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## THE THEATRE IS A HAZARDOUS PROFESSION by Jean Newlove

Whilst the Art of Movement Studio (Manchester) was still officially closed for the summer holidays and Laban was taking a well-earned break, I was travelling with Theatre Workshop around the British Isles. My job with the company was that of movement trainer and choreographer. A two hour movement class took place every morning, dance and movement being an integral part of most productions.

Joan (Littlewood) had already involved me in several dancing roles with a minimum of lines. I was quite happy with this, having many years of dance performance behind me. Indeed, I had spent the last ten days on

the Isle of Man playing Lucille, the innamorata, in an adaptation of Moliere's, 'Le Medecin Volant'. We were now in Manchester and about to play the Central Library Theatre. The choice was an adaptation of 'Lysistrata' by Aristophanes called 'Operation Olive Branch'. Now I had joined the company, Joan wanted me to re-stage the opening.

One's first professional chance to choreograph is incredibly exciting. I was carried away with ideas. The set was superb. Pillars and ramps, set at different levels, were a gift to any choreographer and the Library Theatre was wide enough to show it off to advantage.

No music was involved. Our rhythms and counter rhythms came from the actresses' lines and their spatial paths. I arranged for all the women to move in character; some moving through their lines, others after speaking, occasionally everyone moved simultaneously. The whole effect of lighting, sets, spoken verse and dance-like costumes, together with their movements, gave the appearance of a scene from a modern ballet. It took some intensive rehearsing over a whole day but was visually very exciting when finished.

One actress I was to remember in particular played a sort of Carmen Miranda type with a large basket of fruit on her head, bare midriff and long clinging skirt.

Saturday morning dawned and we had a matinee and an evening performance. I was waiting impatiently to see my innovations, feeling rather proud of the end result, when Joan approached me with a very serious expression. In those days, I had not learnt to associate it with, "I am in a desperate trouble and counting on you to get me out of this mess". It seemed that the actress playing 'Carmen Miranda' had had to go to London unexpectedly to raise money for the company. At any rate that was the story I was given. Would I take over her role? Except that 'would' didn't enter into it. There was no-one else as I well knew. (We could not afford to carry spare actors). I was made to feel everything rested on my shoulders. Seeing no alternative, I agreed with many misgivings.

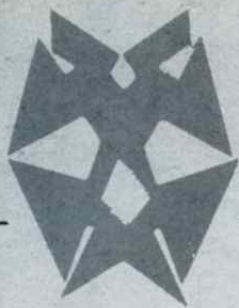
This was the first occasion on which I was expected to take over an acting role with some dance rather than the other way around. In the next fifteen years I was to get used to the experience. It is one thing to arrange an intricate piece of choreography if one is not involved in it oneself and it has not been arranged at the last moment. Trying to remember one person's moves in said arrangement and to learn her lines before the curtain goes up, is another. Especially if one is a new-comer to acting. I began to see that after my debut at Ramsey, Joan considered me a 'pro'. Perhaps, by the end of the week, I'd be playing Lysistrata!



Jean Newlove in Lysistrata

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## EDITORIAL

First of all I'd like to thank Christine Meads and Wendy Hermelin for taking up the editorial reins for the May edition of the Guild magazine.

A must for this editorial. Apologies to Su Johnston. Her excellent review in May's magazine of 'As others see us' (page 7) was printed without credit. We also apologise to Francis Chantree for the same reason. He gave us his entertaining impressions of this year's AGM. Thank you both for your contributions.

This magazine has a variety of articles which are fascinating. Jean Newlove and Angiola Sartorio take us back many years giving us an insight into Laban's work. Jasmine Pasch and Richard Ford bring us right up to date with what is happening nowadays. And Janet Lunn is looking ahead to the future. Don't miss the editorial team in action. The first of our 'get together' photo collages.

Two magazines ago we wondered if you could 'create a dance by post'. Sadly the Royal Mail does not seem to be your preferred medium but if you are sitting on your ideas do send them in. We would love to publish them.

### "Spotlight on Dance"

at the Royal Albert Hall, 30th September Don't forget that members can take advantage of special weekend rates at the Butlins Grand Hotel and cheaper coach and train fares as set out in the brochure included with the last magazine. Reservations on 0171 229 1292. Quote code 036. There are also group discounts for ten people on tickets. Rehearsals are going well, so come and see Sam Thornton's interpretation of Mozart's "Eine Kleine Nacht Musik".

*Lydia Everitt*

#### COPY DATES

Material should be sent to:

LYDIA EVERITT,  
3 LAYTON LANE,  
SHAFTESBURY,  
DORSET SP7 8EY  
TELEPHONE: 01747 854634

#### Copy dates are:

1 January, 1 April, 1 July and 1 October.  
Typescript please, on one side of the paper,  
ready for the scanner if possible.

NEXT ISSUE IS NOVEMBER 1995

# A Pen Picture of a Council Member Pamela Harling-Challis

I wanted to be an artist "when I grew up". The word "artist" was firm. However, with my limited experience, what kind of artist remained to be explored. At the time of these thoughts (about age 10) I thought my choice would be from the following: writer, painter, dancer.

When I was a senior in high school in Albuquerque, New Mexico I had my first opportunity to dance. One of the art teachers, John Bailey, offered dance classes after school. We did technique and choreography and produced a dance performance by the end of the year. John's work was influenced by his training as a visual artist, his interest and experience within the work of the Judson Church choreographers and the impact of his dance teacher, Elizabeth Waters a student of the Wigman/Holm School and soloist in Hanya Holm's company in the 1930's.

During this final year of high school I saw my first modern dance performance on the television, by accident (channel surfing, something I still do). It was a recording of a performance of Jooss' "The Green Table". I saw the opening section and was hooked for the remainder of the piece. This was my second indirect contact with Laban's work.

I went on to prepare for a degree in English Literature and Dance at the University of New Mexico. I studied and performed with Elizabeth Waters as well as Jennifer Predock-Linnell, Judith Chazin-Bennahum, Gerry Glover and a multitude of guest artists who brought with them and passed on the work of Graham, Cunningham, Limon, the Judson Church, Ballet and Laban. It was a rich and wonderful time.

After receiving my Master of Fine Arts at Sarah Lawrence College (more Laban influence here in the form of notation and class with Don Redlich) I moved into New York City and continued to dance and choreograph. During my time there I received choreography fellowships from the National Endowment for the Arts and the New York State Council for the Arts.

Choreographing "Annapurna", a full evening dance about the mountaineering, re-directed my life path. I spent the next few years alternating choreographic work and teaching with logistics management for Pacific Crest Outward Bound

School. It was in the middle of this where I once again encountered Laban's work, this time at California State University, Fresno where I taught space harmony and effort/shape devising the lessons directly from Laban's/Ullmann's The Mastery of Movement and Choreutics: The Jooss-Leeder Method by Winereals as well as Dell's A Primer for Movement Description. The wealth and clarity and interlinking of information in these volumes made this whole teaching experience possible.

