

Laban Guild

A PASSION FOR DANCE

by Carmel Garvey

Six weeks ago in the South of Ireland I was introduced to 140 expectant, nervous, maybe even sceptical people. Many had special educational and physical needs, some were able bodied, some in wheelchairs, some students and some carers. The task in hand was to transform six specially commissioned dances which I had choreographed into a living, moving emotional journey from the Dawn of Creation to the

'Here-in lies the challenge, the passion, the belief in one's ability to infuse the love of movement into others'

third Millennium. Everyone in creative arts must experience that overwhelming feeling of the enormity of responsibility to mould the unrecognisable into a creation to be admired and marvelled. Here-in lies the challenge, the passion, the belief in one's ability to infuse the love of movement into others to produce a living dynamic art form with the capability of inducing tremendous emotional response in those looking on and thereby enveloping the audience into the aura of the dancers to produce an inclusive empathy.

The reward, we all know, is one hundred fold to the effort. To observe and share in the bonding, friendships and group cohesion maturing over the weeks and ending, as always in tears of imminent separation, in tears of not wanting it all to end, wanting the togetherness, the comfort, the sharing to go on as if forever.

I know of no other art form that is so intimately personal and enjoyable, and yet can change and heal the individual through the interaction with others.

More than ever before, during this special project, I came to the realisation that through Dance all individuals can free and reveal the beauty of the inner soul and assume an identity within their group which is independent of any physical, social or mental handicap to an extent that often one could not discern those with special needs from the able bodied during performance. The dignity and glory of human existence is reinforced.

Where has my passion come from?

My first love was ballet. My mother always remarked "God danced the day you were born."

As a teenager I sublimated my energy and enthusiasm for artistic expression into Amateur Operatics and revelled in the acclaim of scooping the Best Actress and Best Solo Dancer awards over several years. I became resident choreographer to Londonderry Operatic Society. I qualified as an Aerobic tutor and regional Trainer through Fitness Northern Ireland and, as a member of the N.I. National Team, participated in dance displays throughout the U.K.

This flair for creative dance and an acknowledged ability to motivate and inspire others resulted in an offer from the N.I. Arts Council to introduce Youth Dance to the western region of the province. With my fellow Tutor, Jenny Elliot we danced our way through "Carmina Burana", "The Rites of Spring" "Planets", amongst others under the watchful direction of Royston Moldoon, whose influence remains with me to this day.

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Derry Youth Dance rehearsing

movement and dance quarterly magazine

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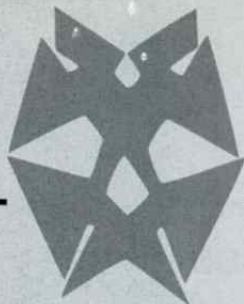
Summer
2000

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EDITORIAL

The optimist in me believes that the Guild is about to grow. We can't be forging hot irons without making progress. The hot irons I refer to are these.

We have very successfully taken the AGM day to new venues in the last three years and a) brought in greater numbers than the previous years in London and b) recruited new members at the days. In Cheshire last month we kept receiving thanks from local members for taking the event there.

Thanks to the help of Emma Silvester we are setting up a Laban Guild Internet web site. Please read the article about it and visit it when we are running live. We are seriously revising the constitution to bring it up to date and to make the Council a better, cheaper, more efficient working machine.

We are holding a Think Tank Day or Symposium on July 10th in Walsall, the centre of England, because we seek, no demand, new ideas from our young and new members as well as our very experienced members. Please be there.

These hot irons are very important because, while other bodies focus on who would want to receive their knowledge - Laban Centre - Laban Bartineff - LIMS - The Language of Dance Centre, etc. the Guild is the **only** body that offers membership to any person interested in **any** part of Laban's work.

We exist to help you all to keep in touch.

Lydia Everitt

COPY DATES

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Copy dates are:

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Typescript please, on one side of the paper, ready for the scanner if possible.

NEXT ISSUE IS AUGUST 2000

LETTERS

ATTENTION

February 2000 Magazine

Did your copy have the pages printed in the wrong order? Yes?
Please read the flyer to get a good copy.

Dear Lydia,

I am very very astonished, better to say - angry - that nobody from the Laban Guild or else informed me of a real special event taken place two weeks ago in Bologna: an international convention about Laban organised by the University of Bologna with the participation of the Laban Centre (Marion North and Valerie Preston-Dunlop), the Dance Notation Bureau of New York (Muriel Topaz) the University of Ohio (Vera Maletic) and the Brazilian University Campinas. I heard about it - by chance - when it had already been over. Bologna is only 150 km from my place and my husband's family is living there. So you can really imagine my "frustration". Because that was the first time that I heard about Laban in Italy, a very important event. As a member of the Laban Guild, I have to be informed about such things happening in front of my door. What's about the cooperation between the Laban Centre and the Laban Guild? In the last magazine I did not find anything in the calendar about this event. Or did I miss something?

Please tell me and sorry that I am writing to you. This is not an accusation, only a hint to be more precise with information next time.

Kirsten Beier Marchesi

Ed reply

I am sorry we did not advertise the special International Convention about Laban which took place at the University of Bologna last November. The simple reason is I had no idea it was happening otherwise I most certainly would have placed it in our Diary of Events.

It is true to say that sometimes we receive information which is too late for the next magazine publication. However in this particular case I am confident we received nothing about it at all.

We would very much like to promote all events in which our members would be interested so please, members, tell us about any participatory events you're putting on.

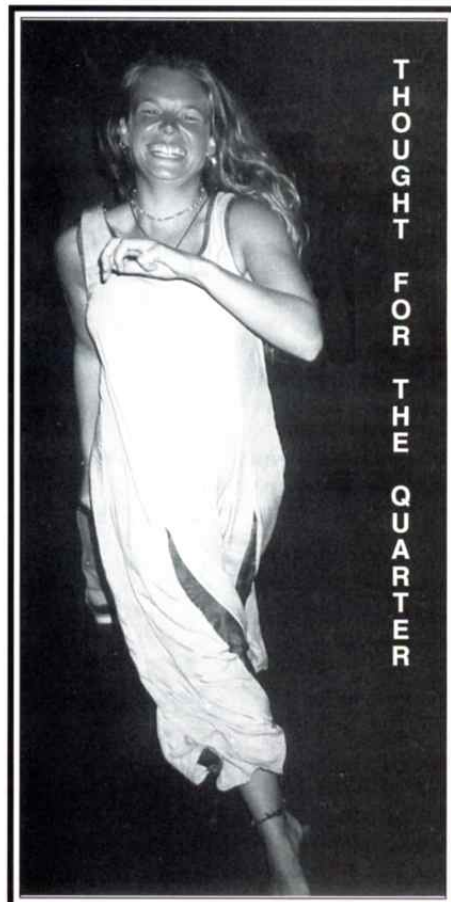
INTERNET NOW

Last year we approached Emma Silvester, a new member of the Guild and a computer consultant, and asked her if she could help us to set up an Internet Web site. She agreed and today we are either there, or nearly there. (There is a month's lag between writing this and you reading this so I am hedging my bets.)

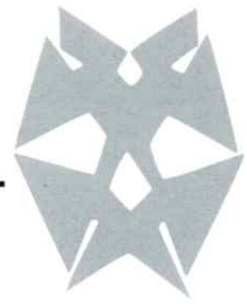
Emma has done a magnificent job for us. When, at the AGM, we saw the example she had put together we discovered she has put in an enormous amount of work and created a gentle, informative and eye-catching site. From the introductory or 'home' page you can find out what events and workshops are going on, what our three courses focus on and where to find them, how to join the Guild, and some fundamental information about what the Guild is doing. We have a news page, a page of photos and we connect you to other Laban bodies like the LInC courses. I won't go on, I want you to visit the site yourselves.

It really is very exciting. Emma hopes that she will have everything ready to go live by May 1st. We have reserved this name for our web site 'www.labanguild.org'.

Lydia Everitt



A PASSION FOR DANCE



.. continued from page 1

I travelled 180 miles a day to and from Belfast to compete the National Diploma of Performing Arts while expecting the fourth of my six children. (I was the only student on the course to breastfeed during lectures). I trained in Community Dance through Laban Guild undertaking stages one and two in their first courses of this kind in Northern Ireland introduced by Ann Ward.

I had formed a dance troupe in my home town and they became Creative Dance Champions in N.I. over three consecutive years and winners of the U.K. Championship of Creative Dance with a climatic experience of performance before a capacity audience in the Royal Albert Hall, London. Many of the dance troupe have gone on to train and develop their own classes. We hope soon to regroup and recapture those "heady days".

I continue to work with my Youth Dance groups and have developed a strategy for promotion of Dance in Education. I work closely with schools to develop movement aligned to the Key Stage syllabus. This has been of particular use in the realm of peace and reconciliation projects within school where the children learn together to explore and express emotions of everyday living and interaction through dance and final performance.

