art forms - dance, drama or music. All four of these modules are primarily taught through practical workshops. Finally the performances, one solo and one group, are the culmination of all the practical and theoretical skills learnt throughout the previous terms, allowing the students to devise an integrated piece that will show off their personal achievements from the course.

Prior to taking this course my only experience of drama had been through "Speech and Drama" lessons at my junior school and taking part in the "Bradford Players" village pantomimes or plays. From the course handbook I could tell this was going to be somewhat different. Naturally, coming straight from school, the promise of responsibility and being "treated as an adult, with a right to opinions" whilst not being told everything we must do, was very appealing. But the chance to take part in regular constructive drama workshops, without being chided by other academic teachers for wasting time, was a real gift for me.

The first module, The Language of Performance, began with separate lessons in dance, drama and music, learning how to improvise, rehearse and perform a group piece in each. Taking inspiration from various given stimuli, and using my own initiative to create an original piece of expression and communication, were something entirely new to me. I feel that the course allows the students to grow in their learning by repeatedly giving them performance tasks to complete. It is a practical way of reiterating and crystallising the newly learnt skills time as being an opportunity for individuality and originality. Gradually we learnt how to integrate the three arts, understanding what roles they could each play within one piece, and what theoretical terms we could use to describe what we were doing.

We were encouraged to go and see various theatre and dance companies perform a wide range of productions at the local theatre. Additionally, touring companies would often visit the college and give workshops on their current specialities. In writing the course work of 3000 words we used all these resources, as well as our own performances, to help us convey our understanding of the language of performance and the physical skills we had acquired.

I had chosen dance and drama for my two in-depth examined studies. The dance exam contains two questions, the first on a choice between Martha Graham, Jazz Dance or Contemporary Dance, and the second on the practical work undertaken by the students. We were very fortunate to have Lois Taylor, a founder member of the contemporary dance company 'Attic Dance', as our teacher for this module. We were able to study, as an example of contemporary dance, a new piece called "Beat", that Lois had recently choreographed and was working on with her company. Taking Lois' starting points, and inspiration from "Beat", we devised our own piece to perform for the class, and describe in detail for the second question of the exam.

The two exam modules were separated by the second course work module, "The Performer and The Audience". The aim of this module is to give students the opportunity to study the functions of performance through devising a community arts project. We had a number of possible projects that we could be part of, including the Youth Drama Festival held at the local theatre, "Thomas the Tank Engine" promotion weekend for the steam train at Minehead Station, a performance at Shepton Mallet Prison and a street theatre performance outside Taunton Museum. The challenge of deciding on a suitable message and the best method of its presentation proved to be demanding. During the devising, we had to be constantly aware of what we might usually take for granted in our specified audience, for example - the amount of general knowledge and understanding they possessed, their attention span, what current popular interests they may have, if any. Relevant theories on the subject, put forward by theatre practitioners, are included in a write up and evaluation of our work throughout the module.

Physical theatre is the topic of study for the drama module. The different styles of a number of theatre practitioners such as Berkoff, Brecht, Boal and Stanislavski, are looked at while the students devise original ways of performing a given piece of physical theatre, in our case Steven Berkoff's theatre adaptation of "Metamorphosis" by Franz Kafka.

The course at my college is arranged so that it is a physical module that leads the students into the final two performance modules. Therefore all those who choose music as one of their in-depth studies, take it in the first year, and dance or drama in the second. The physicality of these last two gives the students impetus to carry forward into their performances.

Having completed the first year of the course and knowing what is in store for me in the second, I can honestly say that the course is exactly what it professes to be, "Performing Arts". All the theory content is taught, and learnt, through the practice. It doesn't entirely suit everyone, but for those with a real interest, wherever it is based within the subject, there is bound to be at least something in this course that they will enjoy, I feel that it is a brilliant and fun opportunity for students of my age to learn new skills, such as social awareness and personal expression. As well, it is a very small taste of an exciting vocational training.