Outward Bound brought me to England. Love and romance has kept me here along with work teaching dance in Performing Arts at Suffolk College. Laban's work once again infiltrated my life through the second Ipswich Community Dance Leaders Training Course. At the end of the course I became involved with the Guild, specifically with the CDLC sub-committee. In 1994 I took the Choreological Studies (MA Dance Studies) with Dr. Valerie Preston-Dunlop. My study at the Laban Centre continues.

Writer, see above; painter, the roof of our shed is now dark Dutch green; dancer/choreographer, in process.



MYTH & DREAM Photo by Roger Smith

## Congratulations - Renée Waterman

Congratulations to RENEE WATERMAN who this year was awarded an M.B.E in the New Year Honours List. She has just received this at Buckingham Palace for her life long service to the community in Birmingham.

Renée was one of the first people to join the Laban Guild when it was originally formed. Older members will remember her regular attendances at summer and winter courses when many, then pioneers, studied together and enjoyed exploring all the new ideas in movement and dance.

From 1942-1975 Renée developed a method of

movement and keep fit training based on Laban's work, inspiring countless teachers in Birmingham. In later years she fought continuously to keep Laban's work alive.

When the Duke of Edinburgh's Award Scheme was inaugurated in Birmingham, Renée became Chair of this enterprise for many years. When this role was completed she became Chair of the South West Panel of this same award. Renée is an energetic, creative 81 year old.

Here's to many more happy and fruitful years to come!



# LISA ULLMANN TRAVELLING SCHOLARSHIP FUND

Registered Charity 297684

Patrons: Beryl Grey DBE;  
Robert Cohan CBE; Joan Plowright CBE.

This year 100 applications were received and 30 Awards given. These include 10 dancers/teachers; 9 choreographers; a dance publicist; a Laban Kinetographer; 2 dance animateurs; 2 dance administrators; 2 education officers; a special needs practitioner; an actor and an artistic director.

The training and research projects are diverse. They include:

Research into dance traditions of different cultures; Gamelan music and dancing; African drumming; exchange of technique and choreographic ideas with a Nigerian based dance company; dance based on Laban's principles of movement; work with people with disabilities; research into collaborative project with a dance company in Moscow; Cape Breton dancing in the Isle of Skye; attendance at numerous courses for dance and movement, both in U.K. and abroad (including Laban International Summer School, Eastbourne); attendance at various dance conferences e.g. New York; Australia.

Once again awards show a wide range of recipients from young teachers, aspiring dancers, choreographers and researchers to more experienced professionals who for some years have contributed to the field of movement and dance and wish to take refresher courses.

In the autumn of 1994 I reported that the L.U.T.S.F. had benefited from a request from Mrs Annie Collins. Since then a second, then a final sum of money have been gratefully received from that same bequest. In addition, after an intensive fund raising campaign we are pleased to acknowledge the support of the Arts Council of England, the Linbury Trust; the Entertainment Charities Fund and Miss Gillian Lynne.

This encouraging support tells us that the work of 'Lisa's Fund' continues to be more known and appreciated. Also, the written reports which come in from our past recipients, testify to the value of this particular type of scholarship.

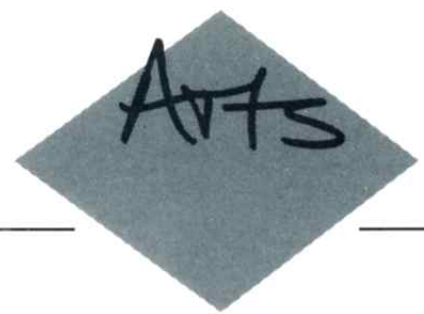
We look forward with greater confidence to our 10th Anniversary Year in 1996 when we hope to have a special celebration.

Geraldine Stephenson  
Chair L.U.T.S.F.  
June 1995

For information and application forms please write to: Miss H.M. Wilkinson  
Secretary L.U.T.S.F.  
56 Salisbury Road  
Carshalton Beeches  
Surrey SM5 3HD

Scholarships for June 1996-May 1997  
ALL APPLICATION FORMS MUST BE  
RECEIVED BY JANUARY 27th 1996  
Please enclose A4 stamped addressed envelope.

*Geraldine Stephenson*



## CARL JOHNSON

*...dancer and choreographer (age 26 years)*

Carl has won one of the Lisa Ullmann Travelling Scholarship Awards for 1995/96.

He trained at the Northern School of Contemporary Dance and has danced with DV8 and Phoenix tours. He is already established as a young choreographer of considerable promise. He has many compositions to his credit including the Opening of the Olympic Conference, Birmingham. He writes music and poetry which he uses in compositions for 'Company Malachi' of which he is artistic director.

He travels to Africa for a 3 month period of research into African dance and traditions.



*Photograph by Stuart Hollis*

## THE THEATRE IS A HAZARDOUS PROFESSION

by Jean Newlove

*continued from page 1*

*"As the choreographer, I had been unsympathetic. I now began to feel I had perpetrated a grave injustice on the absent actress".*

The basket of fruit on my head weighed a ton. As the choreographer, I had been unsympathetic. I now began to feel I had perpetrated a grave injustice on the absent actress as I staggered about the stage, up and down ramps, in a 'quick run-through' kindly allowed by our producer. Sheer terror somehow got me through the matinee. In blissful

ignorance I thought the worst was over.

Unfortunately, I missed a cue at the evening performance. A great pity. It meant that I was always a move behind the other actresses who were all carrying out the choreographer's instructions to the letter. One actress darted daintily into my path when I least expected her. Knocked off balance owing to the weight of my fruity basket, I staggered drunkenly into the paths of others who ricocheted off me like bullets attacking from all directions. My head-dress, by this time, was over my left ear. In order to re-dress the balance, I had to bend my head over to the right. I looked as if I'd broken my neck. Turning my back to the audience, I started to 'corpse'. I knew the others were also trying hard not to laugh. It could have been that they thought their choreographer had got

her come-uppance with all this intricate planning. I turned and saw that the rot had now set in badly. Nobody was colliding any more. It was just that individual moves were being played in a different rhythmical sequence providing a whole new balletic experience. It was all too much for me. I delivered my lines, gave a Carmen Miranda wiggle and with a tight upper lip controlling my hysteria, exited gracefully.

I learnt two lessons from this experience. One, be wary of a producer who says that only you can save the company in its present crisis. Two, if you're working with Theatre Workshop, never make the dance arrangements so complicated that the choreographer cannot jump in at a moment's notice and take over the role of the dancer/actress, including the lines.



## COMBINED ARTS RESIDENCIES IN SPECIAL EDUCATION

by Jasmine Pasch

In this article, I will concentrate on one aspect of my work in the field of special education; the combined arts residency, with children and young people in special schools aged between 2 - 19 years.