I have tried to harness the energy of movement to revitalise, understand and recreate where possible in dance form all significant human events facilitating emotional expression not possible through reading or research alone.

Like students, teachers also learn, change and are influenced by every experience they encounter and I am enlightened to the power of dance as a therapeutic medium and I have become increasingly interested, as have others, in developing knowledge, attitudes and skills to facilitate further work in this speciality.

Dance, though, remains a jealous master, with enormous demands on my time and energy. To keep the passion of dance alive I love the diversity as well as the continued challenge of the involvement in Youth Dance, competition and dance in education. This variety of experience nurtures and stimulates personal development and encourages life-long learning so integral to healthy professional growth.

I count myself lucky - I love what I do and I do what I love. I ask God to give me the strength to continue.

Carmel Garvey

A PASSIONATE AFFAIR

"Consumed by passion, he swept her into his arms...!"

"She believed passionately in the value of Laban's work."

"His main passion in life was collecting cheese labels."

"They passionately denied being anywhere near the scene of the crime."

We use the word "passion" in many different contexts, and an announcement that there is to be a study of "passion drive" may well elicit a "nudge, nudge, snigger" response in those unfamiliar with Laban's concept of "drives". So do these statements have anything in common and do they actually relate to "passion drive"?

I was very taken aback on being asked to write about passion drive - "because you feel very passionately about things and are driven into a fury when others frustrate your plans." Yes - but - I'd always put that down to the typical Aquarian belief that I am always right until proved or persuaded otherwise.

In passion drive, the emphasis is on the elements of Weight, Time and Flow with no inner attitude to, or a negation of awareness of Space. I really dislike not being in control of my space or being unable to shape my actions, and like to think that my determination leads to a focused attention on planning and getting things done - but.....? Yes - I do get carried away, I do get impatient, I do get obsessive (some of my colleagues may think this an understatement!), so maybe I need to look at this more closely.

As with all the elements of Laban's analysis of movement they can be recognised in everyday behaviour but also brought under control and used in the "mastery of movement" in dance, theatre and, indeed, every aspect of life. We all tend to associate the drives with particular combinations of effort qualities which we either enjoy or which we find the easiest to accomplish. I love the combination of sustainment, flexibility and free flow which brings me to vision drive, have used the elements of sustainment, directness and free flow on stage, and usually find that the only way I can get into passion drive is by using the elements of firmness, suddenness and bound flow, which I dislike. But of course, there are eight possible combinations, resulting not only different states of awareness but giving quite different impressions to an audience if used in performance.

Valerie Preston-Dunlop explains the place of drives in dance very clearly in "A Handbook for Dance in Education". The choice of dynamic clusters expresses and communicates a mode of behaviour. The movements which are needed to transform this into an aesthetic symbol of dynamic clusters are dance movements. They are expressive of themselves in a way that, throughout construction, repetition, reiteration, etc., becomes meaningful."

She suggests that while visionary and spell-bound states are more likely to occur in a behavioural context as they lack rhythmicity, passionate effort is essentially part of dance. If the element of Space is replaced by either free or bound Flow, the possible combinations will be:

*firm, sudden and free;
firm, sustained and free;
firm, sudden and bound;
firm, sustained and bound;
fine touch, sudden and free;
fine touch, sustained and free;
fine touch, sudden and bound;
fine touch, sustained and bound -*

and these combinations can be seen in many rites, rituals, folk dance idioms, jive etc, anywhere where "form is unimportant; bodily feeling and emotional involvement is all." Yes, of course, - I love jiving and used to be able to keep it up for hours at a time! I was thinking about this article while attending a Stage 1 weekend in Belfast recently and was fascinated to watch the group construct a powerful, rhythmic dance which looked as if it could go on forever. Some of the members of the group commented that it was like a ritual or a mantra and they'd been completely caught up in it - yes, they'd been in passion drive, and the tutor gave them a compensatory cool down to bring them back into balance (don't try this at home!)

So, we can see different manifestations of passion drive in dance, but what about our use of the term in everyday life? Does it actually relate to the elements of Laban's analysis? Obviously it will depend on the accuracy or exaggerations of the language used, but I suppose it often does. If we are referring to states where nothing is allowed to get in the way, where thought gives way to feeling, where there is a loss of perspective or context, then passion drive may be operating. If it results in getting things done, it may be a good thing; if it results in saying or doing things which are later regretted, it may be a bad thing!

Hmmm.....I need to think about this a bit more. If I feel I'm starting to "lose my grip" or "lose the plot" (interesting how often clichés actually embody truth), then maybe I need to engage in some sort of spatial displacement activity to regain my perspective and get back in control - of myself or the situation.

However, much as I think I would like to be cool, calm and collected at all times, I still intend to pursue my passionately held beliefs - PASSIONATELY!

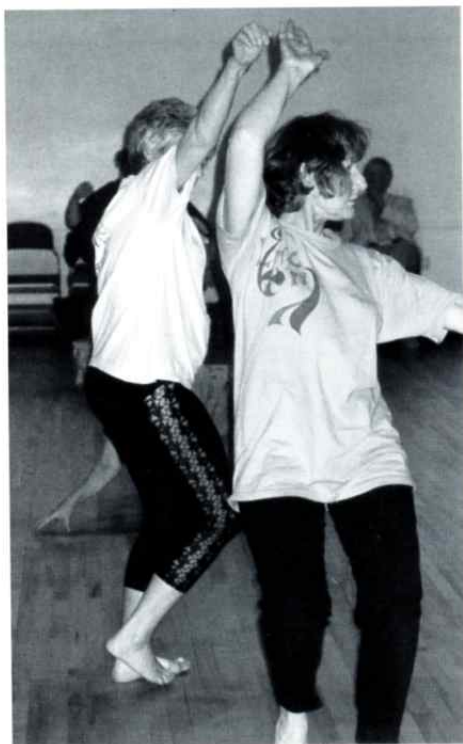
Ann Ward



IMPRESSIONS OF DAY

Anticipation, friendship, excitement, fun, enjoyment, thought-provoking, stimulating, motivating all these adjectives and associated emotions bubbled through me during the course of a wonderful day.

Arriving in a strange town a long way from home I wondered how many familiar faces would be among the AGM delegates - lots! Geraldine started the meeting with her Presidential Address. Did I really hear the term IT in relation to the Laban Guild? Yes I did - a Website has been designed and put together by Emma Sylvester and, although



not on line yet, we all had an opportunity to view this. As Geraldine's address pointed out, communication through information technology is an integral part of most people's lives in this new Millennium and is a vital part of the Guild's place in the future of dance.

Moving on, we settled down to hear Anna Carlisle give the Laban Lecture, "At the Edge of Now, Relevance to Contemporary Practice". I was enthralled. Anna had chosen to consider choreutics, Laban's work relating to space and harmony which she felt was more often understood technically but not holistically. She had therefore reviewed where Laban was coming from

when developing this aspect of his movement theory and presented to us the vision of the community of like-minded people, all of whom had shared a holistic vision of humanity. I found the lecture both fascinating and thought provoking.

Lunch and, judging by the noise in the cafeteria I was not the only one stimulated by Anna's lecture. Lots to discuss and consider. The first half of the day had certainly exceeded my expectations.

Now for the best bit - the opportunity to dance under the guidance of Ruth Spencer who had chosen "Open Spaces" as her theme. We "followed our bones" throughout our dances which looked and listened to the different sensations that influence our movement. One of these influences was rhythm but another, and one I have never considered before, was smell! Ruth had filled small bottles with various smellies she had found around her home, (not all pleasant). To smell and then link this to movement was an unusual and surprising experience.

The meeting was nearly at an end, surely it would now start to "cool down". But no, it just carried on getting better. To complete the day the several groups of youngsters from Cheshire Dance Workshop performed pieces first separately and then together in an ambitious piece to Mozart's Requiem in D. Finally Yorkshire Movement and Dance Group performed a very moving piece entitled "Journey". A very appropriate end to the Guild's first AGM of the 3rd Millennium when it also has to look at the journey already completed and the most appropriate route forward.

There has been a lot of discussion in recent month's about the Guild's relevance to the future, some even intimating that it has served its purpose and should be disbanded. However, I feel that the recurring theme throughout today, that of looking back, or returning to basics, and then moving on with a clear focus should be the way forward. There is to be a conference on the Guild's future in June. I plan to be there and I hope a lot of you will too. Not to talk about disbanding the Guild but, based on the successes of the Community Dance Courses and the wonderful achievement at the Albert Hall, to decide our route to the future.

Sue Grover

PRESIDENT'S ADDRESS FROM GERALDINE STEPHENSON

The Guild is in a sort of turbulence at this time, of course it is - so is the world. Today we are all struggling with our disturbed lives, trying to find our human place, how to continue existing positively - creatively. How? How?

Well, the Guild Council announce that they are about to create their own World Wide Web. Technology. Technology. Technology has come. I have just lost a lovely TV drama job because of technology - they don't want what was a meaningful dance done by a student, in an emotional upheaval because of a difficult relationship - they want a computer scene instead. They are, as they say, updating the play. But of course we need technology. Council very busy updating our methods, ideas and going out into the world. We are at some sort of crossroads like almost any other organisation. And the Guild has so much going for it.