Jo Smith

Diary of Events



1998 FEBRUARY

- | | | |
|------------------------|--|-----------------|
| 7th-8th | GCE A/S AND A LEVEL STUDY
Study of the prescribed solos - Modern (NEAB)
Contact: NRCD, University of Surrey, Guildford, Surrey GU2 5XH | GUILFORD |
| 14th-15th | LABAN CENTRE AUDITIONS INTERVIEWS AND WORKSHOPS
These are being held for all the Centre's courses in various venues around Europe.
Contact: Kathryn Scarisbrick, Laban Centre, Laurie Grove, New Cross, London SE14 6NH | OSLO |
| 28th- 1st March | LABAN CENTRE AUDITIONS ETC
see 14-15 Feb entry for details | HELSINKI |

MARCH

- | | | |
|------------------|---|-------------------|
| 8th | GCSE STUDY DAY
Focusing on the choreography of Christopher Bruce.
Contact: see 7-8 Feb entry | CHESHIRE |
| 8th | GCE A/S AND A LEVEL STUDY
Study of performance: prescribed solos. Refresher course for teachers and students for the modern solo.
Contact: see 7-8 Feb entry | LONDON |
| 10th-11th | TEACHING LEADERSHIP THROUGH MOVEMENT AND DANCE
Give other people a stepping stone to dance teaching. Using your dance knowledge and interest you can tutor the Sports Leaders Awards. Run by the CCPR. Tutor Hilary Wrack.
Contact: Rebecca Clear, CCPR/British Sports Trust, Francis House, Francis St. London SWLP 1DE | SHROPSHIRE |
| 14th | GUILD ANNUAL DANCE CONFERENCE
A joyous day to spend with friends from both inside and outside the Guild. Dance sessions being taken by Michael Platt and Rosemary Lee. The Laban Lecture will be given by Walli Meier.
Contact: Liz Norman or Maddie Tongue. Tel: 01787 247871 or 01223 302030 | CAMBRIDGE |
| 14th-15th | LABAN CENTRE AUDITIONS ETC
see 14-15 Feb entry for details. | BERLIN |
| 21st-22nd | MANAGEMENT ISSUES
A Voluntary Arts Network (VAN) course for officers of national voluntary arts groups covering planning skills, managing change, disability awareness.
Contact: Lydia Bassett. Tel: 01222 395395 | ESSEX |
| 23rd-27th | EASTER SCHOOL AT LABAN CENTRE
Contemporary Dance Programme incorporating classes in Contemporary Dance Technique, Ballet, Jazz, African Dance Contact Improvisation. Create your own programme.
Contact: Peter Curtis. see 14-15 Feb for address | LONDON |

APRIL

- | | | |
|----------------|---|-------------|
| 1st-2nd | TEACHING LEADERSHIP THROUGH MOVEMENT AND DANCE
see 10th-11th March for details. | YORK |
|----------------|---|-------------|

MAY

- | | | |
|----------------|---|------------------|
| 2nd-3rd | LABAN CENTRE AUDITIONS ETC
see 14 - 15 Feb entry for details. | STOCKHOLM |
|----------------|---|------------------|

JULY

- | | | |
|---------------------|---|-------------------|
| 12th-18th | SUMMER WEEK IN MOVEMENT AND FREE DANCE
7 tutors from 3 countries will cover Dance and Movement Technique, Body Training, Dance Choir and a variety of choice subjects, Guest tutor Wendy Hermelin.
Contact: Zentrum fur Bewegungskunst, Gotthardstrasse 49, CH-8002, Zurich | ZURICH |
| 25th-2nd Aug | LABAN INTERNATIONAL COURSE (LInC)
The 20th Anniversary year of this course, a favourite for many students. Studying core principles of Laban's work with a variety of optional areas of work. Tutors include LInC staff - Rosie, Hilary, Mitch, Wendy and others, plus Carl Campbell.
Contact: LInC, Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF Tel: 01784 433480 | EASTBOURNE |
| 27th-31st | SUMMER COURSE
Contact: see 7 - 8 Feb entry | GUILDFORD |



FLOW, THE ODD ONE OUT

ENID BAILEY

Flow could be described as an adjustable energy which helps us carry out everything we do. I believe that not only does it form the basis of everyday tasks but provides the urge for creative activity. It is a part of the passions of my life, dancing, painting, carving and of course, teaching. It may be necessary to digress but the main thread of this writing is intended to follow some of the processes in which we can help others, and particularly children in school to feel and to use Flow.

It is the odd one out of the four Motion Factors, Time Weight Space and Flow. Flow gives life to the combined elements of the other three. To most people it is an unconscious, natural function and one which we can so easily take for granted.

Over many years of teaching a number of severely disabled children have been placed in my care. The nature of their handicaps varied greatly but each one was marked by flow-related difficulties. Through the 'trial and error' experience of trying to meet their needs I became more able to observe, help and teach all the children. Here are a few very simply described instances.