The term "special needs" covers a wide range of educational needs from children with physical disabilities who are intellectually able, to children with moderate to severe learning difficulties, children with profound and multiple learning difficulties, youngsters who are deaf, blind, or who have epilepsy, or who experience emotional disturbance that affects their behaviour. It follows that with such a wide range of children, each special school is unique, and each project reflects this and is tailor made to suit the age, ability and interests of the school community.

The first step towards a successful residency is careful planning, at least two to three months prior to the start. I spend a day at the school meeting the children, the teachers and other school staff, and discussing what they hope to get out of such a residency, and which artforms they would like to work in and what theme they might want. Some artforms are familiar and well established in a particular school, others are neglected or viewed with caution - particularly dance. In order to overcome resistance or embarrassment I give an introductory talk

illustrated with relevant video excerpts and photographs of previous residencies, and leave plenty of time to answer questions.

Effective staff partnerships are crucial to the success of a residency, and it is important for school staff and visiting artists to view themselves as a team. An evaluation meeting is scheduled for the end of each working day of a residency to ensure that staff and pupil feedback guide the work on course. Major practical arrangements such as timetabling and grouping of the children require a great deal of cooperation to make such a week run smoothly.

The theme of the residential provides a focus which is intended to liberate ideas, not constrain them, and has to be carefully chosen to avoid artifice. It may fit in with the school curriculum, or be chosen purely for the arts residency. The artists are all practising professionals in their respective fields, and are skilled at communicating their knowledge with children and young people. They have a different role to that of the regular class teacher, that of a newcomer with certain privileges that confers.

The options for a residency include dance and movement with live musical accompaniment, visual art, both two and three dimensional work, music making and songwriting, instrument making and sound

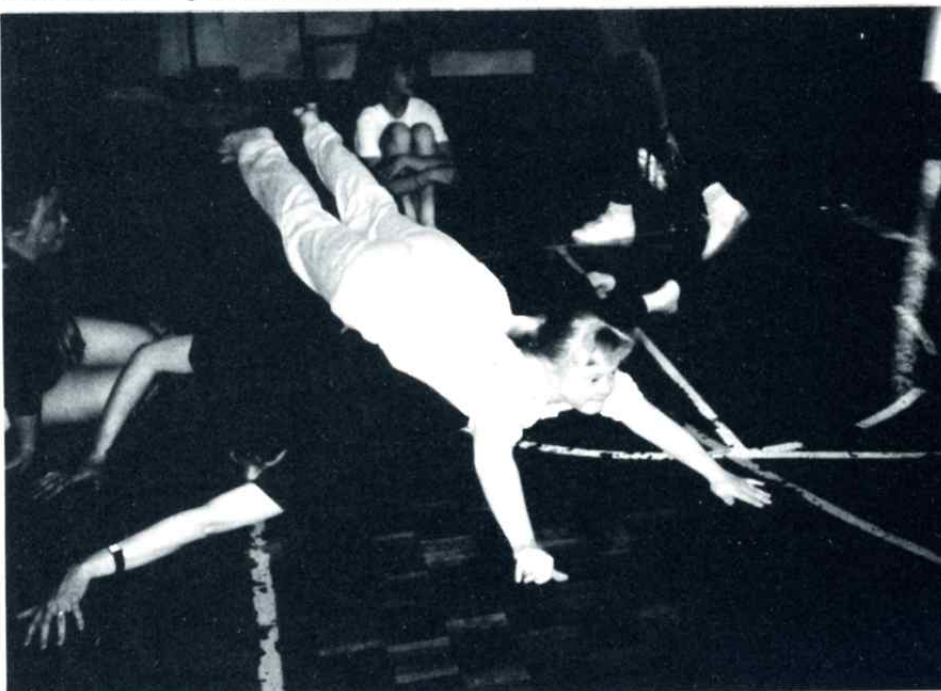
sculpture, storytelling, poetry, drama, electronics and music technology, sound and visual installation work. The team is selected following the planning stage.

*I can feel the point at which children engage with the creative process. I liken it to fishing. I can feel a "bite".*

The working period, usually a whole week, is deliberately intensive. We aim to fire the children physically, intellectually, imaginatively and emotionally, generating starting points from the children which will form the basis of the creative work in the distinct artforms, and which in turn will spark off connections across the artforms. The artists take these starting points and ideas and guide the children. We respect and act upon choices and decisions made by the children and young people within the context of the residency, and enable their ideas to come to life. I can feel the point at which children engage with the creative process. I liken it to fishing. I can feel a "bite". I'll give an example from a residency at Eastfield Park School in Wellingborough, set up by the Firebird Trust.

At the start of the week, the chosen theme of Winter into Spring was brainstormed with the children, all of whom had learning difficulties, and some who had behavioural difficulties. The resulting huge sheets of paper covered in ideas were displayed all week, and acted as a stimulus for creative work throughout.

A group of children from the school visited a recording studio with the musician, and created a tape using words chosen from the brainstorm lists. These were electronically transformed using a variety of effects, with the children observing all the stages. The resulting atmospheric tape was used to create a magical "Footsteps in the Snow" dance. Poorly coordinated and unconfident children became transformed by the image and sound of their voices, and danced with great sensitivity.

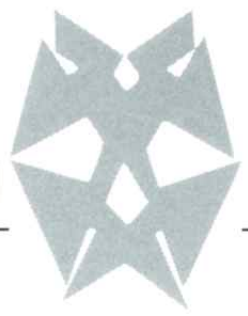


Eastfield Park School — Jasmine

Continued on page 12



# ANGIOLA SARTORIO IN CONVERSATION



The following conversation between Angiola Sartorio and Warren Lamb took place in Angiola's home in Santa Barbara in June of 1993. Both individuals became professionals in the field of movement taught to them by Rudolf Laban and his associates. Angiola became a director and choreographer of several dance companies and Warren advanced Laban's studies in the workplace to create a management consultation company that employs what he has named Movement Pattern Analysis.

Megan Reisel asked these two wonderful people for this interview in the hope that they might facilitate one another in remembering some of the more important lessons or impressions that Laban left with them. One of the most outstanding points that both of them acknowledged was that Laban had developed an abstract language of movement that was not based on style or personal preference. This language of movement was as much for the dancer as it was for the actor as it was for any person seeking what he called "movement literacy". Adding to this, Angiola recalled Laban quoting Pythagorus: "mathematics develops the mind, movement develops discipline".

What follows are extracts from a lively discussion by two people whose paths were profoundly impacted by one of the century's most important figures in the world of dance. In this edition we cover Angiola's thought and reminiscences.

Megan: I would like to ask both of you to use this interview to discuss your memories and reflections on your own life regarding Rudolf Laban. As Angiola pointed out to me many months ago, most people don't know that Laban was first a dancer and a choreographer, and only later in his life did he develop the notation and foundation for movement therapy that he is recognized for. Let's see if we can broaden that understanding amongst the dance community and explain how his work and teachings have influenced and guided both of your lives.