This last year we ran some excellent Leaders Training courses. I went to one in Belfast, organised by Ann Ward, and enjoyed myself hugely. I watched the 18 participants teaching each other Laban movement, putting the work into action. It was very exciting. There was such comradeship and sharing of each other's successes and failures. Surely these courses are about that as well as being about good teaching. The other day I read the wonderful article in the Guild magazine about Rhyan Parry who has organised the Foundation Course in her school in Monmouth. Brave. Wonderful. It takes initiative to get these things going. We had Michael Platt's sizzling dance drama with 200 participants in the Albert Hall. Expertly conceived and directed. Very spectacular - very appropriate - brought the house down. Wonderful! Marvellous publicity. In the magazine Petra Kuppers, in response to Jean Newlove's letter, gives an excellent description of the successful, gentle snowballing of interest that the Laban movement courses can provide. Well done Petra - very useful information. And it is so easy to pull things apart.

It is the drive energy and even sense of risk in people that we are looking for. Ann Ward, Rhyan Parry and Michael Platt all rose to the occasion. We need more people with



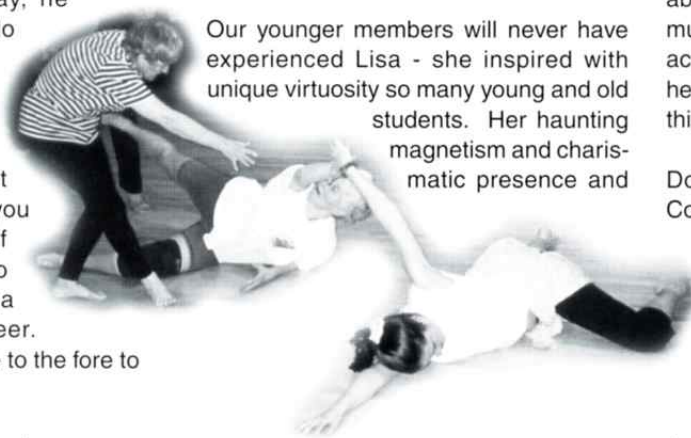
2000 - KNUTSFORD

this drive and enthusiasm. 50 years ago, when weighed down by teaching, which I indicated to Laban one day, he suggested I put together a Solo Dance Recital. "You need 12 solos," he said, "and find a theatre to show them." You can imagine the shock, horror I registered, but somehow, as you all know, you find more energy and time if you want to. I was able to do what he suggested - opening a whole new area to my career. Drive and ingenuity had come to the fore to succeed.

Of course we need more members, more money, more courses, more links with other

dance organisations and mainly, more 1st Class Teachers.

Our younger members will never have experienced Lisa - she inspired with unique virtuosity so many young and old students. Her haunting magnetism and charismatic presence and



photographs: *Dancing the Day*

ability "to tense", as Beryl Grey said, "so much quality of movement out of one simple action". Laban could not have done without her. Lisa had such magic. Let us find "magic" this day.

Do come up with your ideas. Meet the Council here, meet me here, come and talk. Don't just say "why don't you do so and so", do it. Don't wait for someone else to do it, show initiative. That's what we want.

God Bless and Good Luck.

Look out for Anna Carlisle's Laban Lecture in the next quarter's magazine. Ed

ALAN SALTER - A PEN PICTURE

Dance transcends our limitations, so that in its flow we live beyond our means, the self distinct but unboundaried. Well, that's my experience, the excuse for writing here.

'When I was a lad I served a term as office boy in Her Majesty's firm..' and there I made the scientific and legal examination of patents for new drugs.

While at the dreary Patent Office my splendid accident was stumbling upon the dance classes of Christa Haring, and there

Harmel, ballet with Suteroff, Laban short courses with Geraldine Stephenson, Lisa Ullmann and others.

My first serious choreography was for City Dance Theatre and finally amounted to around a dozen works. My own technique was by present standards uneven but good enough for me to work with several small companies, to go to Edinburgh and Salzburg. Passion, if not always prudence.

This excitement ended partly through Christa's premature retirement and my need for a more reliable income, but also through the impact of American dance. Having begun much assorted teaching, I took a training year at Goldsmiths and was offered a temporary post at Nonington where Hettie Lomax taught with Sally Archbutt. After that I was invited back to Goldsmiths by Barbara Cox where the new BEd, BHum and MA degrees half changed my tambour to chalk.



I began, mercifully unconscious of both arrhythmia and football shorts. Christa had switched from Medau to the dance of Laban and Leeder. To balance her own more lyric style she sent me to Hettie Loman ('Stronger for the men!' and 'Let the body speak!'). The arts became a discovered universe and there was immense delight in a variety of trainings - at the Leeder school, with Lilian

It usually arouses deep suspicion to announce that I've had (by accident?) about ten professions to date and an even wider assortment of diplomas. Other employments have ranged from drama to ergonomics. I have taught education at a hot university in Brunei and language at a cold university in Sweden, while most of my recent work in England has been

counselling and psychotherapy (session temperature variable).

I have written a fair amount about Laban studies (effort, choreutics, notation)... Long ago I suggested that the Guild (which had a structure of graduates and masters) become a more professional body, but the idea was quickly unwelcomed then. I deliberately introduce Laban ideas into new situations and still believe the Guild can play a valuable role (if once every year we could each publicise or recruit, what multiplication).

Last year my wife and I returned from Sweden. What happens next I have no idea. It will certainly include something of Laban, who still seems importantly right in his appreciation of action and expression in human life. There's also my (he, hum) notion of the quasipersonal in aesthetics, that we relate to works of art rather as we do to persons - the ideal of love, understanding and respect. To hand are some scribbles variously concerned with language, philosophy, movement and therapy. The fortunate gift of a young son (a nifty little mover) has perked up my interest in the empirical practicalities of curriculum and a vision of lifelong learning which should celebrate the gifts of each age.

The model of art perhaps offers me a sense of form and meaning. Thus we can aim towards fulfilment and, if only retrospectively, make coherent the accidents of life, the interweaving of irredeemable mistakes and small triumphs.

Alan Salter



A SHORT HISTORY OF LISA ULLMAN

Compiled by LUTSF Publicity Committee from various sources.

Following the death of Lisa Ullmann in 1985, the Travelling Scholarship Fund bearing her name was founded as a permanent and living memorial to her life and work. The seeds of the Travelling Scholarship Fund were sown at Lisa's funeral when a number of people expressed the wish to arrange a commemoration of her life and work. Ellinor Hinks and Athalie Knowles convened a group to discuss the form that such a tribute might take. The group included Marion North, Valerie Preston-Dunlop, Geraldine Stephenson and Sam and Susie Thornton. There was

the widest sense to developments in the dance world. The diversity of the projects realised and the consequent communication between different sectors of the dance community world-wide is very much in tune with Lisa Ullmann's own life and work. She was a distinguished teacher of movement and dance, whose unique work contributed to the dance education of countless students, dancers and teachers.

Lisa Ullmann

Born in Berlin in 1907, her first ambition was to become a painter but, after hearing Rudolf Laban speak, she was inspired to make dance her career. After four years of study at the Laban School of Lotte Wedekind, Lisa gained a Diploma and, in 1930, she was invited by Kurt Jooss to join his teaching

'Lisa always responded to requests to lead courses and classes no matter how far she had to travel'

the Laban Guild and the International Council for Kinetography Laban, serving both organisations as Chairman and President. After retirement in 1973, Lisa gave classes, courses and lectures throughout the world. A prolific writer in her own right, she also served as publisher and archivist of Laban's work.

The LUTSF

The purpose of the LUTSF is to help dancers, choreographers, administrators, teachers, therapists, journalists and other dance professionals by paying travel expenses to enable them to undertake study or research in the UK or abroad.

The appropriateness of the Fund's founding purpose was immediately and widely recognised. Some £3,000 were quickly raised. Initial patrons of the Lisa Ullmann Travelling Scholarship Fund were luminaries in the areas of classical ballet, contemporary dance and theatre who had personally known or worked with Lisa Ullmann. Dame Beryl Grey (DBE, DMus, DLitt), the late Robin Howard (CBE) and Joan Plowright (CBE) were the Fund's founding patrons. At the present time, LUTSF benefits from the patronage of Grey, Plowright and Robert Cohan.

As dance expands its boundaries important factors emerge which merit further investigation. The Lisa Ullmann Travelling Scholarship Fund is unique, for it enables its recipients to travel wheresoever they choose for further study and research. Many careers have thus been enriched.

Dame Beryl Grey

The Fund's first Management Committee formed in 1986, consisted of members who represent a wide range of interests and with Geraldine Stephenson as Chairman. Initially, time was spent achieving charity status and setting up a constitution. The first awards were made in 1987.