Keith and Neil were both in my first class.

Keith had a degenerative muscular disease and unsupported could only lie rigidly on the floor. Gradually he made a great discovery. He could roll! The continuity of rolling was the only way he could move freely. There was little progress beyond this but his smile showed his satisfaction as he travelled from one side of the hall to the other.

Neil had a brain injury which resulted in tense, uncoordinated movement. He found great delight in the similar action of turning. Turning became for a while almost an obsession for Neil. He could be seen absent-mindedly turning in the classroom pencil in hand. One heel always raised, he turned, and strangely never became dizzy. The constant repetition helped him to benefit from the flow. So Keith rolled. Neil turned and their more fortunate peers made their own creative experiments. These two boys were more able to take part in physical activity than in some of the classroom activities.

Lee was autistic. His arms and legs swung ceaselessly and purposelessly in uncontrolled flow his shoes fell from his feet. To complete any action was difficult. To be still took several years but as he felt

increasingly the concentrated 'thinking' stillness of a whole class he eventually achieved it. Only his eyes moved, searching for my approval. They still haunt me years later.

On a few occasions Free Flow has happened to me but never on command. To feel it in dance is a superb sensation - an almost 'out of body' experience.

I use these examples because from such simple beginnings can grow an early awareness of Flow. Making independent decisions about when and how to start and cease movement develops control. The release of Flow is felt as turns become spins. This degree of awareness of Flow is sufficient for young children to begin to explore the other areas of movement.

To be ready for further understanding and mastery of Flow the children must first cover the groundwork of a good movement programme. Sadly many children are denied this. I have been very fortunate in that throughout my teaching life - more than thirty years - the headteachers and the staff of the school have supported my ideals of movement teaching. The physical education programme is based soundly on Laban's principles and creative learning. Consequently the children can, within the three years of Key Stage 1, make remarkable progress. Generally they become agile knowledgeable and able to observe one another clearly. They can use correct movement terms in their discussion. Many people underestimate the ability of infant children. (I remember being told, dogmatically, that 'infant children should do body awareness, juniors should do effort and secondary pupils should do space!') Young children are like sponges. They can absorb so much so easily. They can, even at the tender age of six or seven, be ready to think seriously about bound and free Flow. In my experience most subject matter is not a problem provided the level of presentation is appropriate.

Towards the end of Key Stage 1 I would ask myself if the children were ready for the big 'Flow adventure'.

To indulge in Free Flow is to allow released energy to take over the body action. i.e. To 'let go'. The ability to bind such Flow at

crucial moments is demanding. Therefore not only must the children be very agile with complete confidence in landing and transferring weight, but must have trust in themselves, trust in one another and their teacher. If there is an unsettled element in the class then this experiment is off!

One way to begin is by encouraging the children to move without pausing. Only some, perhaps half (depending on class size) would be physically active ensuring freedom of space and safety. The others would not be passive but observing intently. When all the children had taken part discussions would ensue. Suggestions for gathering impetus and for continuous action would be made and clarified. There would follow open tasks on using body weight and overbalancing. To do this the children would need to be sure of the links between strength and balance. At last the image of releasing and activating brakes would be introduced (carefully because I have strong feelings about children 'being' anything particularly cars!). Usually this triggers some moments of genuine Free Flow which is a truly joyous expression. Young children still have a capacity to use 'whole body' movement. They have tremendous energy and few inhibitions. Watching them I wish that their movement education could continue consistently but know from experience that for all kinds of reasons this is unlikely to happen. I can only reassure myself that they have had this experience and see it reflected in their painting, their language and their confidence.

The greater part of the response from the children will not be repeatable and must be appreciated for its spontaneity. Occasionally it can be Michael, who had wonderful elevation had a way of rebounding into the next turning jump. Later, swinging a white silk sheet, this performance gave an excellent impression of a snow cloud in the Christmas play. Christopher, a strong boy, produced something close to barrel jumps. Selina had a way of spinning with rising and falling that was quite ethereal. In one class a group of girls who enjoyed out of school gymnastics incorporated these very skilfully with creativity and could flow through certain sequences with great precision. It was hard not to envy them.