Angiola: I think it was Arnold Haskell (dance critic and author) who said that Laban influenced all modern dance directly and ballet indirectly. That it is all thanks to him that dance is appreciated as a serious art form today.

Warren: He was a many-faceted man, and a role you didn't mention that he also played was as a philosopher. He's been called a dance philosopher by a lot of people who look upon him as having understood the revolutionary work that Isadora Duncan had

initiated. Laban followed up with reason, with an understanding of it's implication for society.

A: I was introduced to his work via one of his students, Sylvia Bodmer, long before I met Laban himself. The whole idea of expressive movement impressed me so much that I remained in the school for the entire 3 year program... it was during this time that I met him, when Laban came to give a master class. I was impressed. He had an unusual way of seeing the nature and understanding the character of every person. This was about 1921 or so. I had seen the Laban dance company earlier, but it hadn't impressed me so much. To see him now, he would have looked to us as the hippies did in the 1960's... and having been a conventional person, the group looked odd to me.

*In our program, the first year all we were taught were the swings\*, the 2nd year we did the inverted swings, and the third year the dervish swings.*

W: Where was Sylvia's school.

A: In Frankfurt. She was one of the best representatives of the dance and choreography.

M: Can you describe what those classes were like?

A: Enormously exciting dance classes! And what Laban taught, originally, was his Choreutics. The other things didn't exist yet, they came later.

W: What came later was called Eukanetics.

A: Eukanetics was what is called the Efforts today, and as I mentioned, that came later on. You see, Jooss called it Eukanetics....Kurt Jooss was one of his main dancers and later formed one of the first dance companies to exist in Europe that was not merely a chorus for a theatre or an opera. It was a very different idea then, earning dancers the same respect as other artists. At that time, Jooss was very young and he wanted to broaden his studies, so he and Sigurd Leeder went to study in Paris. He got the idea from Laban to do something with "tensions" and he explored this until he came back to show Laban. Then Laban says: "Oh, that's very interesting. Where did you get such an idea?" And Jooss said, "From you!" And this is how it came to be called Eukanetics.

W: Laban extended it to fields beyond dancing?

A: Yes, he applied it to everyday life, and this is why it lost its attention to dance. It was originally created to teach people to dance.

M: So Laban and Jooss were teaching expressive movement as a foundation for dance study and not a dance science, style, or theory?

A: Definitely, and he also evolved a completely different way of moving that is beyond style.

W: He believed you trained in 'movement' before you even considered being a dancer, and in fact, there was a 3 year program of basic movement training. Then you could decide if you wanted to be a dancer; what style; a soloist or a group dancer; do therapy or become a teacher, but the basic training was in the language of movement itself.

A: In our program, the first year all we were taught were the swings\*, the 2nd year we did the inverted swings, and the third year the dervish swings. In the end of the 2nd year we also began to learn the 12 directions, the active and passive scales, the 3 and 4 rings and then you could take your 1st exam! And we had classes every day for 2-3 hours. In the summer there were workshops, where we did performances and movement choirs. After the 3 years, you decided what you wanted to do, as you had a good fundamental knowledge of the body's language of expression.

W: Did you enrol knowing you wanted to be a dancer?

A: Yes, absolutely.



I remember that at the time, it was important to the moderns to not imitate the ballet people, so they used parallel feet positions. But at Laban's school, they chose the position that simply supplied better balance and the most possibilities for expression. It was only moderately turned out. This is the essence of Laban... it shows you that everything has a meaning.

*Continued on page 11*





## DANCING AROUND

### JEAN NEWLOVE IN HOLLAND

After a great week, filled with movement in London, last year, the idea was born to organise a Laban weekend in Holland too, to be directed by Jean Newlove.

We did not know whether the Laban method of movement would have sufficient reputation in Holland and so we made a brochure and distributed it in libraries, sports centres, dancing schools and similar places. First we thought there would not be enough subscribers, but by the time the weekend would take place-March 3, 4 and 5 -the telephone did not stop ringing. The course was over-subscribed and we had to disappoint many intending students.

Those who actually came, were from a variety of backgrounds, ranging from housewives to Laban teachers and professional dancers. The weekend's central theme was "Weight, Time and Space", and Jean Newlove made us experience this in many different ways. It was a very successful workshop, in which everybody enjoyed the Laban way of movement. Jean has been asked to return and some students hope to join in her courses in Austria or London.

*Bery Visser-Meininger*

### N.R.C.D. SURREY

A grant of £110,000 has been awarded to the NRCD by the Higher Education Funding Council for England (HEFCE).

The funding will be used to complete the NRCD's move into the University Library, with refurbishment of rooms and installation of rolling stacks for storage of collections; to upgrade computer equipment; to employ additional staff to work on archive collections, and, last but not least, to develop electronic access.

This is the first phase of funding offered by HEFCE for special collections in University Libraries. Results of applications for second phase funding will be known later in April.

### FROM THE "TWENTIES" TO THE "NINETIES" -

#### LONDON LABAN COURSES 1995/96

Look out for a series of day workshops on Laban's work in a theatre context!

- at the Arts Depot (Kings Cross/St Pancras)
- first date - Saturday, 7th October 1995
- cost: £12.00 per day (students: £8.00)

VALERIE PRESTON-DUNLOP will direct a workshop on her reconstruction of Laban's choreography "THE GREEN CLOWNS - It's brilliant - it's witty - and it's MODERN!

Future dates: 20th January 1996  
27th April 1996

For further details and an application form, write, enclosing s.a.e., to Heidi Wilson, Flat 7, Rosehill, Cefillys Lane, Llandrindod Wells, Powys, LD1 5LD (Tel. 01597 822536)

### LABANOTATION INSTITUTE AND KOKUMA DANCE THEATRE FORM UNIQUE PARTNERSHIP

An entirely original collaboration among academicians, dance professionals and arts funders has formed the basis of what could lead to an enhanced knowledge of and appreciation for the cultural contributions of communities of colour in Britain.

The Arts Council of England has funded a project in which the Labanotation Institute based at the University of Surrey and the Kokuma Dance Theatre of Birmingham will produce a "Choreographic Notebook™" preserving the company's style of Afro-Caribbean Dance as created by Jackie Guy, its choreographer and artistic director.

This represents the first time that the work of a British company specializing in African or Afro-Caribbean dance has been preserved in Labanotation, a system most commonly associated with western dance forms.

The project is scheduled to take place over a period of six months. During about forty-five days of that time, Jean Johnson Jones, Director of the Labanotation Institute (LI), will be in residence at Kokuma observing and recording the company's rehearsals, classes and performances and discussing the company's technique with artistic personnel. When not in actual residence in Birmingham, Jones will analyze her own notes and video tapes of the company's work in order to identify definitive characteristics of Kokuma's style.