When first established, the LUTSF distributed around £1,000 per year to two or three recipients. The Fund has enjoyed steady growth since its inception and during its first ten years, the Fund distributed over £40,000. A generous bequest in 1995/96



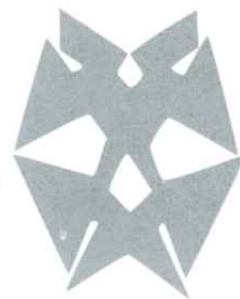
Michele Weaver - Cloudswing

agreement that a Commemoration Day should be organised interspersing the dance and music which meant so much to Lisa with tributes by those who had known and worked with her. In addition, Ellinor, Athalie and Geraldine had been discussing an idea for a more permanent 'living' memorial. They were particularly inspired by the way that Lisa always responded to requests to lead courses and classes no matter how far she had to travel domestically or abroad. They proposed the establishment of the Lisa Ullmann Travelling Scholarship Fund. This proposal was accepted. A Commemoration Day was arranged at which the Fund would be launched.

Since the Fund's inception in 1986, around £90,000 has been awarded in scholarships to help more than 200 people in the field of dance to pursue an extraordinarily wide range of projects. This has contributed in

staff. She came to England with the Ballet Jooss, and was based with them at Dartington Hall from 1934-1940.

When Laban joined Jooss, she resumed her studies with him, becoming increasingly interested in the psychological and educational aspects of dance and movement. In 1946 she founded the Art of Movement Studio in Manchester. The Studio eventually moved to Addlestone in Surrey, and she continued as founder-director until 1973. The Studio has had a far-reaching and lasting effect on the training of dancers and the complexion of dance in this country. Studio alumnae continue to make substantial and varied contributions to dance both as a practical art and as an academic subject, to dance theatre, to therapy and recreation and to personnel profiling in business and industry. Lisa was a prime mover in the formation of



resulted in a dramatic increase in the amounts that the Fund was able to award annually reaching £13,708 last year. In the current year 19 scholarship winners will travel to Africa, Asia and Australia, Canada, Cuba, Europe, and the USA; their ages range from 25 to 52.

Virginia Farman, performer, choreographer, teacher, and artistic director of Disco Sister Dance Theatre Company, spent a month in Japan where she attended workshops with Butoh dance, Tetsuro Fukahara, performed with the Tenko Orchestra, saw outdoor dance performances, visited two festivals and the Hakashu Art Camp, meeting many artists. She writes:

Hakashu is a very inspiring place. It is a community of dancers also living and working the land, promoting cutting edge performance work to which international promoters, dancers and bookers come and sit side-by-side with people from the local community. To me it epitomised one aspect of the Butoh tradition, and made a lot of sense out of my research. Here in Hakashu the dance artist lives and works on the land, the dancer works the earth before training and working their body. There is a direct physical link between the earth and the art, and the link is the 'person'. At Hakashu the person is the connection, the site through which change and movement happen, the rest it seems is irrelevant.

From this trip I have a new perspective on life, my mind has truly expanded. My trip to Japan was the most phenomenal thing I have ever done. The whole journey was a magical mystery tour, which unfolded in the richest, deepest colours from which I still have bright memories and questions that I feel will take a lifetime to answer.

Jayne Pope, a dancer and teacher who works at Greenwich Dance Agency, spent two weeks in New York in order to extend her experience of Klein technique. She writes: *Daily 'stretch and placement' classes encouraged the kind of physical changes I had anticipated ... these were very challenging and helped me begin to focus on applying certain principles to movement.*

Through incredibly perceptive teaching and the particular attention I was given I feel that I learnt a great deal and was able to make considerable progress in such a short space of time. Of course this is only the tip of the iceberg. The study of Klein is an on-going process with which I can continue to work and which I believe will prolong my time as a healthy dancer.

Michelle Weaver, an aerialist, travelled to Australia for six weeks to be tutored by Rita van Opzeeland based at Circus Oz in Melbourne, to explore new aerial choreography, and to collaborate on aerial rigging exploration and the development of new forms of aerial performance. She writes: *I spent - over the six weeks - approximately 30 hours (apart from personal training time) on a piece of apparatus called the Cloudswing, which has been my aerial speciality for about eight years. It is a particularly beautiful piece of apparatus, a huge rope swing that has a free and poetic character.*

Since my trip to Australia I have become clear about the direction of my work, and excited by the possibilities available to me. It is a somewhat uncharted area of performance which is enjoying a great deal of interest at the moment, with more and more aerial skills being employed in performance, theatre, opera and dance... I would like to thank the Lisa Ullmann Fund for giving me the opportunity of my trip to Australia. It was exactly the right thing for me to do, and I am still reaping the benefits. I met and worked alongside many varied performers, extended my technical knowledge, improved my own movement vocabulary, but most importantly, I have identified the specific direction of my upcoming work and collaborations.

Verity Inge, works as a multi-sensory facilitator with the Federation for Artistic and Creative Therapy (FACT) in London. She travelled to the 3rd Snoezelen World congress in Toronto, Canada, attending lectures and workshops and giving a presentation of her own work. Verity writes: *Not only was I able to attend this unique gathering of professionals working in a new and experimental area, I was able to present my own work, I also made good contacts. I am trying to raise funds to pay Joe Kewin (a leading trainer in Snoezelen work in the UK) to come and work with us for a day as a kind of Masterclass in practical techniques to use with people with challenging behaviour ... this is all made easier by having talked to him in person and attended his workshops at the Congress.*

In conclusion:

There has always been a strong link between the Fund and the Laban Guild. During the Fund's early years, the Guild itself was a regular financial contributor and Guild members continue to be among the Fund's most consistent individual donors, and LUTSF is most grateful for this. Those who knew Lisa Ullmann agree that she would be proud to know that her name had been given to an institution enabling students and practitioners of dance and related disciplines throughout the world to gain knowledge and inspiration from one another.

Making application to the Fund

Application forms are available from 1 September each year and the closing date for applications is 25 January. If you are interested in applying for a grant from the Lisa Ullmann Travelling Scholarship Fund please contact:

Vivian Gear
Hon Sec LUTSF
24 Cuppin Street,
Chester
CH1 2BN.

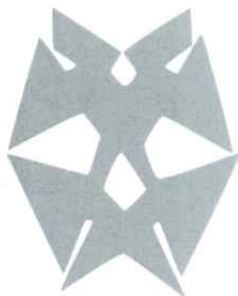
Making a donation to LUTSF

If you are interested making a donation to the Fund please contact:

Dr BJ Lewis (Chair, LUTSF)
Tylosand
Jumps Road
Farnham
Surrey
GU10 2LB.



Hakashu, Japan, Butoh Workshop



DANCING AROUND

NEWS FROM THE CCPR.

MARKETING DANCE CLASSES

Research commissioned by Sport England indicates that the over twenty-five-year-olds are a ready market for movement and dance classes. The Guild's web site address will be listed on sportsonline.co.uk so please let me know if you run open classes to which I can direct eager inquirers.

NATIONAL QUALIFICATIONS FOR MOVEMENT & DANCE

Gillian Hibbs attended a meeting of SPRITO, the National Coaching Foundation and Movement & Dance Division organisations. It was agreed to form a National Source Group for Movement and Dance and work is under way on agreeing a joint Technical Definition with the aim of facilitating the entry of national governing bodies into the National Qualifications Framework if they so wished. Sheila McGivering is presently sifting through a large sheaf of papers to make these definitions appropriate to us.

DIRECTORY OF MOVEMENT & DANCE TEACHERS FOR DISABLED PEOPLE

This is almost complete and going to print shortly.

NATIONAL PROMOTIONS OFFICER FOR MOVEMENT & DANCE

As a result of the review into the role and effectiveness of the NPO for Movement & Dance recently completed by members of the division, Sport England has agreed to support the cost of the NPO 100% and also provide 50% funds for a part-time junior support post.

BLITZ AT THE ROYAL FESTIVAL HALL

The CCPR day on Monday, 31st July is called "Leaps and Bounds" and is directed at children. Jan Nicol will be leading a workshop for 9-10 year olds and hopes to see many members and their young relations.

DANCEFEST 2000 AT THE ROYAL ALBERT HALL ON 30TH SEPTEMBER

Wendy Hermelin has choreographed a dance for 50 young people from Somerset to represent the Guild at this event. The performance begins at 3 p.m. and will last until about, 6.30. Do come and enjoy not only Wendy's dance but also the great variety of movement offered by all the different movement & dance organisations. Tickets available from the Royal Albert Hall are priced at £20, £17, £12 in the Circle, with children aged 5-15 just £5 in the Circle. The price includes a free Souvenir Programme. There is a booking fee of £2.50 per transaction so it is suggested that tickets be bought in bulk.

SPORTS INJURY CLINIC

Discounts are available to members of the Guild at the Crystal Palace clinic.