True Free Flow is a very elusive quality. Sometimes I've wondered if the secret lies in the more advanced spatial scales. Maybe other Guild members would be qualified to enlighten me. Dances based on the diagonal

Continued on page 16

A LABAN INTRODUCTION TO CHOREOGRAPHY



At the Manchester Art of Movement Studio in 1949, Laban called Hettie Loman and I to Lisa's office. He told us that as we were now third year students, he would like us to do "skeleton plots" with a few other students. These "plots" could provide the rough outline of a theme which might be expanded later and choreographed. In order to clarify what he required he would take us and a few other students for the first session.

Suitable ideas for such plots might be found in abundance in many places. A newspaper was on the desk, and when Laban opened it he was amused to see the heading "Births, Marriages, Deaths". He decided at once to base his session on these universal experiences.

The following day Hettie and I were joined by Lisa Ullmann, Geraldine Stephenson, Clare Sumner and Ronnie Curran for Laban's class.

Starting with "Birth" he decided to interpret it as a christening ceremony. Such an event would require some previous arrangements, but even the most efficient planning can be upset by unexpected happenings.

He chose Lisa to be the candidate for the christening, and Geraldine for the parson. The rest of us were relatives and sponsors, and would create our own characters. The young parson (Geraldine) seemed rather nervy, but very enthusiastic, while the christening candidate (Lisa) grew even more nervy and rightly apprehensive as the ceremony progressed, till suddenly she was drowning in a deluge of holy water delivered by the over-exuberant parson!



Cecilia as Puck

Laban took 'Death' as his next theme, and being the smallest in the group I became the corpse. The others, as pall-bearers, had to appear very controlled, well organised, proceeding with dignity until an unexpected obstacle on the road caused the front rank to jerk back suddenly, and the rest to collapse like dominoes. Shaken and in disarray the group hastily pulled themselves together and proceeded with slow solemnity, leaving the corpse (me) lying where I had fallen from the coffin.

Laban enlightened us : the lovers' scene was based on his choreography of gestures for singers.

On instruction from Laban I rose in my best Zombie-like style and moved slowly towards the mourners, who were gradually realising that the coffin was empty. There was consternation when they also realised that the corpse was walking to its own funeral. This was quite improper! I was quickly bundled into the coffin, and as I had been officially certified as dead, everyone continued their journey with increased dignity and resolve.

At this point Lisa, who was concerned about Laban's health, requested that the session finish in five minutes, and that the Marriages theme be postponed. But to the surprise of us all, Laban declared that he could complete the Marriages theme in less than five minutes.

He then called on Clare Sumner and Ronnie Curran to stand in the middle of the room, facing each other. He told Ronnie to indicate with his right hand 4 points of the "A" scale, which Laban would number. Ronnie obliged. Then Laban gave Clare her 4 numbers, which she also performed. I still remember Hettie's cry of surprise on seeing the results of this simple exercise. Ronnie and Clare, facing each other, had only been following Laban's instructions, yet the movements chosen by Laban indicated to the observer that there had been a solemn, sincere offer of marriage, and an equally sincere acceptance.

We realised that this joint agreement represented the crux of a marriage, but we wondered what link Laban intended the scene to make with choreography. Also Lisa had discouraged the numbering of Icosahedron points, and emphasised the quality of movement between the points - be they flat, steep or flowing. However, on his

next visit to the studio, Laban enlightened us: the lovers' scene was based on his choreography of gestures for singers.

When he became Director of the Berlin State Opera Company he found himself in charge of artists with glorious voices, but much more solidly built than the dancers which he had previously directed. It was evident that any choreographed moves and gestures must not interfere with the delivery of these exceptional voices. So he taught the singers the "A" scale of the Icosahedron, emphasising each of its twelve points, and performed in miniature as gestures. Afterwards the singers enjoyed choosing at random three or four numbered points for everyone to link together, still as gestures. In rehearsal, when a situation needed gestures, the singers had no trouble producing them as Laban called out the appropriate "A" scale numbers.

Not long after this session with Laban, whilst attending a Symphony Concert, I became aware that the conductor was continually using the points 3,6,8,11 of the "A" scale in his pattern of conducting, and occasionally changing to points 6,3,11,8 during the more Legato passages.

Truly Laban had given us an unforgettable lesson!

Cecilia Lustig (nee Bagley)

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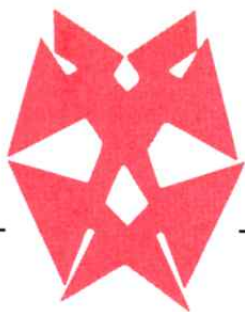
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WATER

Continued from page 1

Laban calls this "the stream of life the universal flow of movement." He says:-

"In our movement, in all Doing and Dancing, we become aware of a vital and real form of streaming forces manifesting in the function of the cell state. The whole universe is motion the never ceasing transience of which contradicts all static reality... We can perhaps assume that human beings have always had an intuitive notion of this dynamic structure of material existence."