As the result of her work with the company, Jones will produce notated analyses of technical exercises and a dance solo, each highlighting aspects of the Kokuma style. She will also produce the notated score of a dance from the Kokuma repertoire.

Enthusiasm for the project has been generated by its innovative approach to the subject matter and the fact that it affirms the value of non-western dance forms.

Guy, who retires this summer after seven years as Kokuma's Artistic Director, is encouraged that the Choreographic Notebook™ will protect the integrity of the style he has developed during his tenure. He has no doubt that other African and Afro-Caribbean companies will follow suit. "I think that we will probably be trend-setters for other Black companies".

Julia Carruthers, senior dance officer at the Arts Council of England, commented "We're hoping that this is something of a break through. There are a lot of dances out there that may well be classics which we're losing because no one has ever written them down."

Labanotation Institute, University of Surrey Division of Dance Studies.

## MEMBERS

The summer may bring a welcome respite for most committees continue working for the membership - n

COUNCIL are always looking for ways to help members negotiating discounts on PPL licences - see the back

YOU can help by letting us know your news and views - it's your association.

HAVE A GOOD

Council members: David Henshaw, Su Johnston, Lor Everitt, Janet Lunn, Barrie Hudson, Christine Meads, Carlisle.

Subscriptions: UK ordinary and affiliated members. UK student, retired and unwaged .....

Please make cheques payable to

Anne Ward, 30 Ringsend Road, Lim

## The Editoria



POIS



POND





## SHIP NEWS

of our members, but the Laban Guild Council and peace for the wicked!

ers and are currently working with the CCPR on ge for this VITAL INFORMATION.

AND BY PAYING ANY OUTSTANDING SUBS

SUMMER!

*Ann Ward*

ine De Oliveira, Pam Anderton, Ann Ward, Lydia am Thornton, Heidi Wilson, Bronwen Mills, Anna

..... £12.50 pa. Overseas ..... £15.00 pa.

..... £6.50 pa. Overseas ..... £7.50 pa.

The Laban Guild and send to

ady, Co. L'Derry, N.I. BT49 0QJ

## Committee



NG



RING



## PAPER WORK

# DANCING AROUND



## ANOTHER FIRST COURSE SPECIAL AFRICAN CARIBBEAN STYLE

This training course is the first of its kind in England and aims to offer an in-depth training for dancers looking to join African and Caribbean dance companies. The course will be led by Carlton 'Jackie' Guy, former Artistic Director of internationally renowned Kokuma Dance Company.

African and Caribbean dance is an integral part of the national arts scene and has contributed significantly towards cultural awareness, understanding and the integration of Black people in our community. This course is an affirmation of the significance of that contribution. Young people who want to study African and Caribbean dance seriously now have the opportunity to do so within one of Europe's leading dance institutions - The Laban Centre for Movement and Dance.

## A NOTE FROM CLAUDE PERROTET

Dear Ann

You may be interested in information about what is happening to the L.U.S.P. (Lisa Ullmann Space Project). Production on the book containing all 12 kinetograms and about as many pages of literal text has started at the Guildford Notation Institute. It will contain detailed explanations to each study and a guide to the performance and notation of choreutic movement. The very cooperative spirit at the L.I. with Jean Johnson Jones as its head will allow us to sell copies at a price of ca. £6 each only.

One problem still has to be sorted out: all studies are no longer copyrighted mainly due to Lisa's death. So we thought it only decent to approach an association who might be interested to keep the rights for the book - in return for buying a minimum of 50 copies i.e. half of the present first edition. Therefore, a letter has been sent to David Henshaw with just this offer, as to the person responsible of an institution of first priority. There are, of course, other bodies like the Laban Centre or L.IN.C. who will be asked anyway to order a number of copies for their own sales business.

I have started work practically with a small group of devoted dancers here in Zurich and am enjoying my new job as a ballet-master! However, our greatest concern will be the videoing, as you may imagine. It will be difficult, if not impossible, to unite English as well as Continental dancers for the final intensive schedule of filming.

I do feel that the more people who are active in Laban Dance know about this project and how it develops, the better. Thankyou once again for your good work and - we keep in touch!

## BONNIE BIRD A CELEBRATION OF HER LIFE 24th June 1995

A distinguished assembly representing many different aspects of the British dance world joined to pay tribute to one of its most eminent members, Bonnie Bird, at the Laban Centre for Movement and Dance, London. The Centre was delighted to welcome members of Bonnie's family from the USA.

The number and diversity of the guests represented the range and scale of Bonnie Bird's contribution to dance life in Britain over the last twenty one years. During this period she was based at the Laban Centre collaborating with its Director, Dr Marion North to realise a vision of professional dance education and training.

At an age when most people are thinking of retirement, Bonnie Bird launched her career in Britain. This was to lead to the first British degrees in dance at BA and MA level the foundation of Transitions Dance Company, the publication of Dance Theatre Journal and the development of the first MA course in Dance Movement Therapy, as well as MPhil and PhD in Dance Practice.

These achievements were additional to her long and active career in the USA. She was a member of the Martha Graham Dance Company during the 1930's and became Graham's principal teaching assistant. She later became director of dance at the Cornish School where her most distinguished student was Merce Cunningham. and she developed her own dance company with John Cage as accompanist, composer and musical director.

On the occasion of Bonnie's 70th Birthday, friends and colleagues from around the world gave generous donations to mark her 50 year involvement in dance. Bonnie used these monies to establish the Bonnie Bird New Choreography Fund, to support and promote innovative choreographers in Britain, Europe and America. The fund is now supporting young choreographers and will continue to exert influence on the dance world.

The scope of her activities was exemplified by the testimonials offered by the choreographers, educators and friends who spoke during the event.

The afternoon concluded with representative performances of new dance works. Given Bonnie's lifelong endeavour it was appropriate that two of the three pieces were created by former winners of the Bonnie Bird New Choreography Awards, (Lea Anderson and Liz Aggiss) and the third work by Clare Baker and Gary Gordon. both of whom worked and studied with her at the Centre.





## COMMUNITY DANCE LEADERS COURSE SOUTH WEST

from Richard Ford

### *A potted history and personal account*

So there we were, 16 or so of us, mostly teachers it transpired, with a landscape gardener, a pre-school movement therapist, a P.E. advisor and an aromatherapist, amongst others. We'd all come together to the high ceiling hall of Westfield Community School in Yeovil that was to become our occasional home over the next 20 months, to embark on the Laban Guild Community Dance Leaders Training Course. We didn't know what we were letting ourselves in for! A disparate group with widely varying experience of dance and life in general, most of whom didn't know each other from Adam (or Eve), we hadn't an inkling of the loyal, cohesive, supportive unit we were to become, almost two years later after going through trials and tribulations, triumphs and inspirations.