Bronwen Mills

SK STIFTUNG KULTUR

VIDEO DANCE PRIZE 2000/2001

The SK Culture Foundation of the Commercial and Savings Bank Cologne, INTERARTES GmbH (Essen) and the Choreographic Centre NRW are jointly organising the third Video Dance Prize competition. The Video Dance Prize 2000/2001 carries an award of DM 80.000 and is foreseen to sponsor an artistically excellent and internationally competitive production intended for broadcast on European television networks.

Professional artists as well as film or art school students working in the respective areas of motion pictures and dance can take part in the competition.

The competition surrounding the Video Dance Prize production sponsorship will be held in two stages. The first stage entails submitting a concept for a video sketch of a camera choreography. An expert international jury will examine all the entries received and nominate six concepts. Those nominated will be awarded a sponsorship sum of DM 6.000 to finance the making of a ca. 3 minute pilot video. In the second stage, the jury will award the Video Dance Prize 2000/2001 to one of the six contending pilot videos.

The full competition announcement has just been published and is now available from the video dance department at the: SK Stiftung Kultur, 1m Mediapark 7, 50670 Köln, Tel: (+49 - 221) 226 2906. Full details can also be found on the Internet at www.sk-kultur.de/videotanz or picked up in person from the SK Stiftung in Cologne. The closing date for competition entries is the 1st of December 2000.

MOTUS HUMANUS

presents

Teaching Laban Movement Analysis and Bartenieff Fundamentals:

Opportunities and Challenges at the Turn of the Millennium

an advanced seminar led by Janet Hamburg & Janice Meaden with Ed Groff

June 11-14
2000 University of Utah, Salt Lake City, Utah

GUILD 2000 NOTICE

Between now
• Benefits for members
• Finances • Cre

...LOOKING FORWARDS ...NEW BEGINNINGS

As part of the Laban 2000 development initiative we have tried to create a structure which ensure that working for the Guild is both effective and rewarding. So what's new?

A slightly slimmer Council

6 Officers

President: Geraldine Stephenson
Chairman: Gordon Curl
Treasurer: Pam Anderton
Secretary: Jan Nichol
Editor: Lydia Everitt
Courses: Sheila McGivering

4 Members

Vera Curling (elected until 2001)
Janet Harrison (elected until 2002)
Ann Ward (co-opted)
Bronwen Mills (co-opted)

An Executive Committee (has been set up in accordance with the Constitution).

Gordon Curl
Pam Anderton
Jan Nicol
Bronwen Mills

They will meet frequently to deal with the majority of the 'business', ensuring that speedy decisions are made and that the Guild operates as effectively as possible.

- * THE AGM .. Dublin next year
- * WEB-SITE .. look out for our web-site, coming soon
- * GUILD PRESS OFFICE .. could you do this very valuable job for us? See our advertisement.

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

Please make cheques payable
Ann Ward, 30 Ringsend Road, Limavady, C
Telephone: C

COUNCIL MEMBERS 1999 - 2000

Chairman: Gordon Curl, Vice Chair: Lydia Everitt,
Ward, Treasurer: Pam Anderton, Editor: Lydia E
Training Committee Rep: Sheila McGivering. CCF

& next year we will be working on:
 • How we're organised • How we operate
 • Maintaining a High Profile • Courses & Training

Some of our goals...

- To increase membership
- To increase public awareness of Laban and his work
- To market the Guild as a dynamic and vibrant organisation, which is creative, well organised and modern in its outlook
- To mount the AGM at 3 new venues

UPDATING THE CONSTITUTION

The Council gives notice to the membership that it intends to update the Constitution in order to ensure that it is in-line with the requirements of the Charity Commission. The New Constitution will be published in the November issue on the agenda of the next AGM.

DID YOU KNOW - that as a member of a Governing Body, you can get a discount at the Crystal Palace Sports Injury Clinic?

PPL - yes, you can get a discount on your licence! Write to the membership secretary for details before 1 June.

SUBSCRIPTIONS FOR 2000 ARE NOW OVERDUE!!

If you have not yet paid, please send your subscription to Ann Ward NOW to ensure that you continue to receive your magazine.

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

To The Laban Guild and send to:
 L'Derry, BT49 0QJ. Northern Ireland (U.K.)
 08 7776 2120

Secretary: Jan Nicol, Membership Secretary: Ann
 Merritt. Members: Vera Curling, Janet Harrison.
 Rep: Bronwen Mills.

DANCING AROUND



The Seminar:

This four day seminar delves into current approaches for teaching LMA/BF as a meaningful, in-depth system of somatic wisdom. The presentations focus on a variety of experiences, methods, and models for teaching LMA/BF in differing contexts. Content addresses strategies for engaging adult learners in processes of discovery that motivate the whole person. Drawing from Charles Johnston's Creative Systems Theory, Howard Gardner's theories of Multiple Intelligence's, and David Kolb's Models for Experiential Learning, Janice Meaden shares contemporary pedagogical approaches to building "communities of knowledge" within the classroom or studio. From her experience as an educator, researcher and advocate for movement studies, Janet Hamburg draws from the work she has been doing with athletes, older adults, people with Parkinson's disease, and children with co-ordination problems. The seminar format combines rich movement experiences with opportunities for the participants to compare notes and strategies for facilitating effective, multi-modal, transformative learning.

LABAN CENTRE LONDON

YOUTH DANCE PLATFORM

Hazel Francomb took a group from the Hill's Road Sixth Form College, Cambridge to the Youth Dance event which took place at the Laban Centre on Saturday February 12th. In conversation with Hazel she told me about it.

What made you decide to take your group to the event?

I felt it would be a good experience for them to go to the Centre and to perform in front of a very different audience. This student group of 16-18 year olds comes from an evening class I run and we had been working on a Shakespeare project. The timing was

good because we were at the end of the project and had material to take with us.

What was the project?

We had been working on themes within Macbeth drawing on the idea of his mental state. It was very much a dance and theatre mix using some text as well. There was a group of women who drew Macbeth to his doom. But for the Laban Centre Youth Dance event we took a 10 minute section which was very much the dance aspect. It had lots of dynamic changes which were important for the expression of emotional change, something I feel my group displayed more clearly than the other groups there. It had a large dramatic range too.

Tell me about the whole day.

It was a very exciting event, well organised. There were classes all day in which all the students could take part, and they performed in the evening. It was a very full day. My group did classes in African, Jazz and Contemporary work and also did some improvisation - there was a big range of experiences for them. In the evening performances there was no feeling of competition, but lots of mutual encouragement. Even by the time we got back to Cambridge by public transport we were still buzzing about it all. My group were full of the day and clearly enjoyed it. And apart from our fares we had no costs.

Would you recommend the event to others?

It was obviously a promotional day to open the centre to Youth Groups and give them a flavour of what the Centre had to offer. And it was a great fillip for the students to perform in the Bonnie Bird Theatre. I think that teenagers and young students who are doing creative dance work in their schools or colleges would really enjoy it.

Thank you Hazel.

LABAN GUILD PRESS OFFICER

Are you mad about movement & dance?
 Are you outgoing and confident and have a keen wish to help the Guild?
 If so, we have a great outlet for your passions!

We urgently need someone to be our Press Officer to help us to develop press/media coverage for the Guild. We need someone with a lively personality and good interpersonal skills, who is well-organised and who has access to e-mail, computer and possibly fax facilities.

The Press Officer will work as part of the new Publicity & Marketing sub-committee. **This does not necessarily mean that there is a need to attend meetings, a flexible attitude and an ability to work on own initiative is more important.**

If you are at all interested in helping us, please contact:
 Bronwen Mills, 4 Brockham Warren, Box Hill Road, Tadworth, Surrey. KT20 7JX
 phone: 01737 842834 · fax 01737 842833 · e-mail: brianmills@beeb.net



DANCING IN PARTNEF

Many people working in the arts, and community dance in particular, have expressed anxiety about entering into partnerships with businesses over the years and have viewed such alliances as a necessary evil - one that pushes them towards the values of the marketplace. This unease has been compounded by the urgency arts organisations now feel to find alternative sources of funding as access to public money becomes more and more restricted. They feel pressured to approach the corporate sector to make up the vacuum in funding but uneasy about corporate motives for supporting their work. I was curious about this generic unease in the arts world to enter into sponsorships with business, especially as I have always delighted in entering into such partnerships. As Director of essexdance, I had to find other areas of support to build upon our small subsidy in order to undertake professional performance and commission projects. My curiosity led me to conduct research, as part of my MA Arts Management studies at City University, to see if such partnerships might really benefit the arts beyond the provision of extra cash. Specifically, could business/arts partnerships act as a mechanism for developing new audiences for the arts and thus, secure long-term support that transcended the life of any sponsorship agreement! Could a sponsorship partnership offer the best of both - extra funds and access to new audiences?