He goes on to say:-

"Man tries to replace the wisdom of the integral cell state by mental knowledge. Instead of coordinating the manifestations of his intellect with the Dance of the whole organism, the average adult becomes in such epochs of degeneration, more and more sceptical about the natural dignity of life."

How aware most people are now of the abusive greed with which we plunder our beautiful planet and pollute our rivers, lakes and seas, mindless of all other life forms dependent on water, including ourselves. Theodore Schwenk in my favourite book *Sensitive Chaos* states -

"a river that has been artificially straightened out looks lifeless and dreary. It indicates the inner landscape of the souls of men who no longer know how to move with the rhythms of living nature."

When I look back on the river of my life, I remember the person who was schooled in not expressing herself. The wondrous flowing river that was me was frozen, dried up, unnatural, stagnant, sick and dying.

My task became to find myself, the real

delights and values of me. I had to unlock my river of life and in so doing, yes, I learnt how to dance.

Suzanne Langer stated:-

"In dance the most important element is the flow of movement.... Without the continuity, without stressing the flow of movement, there is no dancing action."

I entered the river and let go. The river became my teacher. Once I had entered the flow, I learnt to fly, float, fall, laugh, cry, shout, skip, play, sing and do nothing at all. In these moments, I would enter a state of grace. I came to recognise that my partner in the dance was the whole universe.

I went to live in the north of Scotland where I could live my life close to the cycles of nature and learn to be at one with the flow. Schwenk describes these rhythms of life as follows:-

"The air is always ascending over the warmer land and descending over the cooler. Circulations arising in the air spaces over a tract of land express something of its life and belong to it entirely.

"There are circulations like this in the whole atmosphere of the earth. What takes place on a small scale over woods and lakes occurs on a larger scale over the seas, and what takes place over fields and meadows is repeated over continents. These ascending and descending movements of air form the great areas of the earth into a vast organism. The rhythms of day and night in the circulation of the small land areas has its equivalent in the rhythms of the seasons of summer and winter over the planet."

These are the rhythms which give meaning to my every waking and sleeping moment, I

dance hand in hand with every changing mood.

Now my life is devoted to the flow of living. I am dedicated to freeing all that binds and oppresses the soul of humankind and ultimately the Planet. Nature is my teacher and what a teacher: each moment a symphony of beauty and a celebration of life and death. My gift back to Nature is the retrieval and remembering of the Dances of the Soul. They are awesomely beautiful.

As a drop drips into my catching bucket, I am again reminded of the writings of Schwenk:-

"wherever water occurs, it tends to take on a spherical form.... Falling as a drop, water oscillates about the form of a sphere... A sphere is a totality, a whole, and will always attempt to form an organic whole by joining what is divided and uniting it in circulation. It is not possible to speak of the beginning or the end of a circulatory system, everything is inwardly connected and reciprocally related."

As I write this and you read it, we are connected and reciprocally related. And as the mists swirl around me and the old stove warms my toes, I feel a deep sense of peace and flowing grace as our lives touch and we dance together,

My love and respect to you all,

Hilary Matthews

November 1997

My deepest appreciation to

- * Rudolf Laban G.M. 22 1959
- * Theodore Schwenk *Sensitive Chaos* 1965
- * Susanne K. Langer *Problems of Art* 1957

..... for helping me along my way.....

FLOW, THE ODD ONE OUT

Continued from page 14

scale always awake the sensation of being carried along. Free Flow seems to be attainable in certain strict regimes such as Japanese Circus where a fluid whirling of bodies, swords etc. is accompanied by perfect timing. On a few occasions Free Flow has happened to me but never on command. To feel it in dance is a superb

sensation - an almost 'out of body' experience. Should I really say 'out of mind'? What really happened? Did my body take over? Did mind and body really respond together?

There is a wistful feeling of human inadequacy when I watch the dive of a gannet or the rooks free-falling from an October sky and lazily catching themselves

to soar up again.

This inner longing is prompted by contained Flow - the flame within. Edward, aged six, expressed his own feelings in writing: "Sometimes I feel like I'm flying inside." That's Flow.

Enid Bailey