We learnt about the Laban Fundamentals (boy did we learn about the Fundamentals) and gradually, weekend after bi-monthly weekend, what started out as vaguely alien

theory, began to take form and make sense. Through working with a varied succession of tutors we came to experience and understand what all this Body-Space-Effort-Relationship stuff was all about. We danced it into our consciousness and into our bodies. At times it was disorientating and overwhelming, at other times exhilarating and liberating.

We warmed up, shook our bodies and went into Space with Suzi Thornton. Made an Effort and discovered Labanotation with Sam Thornton. We tried out teaching styles with Janet Lunn and 'boned up' on anatomy and physiology with Jeannie Shears. - Through all this, the group life grew.

*We were teaching as well as learning and if, 'we teach best what we most need to learn', our teaching must have been brilliant.*

At mid-course assessment, panic buttons got pressed, alarm bells rang and the general temperature level went up several degrees (if not through the roof!), but we got through it, some more unscathed than others. What became increasingly apparent was that the group had pulled together and grown in stature and maturity as a result.

Now we were teaching as well as learning and if, as I've heard, 'we teach best what we most need to learn', our teaching must have been brilliant. Our wonderful course tutor, Wendy Hermelin, led us for two very stimulating weekends on stimulus for dance, and threw an amazing party. We really did dance the night away and came back the next day for more!

Again and again, I was amazed by the incredible diversity of material and wealth of ideas that group members produced, as

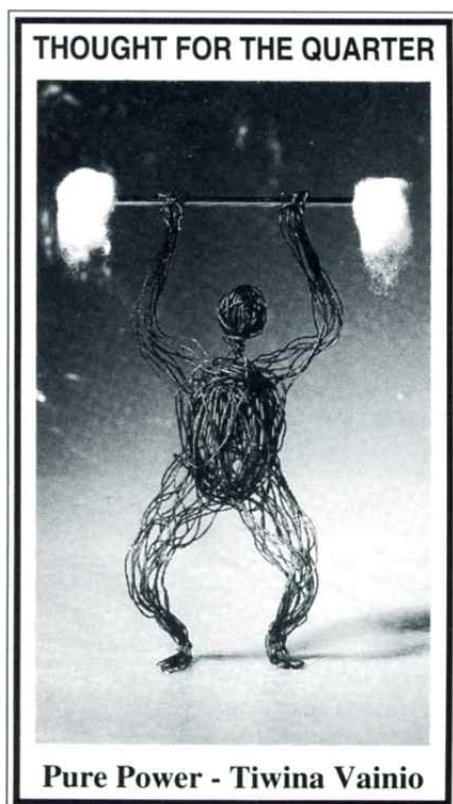
we increasingly engaged in the process of creating our own dances, building on the knowledge we had gained during the first half of the course. From a shoebox to the bust of a Buddhist monk, from a Suzanne Vega song to Stonehenge, anything was fair game as the basis of a dance piece.

Then there was Summer School. The first time for me. I threw myself into it, landed very heavily and learnt a lot about the inner dance until my foot healed enough for me to trust my weight to it again. Who'd have thought I'd be doing the can-can by the time the famous Follies night came around?! An intense and powerful experience and a lot of fun besides, it helped to catalyse the coming together of all the different elements we'd been learning about.

When we came back to pick up the course again after the summer and worked with Anna Carlisle on choreography and dance making, for me, the whole thing moved on to another level. The clarity and professionalism of her teaching inspired me and truly brought the work alive. Sam and Suzi came back to round off the course and invoked a truth which applies to the entire course: the whole is greater than the sum of the parts.

So now we've been through the final assessment weekend and the tremendous development of people's knowledge, skill and confidence is wonderful to behold. Along the way, course members have produced eight babies; dancing virtually up until delivery. You could say it's been a labour intensive experience! Obviously a fertile group, in many ways...

Who knows what the future holds but one thing's for sure: the dance life of the South West will have been greatly enriched by the Impact of the Leaders Training Scheme on both the course members, and the communities in which they live and work.





# Diary of Events



## AUGUST

**13—18th. THE BODY SEEN AND HEARD SELKIRK**  
A week long residential course in movement and Gestalt therapy. Led by Kedzie Penfield and Jane Puddy. Contact: Kedzie Penfield, Salenside, Ashkirk, Selkirk, TD7 4PF. Tel: 01750-32213.

## SEPTEMBER

**1-3rd. AUTHENTIC MOVEMENT:  
AWAKENING THE BODY'S WISDOM SELKIRK**  
Weekend workshop led by Tina Stromsted for those who have had some experience of this form and wish to explore it further. Contact: see 13-18th August entry.

**15th. ART OF MOVEMENT STUDIES EALING**  
Start of a 2 year part time course. Contact: Jean Newlove, 1/44 Woodville Gdns, Ealing, London W5 2LQ. Tel: 0181-997-3007.

**30th. SPOTLIGHT ON DANCE LONDON**  
Celebration of the 60th Anniversary of the CCPR. Group discounts for 10 or more people. Contact for tickets: Royal Albert Hall. Tel: 0171-5898212.

## OCTOBER

**7th. RECONSTRUCTING GREEN CLOWNS LONDON**  
This piece was choreographed by Laban. The day will be led by Valerie Preston-Dunlop. Contact: Heidi Wilson. Tel: 01597-822536

**14th. DANCE FROM DIFFERENT TIMES  
AND DIFFERENT PLACES ESSEX**  
In-service teacher training day focusing on Key Stages 2 and 3. Also looking at 'Forest' as a stimulus for dance creation. Led by Jan Fear. Contact: Essex Dance on 01245-346036.

**22nd. LANGUAGE OF DANCE CENTRE  
ANNUAL EVENT LONDON**  
Held with Natural Movement Association. Contact: Jane Dulieu, Language of Dance Centre, 17 Holland Park Gardens, London W11 3TD. Tel: 0171-229-3780.

## NOVEMBER

**11th. KEY STAGES 3 AND 4 ESSEX**  
Combined with a GCSE training day for teachers. The day will cover the GCSE set study and look at using dance on video as a source for teaching. Contact: see 14 October entry.

**25th. PHILOSOPHICAL FIREWORKS LONDON**  
A panel discussion at the Royal Festival Hall. Contact: Anne Ward, Tel: 01504-762120.

## DECEMBER

**27-31st. WINTER HOLIDAY COURSE ZURICH**  
A course in modern dance based on Laban's work. Guest teacher Anna Carlisle. Contact: Claude Perrottet, Director, Zentrum fur Bewegungskunst, Gotthardstrasse 49, CH-8002 Zurich, Switzerland.

## 1996 JANUARY

**20th. SPATIAL HARMONY AND  
CHOREOGRAPHY LONDON**  
A day studying the ways in which William Forsythe uses Laban's Icosahedron forms. Led by Valerie Preston-Dunlop. Contact: see 7th October entry.