One of the case studies I examined in detail was that of essexdance's five-year sponsorship partnership with United Distillers, Laindon (producers of Gordon's Gin). The special relationship between essexdance and United Distillers, Laindon (UD, Laindon) started as an old-style sponsorship arrangement with tangible, commercial benefits. In return for UD, Laindon's cash to support a Russian Ballet tour throughout Essex county, essexdance provided a high level of promotion and marketing of UD, Laindon's name and its prime brand, Gordon's Gin. The success in achieving these sponsorship objectives led UD, Laindon, a first-time arts sponsor, to continue supporting essexdance for a further three years. Essexdance sought to use the opportunity of a longer-term commitment to bring dance into unusual places in order to reach sections of the

community that would never venture into a theatre to see a dance performance. Ged Welch, former production Director of UD, Laindon, wanted to use the partnership to do something more long lasting and convey

'Create and perform a new work using the sounds, movements and atmosphere of the gin plant as the commission's primary source of inspiration'.

to the public the unique atmosphere of the gin plant. He also wanted an element of employee involvement

As part of the plant's tenth anniversary celebration at its site in Laindon, essexdance



UD Staff rehearsing 'Gin Zing' 1997

commissioned jazz musicians and a jazz dance company to create and perform a new work using the sounds, movements and atmosphere of the gin plant as the commission's primary source of inspiration. A special performance was held for employees in the aromatic surroundings of the plant's botanicals store, a space normally used for the storage of the herbs and spices which produce the gin's distinctive taste. In addition to these performances, jazz dance workshops were conducted on site for employees and their children.

Building upon the success of this project both partners decided to create an event that, again, included some element of employee and site-specific involvement. Essexdance commissioned the cutting-edge contemporary dance company Edwards & Watton to create *A Tonic to the Notion*, a piece that mixed five senior management

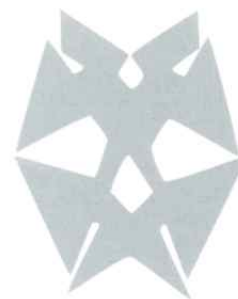
staff with professional dancers in a performance at the gin plant for the general public. The project received national critical acclaim and was hugely successful in encouraging employees to take a more active part in dance. This event was followed by another at the gin plant which again, involved employees: one senior manager and four junior staff members.

The partnership provided essexdance with a unique opportunity to enter into the workplace and deliver creativity in a work environment. But one of the most significant aspects of these activities was how they helped change people's attitudes towards contemporary dance, an art form that is normally very difficult for most people to access. Both Welch and his successor, Liz Page, who had also participated in the dance projects, had experienced changes in their own attitudes towards the arts as a direct result of the partnership. Page, an

avid dance attendee, felt it had given her more insight into the processes that go into creating a dance performance. Welch, who had never seen contemporary dance prior to the partnership, confirmed that the relationship had totally changed his personal views about the arts. He continues to seek out ways of bringing creativity into the workplace and create close partnerships with other arts organisations in his new position as Managing Director of W Grant & Son. Both appreciated the unexpected benefit the projects had in developing

management skills and commented that through the process of rehearsal they were able to let ideas grow, evolve and develop. Both stated that this was a valuable process for businesses to learn if they were to be successful.

Welch confirmed that he had anecdotal knowledge of a change in employees' attitudes towards the arts as a result of the partnership. This was confirmed by the research. Seven employees were interviewed; four who had danced in projects and three who had spectated. Five out of seven reported that the partnership had helped to change their personal attitudes towards the arts in general, and dance in particular. All expressed an interest and involvement in an art form that most had never experienced as an audience member or as a participant prior to the partnership. Most commented that the projects had helped them to become more aware of the variety of dance on offer and



had provided added insight into and understanding of dance. The two who did not report a change stated that this was because they had been pre-disposed to the arts and had experienced a high level of involvement from early childhood.

All of the employees' comments indicated that the dance activities at the gin plant had been highly informative and educational for both those who participated in the dance project, and those who were spectators. These activities had the additional effect of being a form of marketing in that they promoted dance to people in a tangible fashion. Four employees reported attending arts events more often as a direct result of the partnership. The majority might never have bothered to attend such performances had it not been for the personal link each one had to the experience. By placing dance in a context that was relevant and meaningful for them, employees were more open to trying new experiences in both dance and the arts in general. Indeed, one employee remarked, "I'm more open about what I see now". Another employee, who had never been to see any kind of arts performance in his life remarked, "[The project] helped me to understand it [the arts] a bit more.... Since then, my wife and I have been to a couple of dance performances." This man is nearing retirement age.

The UD, Laindon partnership projects were some of the most exciting performance projects I had ever undertaken and are still regarded as some of the most successful models of a business/arts partnership to this day. Unfortunately, I blew an important opportunity to continue a dialogue directly with employees whilst the projects were in motion. Had Essexdance provided employees with cards to provide mailing address details, the organisation might still be nurturing and developing employees' new-found interest in dance. Sadly, we did not do this, and the plant has recently closed. Most of the employees still live in and around Essex but Essexdance is unable to communicate with them - a lesson to be learned here!

Other important factors to consider are how such partnerships provide a number of spin-offs, including how these relationships percolate through an entire company from senior management to junior staff. As a result, dance organisations can gain both concrete financial rewards and come into contact with a whole new group of hidden supporters - the company's employees. The

research concludes that these partnerships do have an influence on an employee's attitude towards the sponsored arts organisation and the arts in general and this ultimately leads to an increased attendance to arts events. By working within existing business/arts partnerships, or by setting out to devise sponsorship partnerships with an

'Could business/arts partnerships act as a mechanism for developing new audiences for the arts?'

idea of using dance in the workplace, one has the potential to bring dance to the people and the people to dance and develop new audiences. This is welcome news for dance for, as the sector feels greater pressure to look to business as a means of increasing earned income, the evidence shows that these partnerships have a much greater benefit for dance than just additional cash: they provide additional audiences.

Dance organisations, therefore, need to

work with the London String of Pearls Millennium Festival. The festival aims to celebrate the country's heritage by bringing people into London's most beautiful and historic buildings and sites during the year 2000. All of the buildings and sites (pearls) involved in the festival are undertaking a special programme of activity to increase access to the public. Seven are involved in Focus Events, free music, dance, drama, or poetry events or exhibitions of paintings, inspired by a specific pearl. One example is the partnership between the Custom House and the Royal Opera House. For this project Royal Opera House artists are working with students to devise a music, dance and drama performance that expresses the rich cargo of cultural heritage which immigrant peoples have brought to Britain. The resultant piece will be presented in the famous Long Hall of the Custom House where for centuries sea captains arriving in the port of London declared their goods. The Custom House is not normally open to the public and those civil servants working within the building may or may not have seen professional arts performances. The project, therefore, provides an ideal opportunity for employees



Senior UD Management in 'A Tonic to the Nation' 1996

view these activities on a par with other outreach work and become more holistic in how they approach the concept of audience development. Businesses are part of the general community that is served by the arts and can be fertile ground for developing new audiences. If the dance world is serious about audience development and providing opportunities for people to access our art form, we must recognise the wide range of relationships that exist within our communities and enable "hidden" audiences to catch dance in their own context - wherever that may be.

It is this passion that drives me in my current

to come into direct contact with professional artists and become involved in the artistic process. The project also provides the public a chance to see arts work in a non-conventional space. I have no doubt that the result will be a few more changed attitudes and developed audiences for the arts. A call for further research?

For further information about the String of Pearls Millennium Festival, contact the hotline, 0906 944 2000 or me directly: 01702 716776.

Fern Potter



FIRE

It was torrential rain, day after grey cold day and night. The hillside appeared to be floating down to the sea. It was April and a desperate time for the newly birthed lambs. Many perished, chilled through their new fleeces to the bone. Every where was mud. The first flushed grass disappeared under hoof-tread. The sustenance so eagerly awaited, trammelled and denied.

I entered my old caravan. Now the leaks had gained in intensity and I knew that my strength was failing. I drew my stool up to the old faithful stove and gazed into the fire. In my despair I asked the fire spirits for help and this is what I heard:

"Fire is the substance of hearth and heart," said a voice from the inner cave. It was the voice of Ancient Fire Woman. "Too much water and humans loose heart. They drown in their own darkness".

"Darkness is a mighty mystery", said Badger, nosing among the coal roots, her black and white coat dappled in the fire light. "Here you can get lost, become blind, or catch a glimpse of light and return wise.

"Without fire there would be no day, no light, no heart, no food," said Antelope, her horns spirals of flame. "Life is fire and at the centre is the Sun".

"The Sun calls up the day and the birds celebrate its dawning with their soul songs", called Firebird, aflame with the rising Sun.

"All is sweetly dewed and fresh, purified by the darkness of night," whispered black Bat with his beautiful flame coloured eyes.

"The fast is over for we day creatures. Everything searches for breakfast to fuel the fire of body and life itself. It is a yummy process, raw in tooth and claw," said Fire fox, licking his blood red paws.

"Without the Sun there would be no growth, no songs, no stories, no dances, just nothing," said Whale as she blew fire bubbles up the chimney.

I thanked the fire creatures, blew out the candle and went to bed.

It is morning. I awake and ask the birds if I might join their chorus to honour the new light of day and the rising Sun. They allow my presence and together we sing our joys and give our thanks. I name my sorrow too because I am a human. The Sun rises to touch our world, our skins, our lives. It showers us with its light and bounty. My body warmed and energised, I ask the Sun what I can do to honour its great journey through my daily life.

"Plant seeds," sang Sun. "Grow the food, the fruits and flowers. I am the heart of all. I give unconditionally for ever. Sow with heart. Reap with heart. No one should go hungry. There is plenty. As I warm and touch your

'I take my sack of young trees. They fill me with hope. I request their pleasure and plant them straight from the heart'.

life, so you must touch and warm the lives of all that lives. Always give of your best, straight from the heart, the cave, the Sun within. Warm the world with your touch every day, every moment, everywhere. And when the Sun is too intense ask the trees to make shade and sit amongst their dancing shadows.

The chorus to the dawn and the rising Sun over, I prepare for my day ahead. With my heart full of sunlight, I reach out to touch all before me. Today there are trees to plant. This is a wet and windy hillside, long worn out from the mindless practices of men. The trees belong to this place, their shelter is urgent. The forests of this land were exploited to their death, only the odd remnant remains. Now we must replant or perish. We must bring the balance back and fill the air once again with the scent of blossoms, green leaf, nut fruit and birdsong.

I take my sack of young trees. They fill me with hope. I request their pleasure and plant them straight from the heart. A chaffinch had mistakenly found its way into the ruined croft and perished. I took his body and planted him under a rowan. His exquisite pink-red breast will fuel and fire the berries of this future tree to be. I give thanks to this tiny fire bird and thanks to the forest that I can see in my dream heart.

I go to the well for water. For a split second the sun strikes a rainbow through the gushing flood waters. This gives me the message, as it did Noah, that soon the rains will cease. I am the keeper of this well. I honour this heart of life water. I gift it a water jar. The jar is made of red clay. It is circular like the Sun and baked in the heart of fire. The wind makes the water dance in the jar; Earth, air, fire and water in perfect balance.

I return with the water to the old caravan and the excitement of a delicious cup of tea. I reach for the matches, each one a magical sacred flame. I turn on the gas. Gas and flame ignite. The water boils, fire driven. I sink into the luxury of a hot cup of tea between my cold hands.

I don my coat again to protect my fire within and turn my attention to the ponies. It is time for "poo patrol". I love it. Under every pile of dung there is a scurry of life, ecstatically feeding on the fermenting juices. My barrow full, I take this pile of energy to the garden. Here it is composted. The pile of dung, straw, garden and kitchen waste begins to heat. The process of transformation is under way. With the help of worm and insect, the compost turns into rich, black earth. Returned to the garden beds, this transformation produces healthy vegetables, delicious fruit, brilliant flowers, luscious grass, strong trees, bright animals and lively humans. It is a magnificent process.

As I ponder on all this magic, I am endlessly drawn to this process of transformation; the act of going through the fire. And I know that it is only if we humans also agree to go on this journey, that our consciousness will evolve.

When I go through the fire I have to face my worst fears, poverty, hunger, loss, loneliness, abandonment, conflict, endless obstacles, death.....But each time I step into the fire I come through. The fire spirits are there to lead me and Ancient Fire Woman whispers endlessly in my ears, until finally I hear her. I am transformed and made stronger in order, yes, to face the next and the next, trial by fire.

It is lunchtime and I call on the fire to cook my soup and fry my egg. The earth, rain and sun together have given me the roots which create my wonderfully rich and

PERFECT HARMONY, BUT MOSTLY:



nourishing soup. The egg comes from my beautiful golden hens. The centre of the egg reminds me of the Sun and as I eat it, so it transforms into my life fire. I am so grateful to be part of this radiant cycle.

I open the gardening catalogue, there before my eyes, a page of flaming poppies, sun drenched sunflowers, deep yellow corn on the cob and hot red chillies. The chillies remind me of my journeys in India. It is a land of such contrasts. Here I have experienced the most radiant smiles from the homeless and the greatest generosity from the poorest. Nobody can travel in India without going through the fire. Just get on a bus, transformation is guaranteed.

It is night time and I have lit the candles. Their light dances all around the walls of the old caravan. Once more I draw my stool up to the stove. The fire summons me into its eternal presence.

"We meet again", says the voice from the inner cave, the voice of Ancient Fire Woman. "Let us talk of passion" and with this she placed a dew-filled blood red rose in my right hand, and in my left a piece of charred flesh.

"Passion," said Ancient Fire Woman, "is a fire storm. When it comes through the heart, it builds exquisite buildings, writes wonderful literature, sings the world to joy and tears, makes dances of the soul, cooks a lovely

meal, holds the hands of the weak and dying, celebrates life and understands death. This is passion with compassion. It is full of dancing sunlight".

"When passion comes through the head only, it is hard and greedy, relentless and insatiable. It rides rough shod over others to get what it wants. It rides rough shod over lands belonging to others, makes claims and imprisons. It abuses all life with gun snare and rope. It is cruel and lurks in the shadows.

"There is angry passion which comes through the heart. It can change the world. It liberates the imprisoned, be it bird, beast or human. It fights for the rights of all to dwell in peace and abundance. It can move mountains. It burns fiercely and is full of heart fire".

"There is also righteous passion which can go astray with its fire and brimstone. It is tunnel visioned and single-mindedly sees only one path to salvation. It burns fervently

*'This is passion with
compassion. It is full of
dancing sunlight'.*

and burns others along the way. This is the fire which burnt over nine million women back in time. They were the wise women, the herbalists, the midwives with their special gifts. The heart died with these wise women and the head took over. There was no one to birth the babies who had experienced giving birth themselves. Then fire turned to guns and guns turned to bombs. The atom was cracked and the heart awesome. A heat so out of balance that its dangerous residues live on to contaminate all of life".

"Anger is fire and if left to smoulder it can break the heart, lodge in the spleen and gall bladder and poison the liver. Repressed anger feeds the fires of raging cancerous growths. It leaks out in acts of self violation and inexplicable behaviour. It can explode violently and unpredictably."

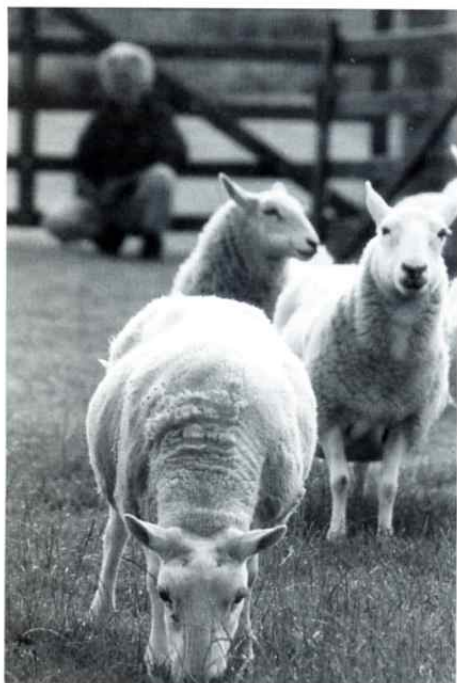
"Anger needs to be expressed like the eruption of a volcano. It needs to rage and shout with the thunder spirits and be burnt away with the spirits of lightening. Then come the healing rains, the tears, the floods

of grief. Only then is rage transformed. The torn shreds of body and soul begin to heal and balance is regained. Finally comes the understanding. This is trial by fire. This is the great FIRE dance".

"You are a fire woman too," said the Ancient Fire Woman. "You fight for the right to be you. You fight for the integrity of your tiny slice of Mother Earth. You fight for the straw bale house that you want to build with its warmth and beauty. You fight for the rights of all the life around you. You have the Sun in your heart and when you come to a deeper understanding of the shadows of human life on earth and a deeper acceptance of your own shadow, then you will smile again and your smile will be full of rainbows, sun ripe strawberries, wild red poppies and toothy sunflowers. Don't ever give up or the flames will die and the Sun too will loose heart and not rise again",

With these words I passed through the dancing shadows to my bed and there, glowing in the darkness, were the fire spirits. They took my hands and danced me into my dreams

Hilary Matthews



Hilary's sheep

LABAN GUILD ANNUAL CONFERENCE AND AGM 2001 WILL BE ON 24TH MARCH IN DUBLIN

Why?

Because nearly a quarter of our individual members live in Ireland so.....

Put the date in your diary now, and if you are going to travel across the water to join us, start thinking about a weekend break in a wonderful city with a welcome to match. Flights are cheap and many weekend packages are available.

Watch future issues of the magazine and our web site for further details.



WAYS OF KNOWING

The Impact Dance - What Does Dance Do, and How Do We Know It?