## MARCH

**16th. LABAN GUILD  
ANNUAL CONFERENCE LONDON**  
This 50th Anniversary Conference will be held at the Laban Centre. Contact: Barrie Hudson. Tel: 01705-57351.

## APRIL

**15th. TEACHER'S CERTIFICATED  
COURSE ZURICH**  
A two year study course for teachers. Contact: see 27-31st December entry.

**27th. LABAN GUILD WORKSHOP LONDON**  
Contemporary Tanztheatre. Contact: See 7th October entry.

## JULY

**16-22nd. 19th INTERNATIONAL  
SUMMER WEEK ZURICH**  
Spend a week working in Movement and Free Dance. Contact: see 27-31st. December entry.

## LONDON LABAN COURSES

Our new COURSES COMMITTEE, Anna Carlisle, Heidi Wilson and Bronwen Mills, have set up an exciting series of day workshops in London. We have a new venue - the Arts Depot on St Pancras Rd, which should be convenient for those arriving by train or underground, as well as by car, and the first two workshops will be taken by Valerie Preston-Dunlop. We are expecting a good response, so look up the details here and on page 6 and send off NOW for your application form!





## CDLTC More, Please

I have come to anticipate our Community Dance Leaders' Training Course subcommittee meetings with rather mixed feelings. Certainly I am always eager to meet up with my four friends and chair a meeting where I can be assured that ideas and contributions will abound and decisions will be amicably and fruitfully reached. On the other hand, the agendas are now so substantial that we can barely cover all the items let alone do all the issues justice.

You see, a good idea always **spreads**; if a course works, the participants want more. Stage One leaders want a Stage Two course. Stage Two leaders want follow-up days. The tutors find themselves booked up weekend after weekend so we need more tutors. New tutors need extra training and initial support. All our leaders want and deserve the chance to work for the Guild; to lead, to teach, to get out there and "just *do* it!". Furthermore, we need them to use their skills and training to continue the work through Guild activities.

At the other end of the scale, we have been asked to adapt the course to provide a Foundation Course for the very inexperienced, for the under 18's and for dancers new to the vocabulary and philosophies of Laban's work. We have also been investigating the possibility of adapting the course material to construct a Therapy focused course.

So the early part of 1995 saw us with Stage One courses running in both Somerset and Dublin, the pilot Stage Two in Suffolk nearing completion, a staff development day arranged, a new Stage One course being organised in Wales and negotiations for yet

another Stage One course in Sussex. Meanwhile, the Belfast Stage One trained leaders have continued their education both under their own steam and through Guild activities (such as being "Observers" on the Dublin C.D.L.T.C.). They were eagerly requesting a Stage Two course to run over there as soon as we finished the pilot!

The pilot Stage Two was a huge success. The students were delighted by the six weekends and the learning opportunities provided, Susi Thornton, Anna Carlisle and Maggie Semple deserve our hearty congratulations on the achievements made during every weekend and at the culmination of the course. Ideally, I think, the course members would have liked to move straight on to a Stage Three course! As it is, the subcommittee has been able to act as an agent and support so that, with the backing and help of the Suffolk Dance Agency, the group can continue to organise days of further training for themselves.

Several members of the Stage Two group, together with other Guild members with particular teaching experience, attended a subsidised staff development day in March. It was brilliantly led by Jan Fear who explained the material explored in the Teaching Styles module of the Stage One course and the particular skills required to tutor those weekends. This has extended our base of potential tutors for this part of the course and, in time, will provide work for our trained leaders.

We are now committed to a second Stage Two course, in Belfast. It will commence this winter we hope, with Anna, Susi and Maggie as tutors again and organised by Anne Ward. Meanwhile, we have work to do evaluating the pilot and re-drafting a

final syllabus for this course.

The next Stage One is now all set to start in October. It has been bought in by the West Glamorgan Dance Project and will be managed by Heidi Wilson, one of our Stage Two leaders, who later hopes to run another Stage One in her own area, Powys in Wales. Handouts and information packs are in the process of being revised and revamped for this and subsequent courses.

As you can see, the training of leaders goes from strength to strength. Our little five strong committee may feel snowed under with work on occasions, especially in the weeks after a meeting, before a new course starts or just after course ends. However, we are generously assisted by the Guild Council and, in particular, Anne Ward. Their support and encouragement keeps us going and makes the whole enterprise very satisfying and rewarding which is why we continue to do it!

*Janet Lunn*

The TRAINING COMMITTEE is working with the West Glamorgan Dance Project and the University of Swansea to start our next Stage 1 CDLTC in October. There are still a few places left, so if you would like details, write to me - Ann Ward, address page 6. The Dublin course finishes with final assessments in September - Good Luck to everyone involved - and we are planning the next Stage 11 course in Belfast, starting in November.

## NETWORK 50

### *50th Anniversary of the Laban Guild for Movement and Dance*

Between September 1995 and Christmas, members of the Council and some volunteers will be speaking to every member of the Guild in the UK and Ireland whose telephone number we know. We want to make the Guild a more attractive organisation for old and new members. We want this 50th Anniversary to mark the beginning of a

surge forward. We need to know you: what you do, what you think and what you want. We have compiled a questionnaire to help us. From experience we know that written questionnaires are not returned, often because members think their comments are not important - BUT THEY ARE. By telephoning we overcome these scruples

and also have the wonderful opportunity to get to know each other.

Members not on the telephone or ex-directory might like to ring me or any other Council member so that they can take part in this sharing.

*Bronwen Mills* 01737 842834



## ANGIOLA SARTORIO IN CONVERSATION

*Continued from page 5*

A: Here is another interesting point: though I have always taught dance, I have not always taught Choreutics. All that I taught was based on Laban principles and presented to my students in an almost unconscious way. And of all my students, I've never had one come to me and say that they had to "unlearn" anything that I taught them.

M: That's quite unusual in a dancer's training. When, then, did you teach Choreutics?

A: I became the main Choreutics teacher of the central Laban school in Essen, Germany, when I was a member of the Jooss Company, possibly about 1925. There was a school attached to the theatre, and Jooss was the dance director. He taught Eukanetics, and I taught Choreutics.

M: And did you teach only dancers?

A: Some professionals, some teachers, different kinds of people. It was a great time. It was there that Jooss created the Green Table and the Pavane on the Death of the Infanta, for which I performed the Infanta. I was always interested in choreography, from the beginning. They wanted me to stay and teach at the Laban School, but I had seen Jooss's company and I wanted to dance with them. Jooss took a chance with me and had me teach at his school. It worked out well, and I stayed until 1931 or 32.

M: Do you recall Mary Wigman's connection to Laban at that time?