A Conference Report by Petra Kupperts

How do you measure your success in your dance groups? As community dance leaders and teachers, we are constantly asked to provide evidence for the efficacy of our work. How do you convince people who have never danced that dancing is good for people? How do you get them to spend money on something that is not

'She demonstrated that we need dance and body knowledges if we want to become attuned to the complexities of human development'.

easy to talk about? As dancers, we probably all know something about what dancing can do, and we have witnessed the 'magic' that dancing can bring to people's lives. But when it comes to evaluation, many of us are stuck with unimaginative questionnaires, attendance sheets and statistics.

The Ways of Knowing conference which took place in June 1999 in Northampton aimed to address the gap between 'dancerly' knowledge and 'facts', and tried to start building bridges between funding and government organisation and practitioners. The organisers, the Foundation for Community Dance and the University College Northampton, represented by Ken Bartlett and Jane Mulchrone, helped us to expand our imagination and our vocabulary, and to think about the connection between dance and wider social agendas. Laban practitioners are familiar with frameworks for the articulation of dancing bodies, and have developed convincing arguments about the usefulness of dance for the development of human creativity - not least in the fights surrounding the fate of child-centred learning in schools. In the following, I give an account of the Northampton conference so that interested Laban Guild members can engage with these debates which once again revisit philosophies of learning and knowing.

In harmony with its theme 'ways of knowing', the conference used various methods in order to gain insight - keynote speeches, group debates, practical dance sessions and a practical session about the way that we make meaning and create knowledge

about ourselves and others. The mix worked exceedingly well to stimulate debate and open our minds. This process was supported by the professional and caringly organised nature of the conference.

The first keynote speaker, Francois Matarasso, author of the influential study *Use or Ornament*, asked us to think about the specific and unique contribution of dance to our lives.

Pauline Tambling, Director of Education and Training at the Arts Council of England also asked us to consider the impact of dance, and to gather evidence for it. She pointed out that this gathering is a valuable tool to help us to reflect on our practice and record what we do so that we can re-visit it again.

Christopher Thomson, Director of Education and Community Programmes at The Place, made a fascinating argument which challenged us to re-think dance's contribution to human development. He contrasted dance's instrumental and intrinsic values. 'Instrumental' refers here to all the secondary outcomes of dance as a social practice, a diagnostic tool for social development, or as a place for us to try out new moves. 'Intrinsic', on the other hand, refers to dance's potential ability as an art form to stimulate our brain in new and exciting patterns.

Penny Greenland of Jabadao, the last keynote speaker, admirably demonstrated dance's alternative ways of knowing. She focused on her embodied knowledge, a sense of wisdom that develops out of shared bodily experience. By sharing with us her thinking as an experienced and sensitive practitioner, she demonstrated that we need dance and body knowledges if we want to become attuned to the complexities of human development.

Knowledge can best be won by doing - and thus we broke up into groups to discuss the issues arising from the keynote speeches by focusing on one aspect of assessment and measurement presented by group. Practical examples that sparked off debates included questionnaire design, ethnographic video documentation, using multiple assessment devices together, preparing your sessions with evaluative models in mind, and using new media as part of the creative as well as the documentary process. The issues arising out of these sessions were carried over to a companionable dinner at the conference hotel.

The next conference day started by allowing us to enjoy dance sessions led by Emilyn

Claid and Miranda Tuffnell. Both dancers created environments in which we could safely enjoy creative movement, and share dance with each other. As we tried to talk about what we experienced, though, we came up against that initial speechlessness that probably many of us experience when we have to articulate our feelings - it took us a while to start talking about the sensations that the dance had left in us. This problem was picked up by Rivca Rubin, co-founder of Kaizen who specialises in professional and personal development, in a fascinating afternoon workshop: she uses techniques developed in Neuro-Linguistic Programming (NLP) to help people think about their ways of knowing and doing.

So many impressions, so many new ideas, so many meetings! As we sat down at the end of the conference to create action points, the richness of the conference and its timeliness became clear as ideas started to multiply. Issues brought forward to the leaders included: more meetings to share and discuss work, collections of 'good practice' in assessment and measurement, more reports of these issues by practitioners in *Animated* and other journals. Currently, the Foundation for Community Dance is pulling together examples of evaluation and documentation of dance practice to share with officials and politicians in order to create a stronger profile for our practice. Another outcome of these drives to justify our work has resulted in a joint venture between the Foundation and Jabadao in which the links between dance and health are promoted. If you would like to be part of either venture, or would like more information, please write to:

The Foundation of Community Dance
Leicester LE1 7ZG

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LABAN IN SOMERSET



In the height of Summer when you're dancing in temperatures well into the eighties, breaks are spent lying on the grass warmed by the sun and sweat is cooled by quick dips in the sea. It seems Summer School will never end. But it does and a year is a long time to cool your heels, lose the fact that a "drive" is anything other than what you do to get to work and "effort" actions are not what it takes to do the washing up in the evening.

So as we were leaving the cry went out 'Please can we have some more'. Unlike Oliver we were granted our seconds, this incredible weekend in Somerset, with Wendy Hermelin.

Dancers from as far North as Derby arrived at midday on Saturday and began to shake long drives and working weeks from their bodies. We swung into diagonals, glided across planes, travelled through space and generally re-introduced ourselves to our bodies.

Wendy expertly eased us into weight bearing, as we worked with a partner exploring the theme of sculpture. The gentle exchange was still and meditative and created an atmosphere of a deserted Museum or Grecian garden by moonlight. There was a tension in the room between watcher and watched as we shared work.

After lunch we played with the idea of the watcher, of being confident or being shy in response to a meeting in the space. Two sequences put this dynamic onto the planes, experimenting with how the wheel, door and table affected the degree of confidence reflected in the movements. The day ended

with more partner work moving between confidence and shyness. The results were powerful and sometimes comic, as energy shifted back and forth between dancers in 'epic' struggles.

Having made up with our partners we found out who we were staying with. The Somerset friends kindly offered overnight stays for those of us who had made long journeys.

The focus for day two, was the myth of Prometheus, as we built on the work of the previous day, using sculpture to rise from the mud into human form, and the three planes to explore the three fates. There was something very liberating about becoming the haggard old witches, measuring out time, spinning lives and cutting the threads. The energy of these characters flowed, just as chance seems to be an energy that flows through the world bringing animation, but also destruction. There was a sense of

having to give the body up totally to these uncontrollable streams, a combination of weight and flow.

As the witches were relentless and blind in their actions, so the process of making human beings out of mud and chaos was for us tender and absorbing. Partner work allowed us to sculpt each other, listening through touch to each other's impulses and inward flows of energy.

The day ended in celebration, almost an affirming of life, after we had experienced the power in creation and the unpredictability and battle with fate, or chance. Thank you Wendy for a wonderful weekend, again the cry goes up "Please can we have some more".

Jenny Lloyd



Laban in Somerset

Introduction to Dance Movement Therapy

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Laban Fundamentals and Therapeutic Process • Dance Improvisation and Mask Making
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Tel: 0117 953 2055 or Email: dance.voice@cablenet.co.uk



THINK TANK

Please come to our symposium or think tank day FORGING OUR FUTURE

Where do we go from here?

The Guild has a distinguished past, a lively present and an exciting future! But we desperately need your advice, your experience and your visions for our future.

Can you give us some of your precious time on June 10th to offer us your words of wisdom?

Symposium Leaders:

Sheila McGivering, Vice President · Gordon Curl, Chairman · Jan Nicol, Secretary · Lydia Everitt, Symposium Facilitator

Objectives of the Day

- To gather views about the future role of the Laban Guild
- To formulate actions resulting from those views
- To set up a group of interested people at the conference to make the actions happen.

Details

There is a charge of £10 to help us cover the costs of the venue and this will include tea & coffee. You will need to bring your own lunch.

To book your place at the Symposium please phone or fill in the separate form and send it to Sheila McGivering, Vice President, 3 Cliveden Road, Chester CH4 8DR. Phone 01244 674466



The day will include:

- 9.30 Coffee
- 10.00 Welcome and addresses from the members of the Guild Council
- 10.45 Working in syndicate groups to:
 - discuss your views of what the Guild could be doing to forge its individuality, its niche
 - brainstorm ideas
 Presentation of the groups' ideas.
- 12.30 Lunch
- 1.30 Second syndicate group exercise to:
 - List possible activities to promote the Guild's and Laban's work
 - Identify possible routes to make the activities happen
 Presentation of groups' ideas.
- 3.00 Summarise the decisions made & set up a working team.
- 3.15 Tea

After tea the Action Group will spend an hour with relevant Council members to establish a plan of action.

MILLENNIUM DANCE EVENT



LABAN 2000

LABAN GUILD and L.i.n.C

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LABAN 2000 LABAN GUILD & L.i.n.C MILLENNIUM DANCE EVENT

- Movement Choir for all ages and abilities
- Wheelchair access
- Free Friday evening dance performance
- Optional Gala Dinner on Saturday evening
- Although this is a non-residential event, it is part of the L.i.n.C Summer Workshop and there may be College accommodation available.

Date: 5/6 August 2000

Time: 9.30-5.30 & 9.30-1.00

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Eastbourne UK

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