*Dance, by nature, is flux....and the moment it is systematized ....it reminds me a little bit of the corals....originally it is a living organism and the moment it dies, well, it becomes a reef, beautiful but dead.*

A: Only that I felt I had to choose between Wigman's school and the Laban school. I choose the Laban because it involved a philosophy... and he was continually advancing his studies... it was more interesting to me. Wigman had been with Laban at such an early stage, we had a joke then that Wigman only had 5 swings in her technique...because Laban had not yet developed the 6th! Of course it is just a joke, because what she did was terrific. Laban was a magnetic personality. I admired him,

he was a genius, but I never got close to him.

M: And yet you went out into the world and brought his teachings to life in your choreography and your classes.

A: Yes, in fact, at the Laban school they used to call me "the little Laban" because if a student didn't understand something, they would come to me for explanation... at one time, I received a drawing from Laban in the mail that he said was the essence of it all. Didn't you get one?

W: I can't place it at the moment. I'm not sure... oh, perhaps it was published in a book of his artwork that Lisa Ullman collected, *A Vision of Dynamic Space*?

M: When you took on private students, did you teach them Choreutics?

A: Yes, but without them knowing it. I mostly taught Choreutics and Eukanetics as a college workshop. Otherwise, I didn't teach the Laban system.

W: Well, there wasn't really a Laban system. He always maintained he hadn't developed a system. And the 3 year basic training was part of Laban's unique concept.

M: What do you think of 'no system', Angiola, as a dancer?

A: Dance, by nature, is flux....and the moment it is systematized....it reminds me a little bit of the corals....originally it is a living organism and the moment it dies, well, it becomes a reef, beautiful but dead. I understand that he didn't want to systematize... but you need tools, and then you have to organize things. I understand his not wanting to do that. When I taught dancers privately, I just had them improvise with different concepts and principles that I learned from the Laban school. They never knew it as part of a system, nor did I teach it that way.

W: What I would hope is that there is a way of systematizing so that you don't kill the movement.

A: Balance!

W: Yes, like language, we have to keep it alive.

A: And, like a plant, new things will come out of it. We must honour the principles, but it has the possibility of a new development.

W: A kaleidoscope of inter-relating factors, of Choreutics and Eukinetics and.... we stopped at this point, and went to lunch.

\*the swings are a set of figure eight motions that describe the 3 dimensions, lending one to explore the body travelling in space in a multitude of patterns and touch upon the fundamentals of all ethnic dance.

In 1994 Angiola received an award from the American Dance Guild for her lifetime achievements in Modern Dance.



## Obituary for Angiola Sartorio

Angiola E. Sartorio, born in Rome, Italy on September 30, 1903, died a natural death in her home in Santa Barbara, CA on Friday, May 26, 1995. Many people from California to New York are mourning the passing of Ms. Sartorio, who dedicated her life to the art of Modern Dance and the study of Theosophy. The daughter of renowned Italian painter, G. Aristide Sartorio and German heiress Julie Bonn, Angiola remained active as a teacher and choreographer until her death at the age of 91. Her most recent choreography, a solo on Nina Watt for a dance video entitled, "Why Should I Fear?", was completed in 1994. Angiola received the Award of Artistry from the American Dance Guild in June of the same year.

Ms. Sartorio was a pupil of the modern dance patriarch, Rudolf von Laban in the 1920's, whom she admired her whole life. From 1925-1929 she danced and taught with Ballet Jooss. By 1932, she was the Artistic Director and Choreographer of her own company, the first modern dance company in Italy, the Ballet of the City of Florence. Though the company was well received and toured extensively, Angiola refused to support the Fascists and fled to America in 1939. She taught in many places, including her own Summer Dance School in Bar Harbour, Maine, which she ran from 1947-1954, attracting young dancers such as Paul Taylor and Jerome Robbins.

A resident of Santa Barbara since 1979, Ms. Sartorio was a beloved member of the United Lodge of Theosophists in Santa Barbara, and the Institute of World Culture. She supported many environmental causes, lending an especially sympathetic hand to the plight of Native Americans. Many friends will greatly miss her thoughtful presence.

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Blagdon Hill, Taunton, Somerset TA3 7SN





## COMBINED ARTS RESIDENCIES IN SPECIAL EDUCATION

*Continued from page 4*

Staff take part alongside the children in the activities on an equal basis, and often bring new insight into their relationships with those involved. In addition, they lead



Moorfields School—Francesca Harley, Musician

activities within the residency timetable. The residency acts as a springboard for classroom work. The intensive working period allows time for children to grasp what is happening, adapt to the new routine, and have enough time to fully learn and try out new skills. Concentration spans may be quite short, and so regular short bursts of activity over a period of time are more beneficial to learning than longer sessions. Children and staff get physically tired, and need to alternate periods of activity and rest. To ensure a good child: adult ratio, extra pairs or hands are often required. Bodies are one of the resources on such a project, and extend the relationship the school has with its local community, leading to future links. We need to make sure that people in supporting roles are aware that they are not there to do things for the children, but supporting children to do things for themselves as far as possible, no matter how long this takes, or how tiny the response.

The residency culminates in a celebration and sharing of the work achieved. This gives a clear focus to the week, generates a lot of excitement, gives a clear sense of community and marks a definite ending. We hope to leave behind a school community who have the courage and the confidence to continue to experiment, explore, and find new meaning for themselves in the arts.

I will end with a quote from a teacher in a Devon school at the end of a residency, "The race of life does not always go to the strongest or the fastest often it goes to the one who thinks I CAN ! Thank you for letting so many of us think, I CAN!"

With thanks to the Firebird Trust and Contemporary Dance Trust for their support of these residencies.

*Jasmine Pasch*

## CONTACT!

1. DO YOU TEACH PRIVATE DANCE CLASSES?
  2. DO YOU USE RECORDED MUSIC?
  3. ARE YOU BREAKING THE LAW?
- IF THE ANSWER TO 1 AND 2 IS "YES" - THE ANSWER TO 3 IS "PROBABLY"!

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**HOWEVER** - you do not have to pay the licence fee if you are working for an Educational or Health Authority who has paid a blanket licence fee, (training also appears to be exempt, at the moment),

**AND** - the CCPR has negotiated a possible

reduction through the governing bodies, including the Laban Guild.

PPL has agreed to drop the minimum rate from £54.25 to £0.74 x the number of weeks the class runs in the year eg. 2 classes a week for 30 weeks a year would be about £26.00 (0.43p per class). If you run more classes, more money is due.

Teachers will need to fill in a form stating the number of classes taken each week so that they may be individually assessed, **BUT** this scheme will be administered through the governing body and **personal details will NOT be sent to PPL.**

**IF YOU WOULD LIKE THE ASSISTANCE OF THE GUILD IN NEGOTIATING THIS MINE FIELD, Please write to Ann Ward, 30 Ringsend Road, Limavady, Co. Derry, N.I. BT49 0QJ for further information.**

**MEMBERS' NAMES AND ADDRESS WILL NOT BE FURNISHED TO PPL**  
**Think you'll chance it? Two KFA leaders have been fined £2,000!**  
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