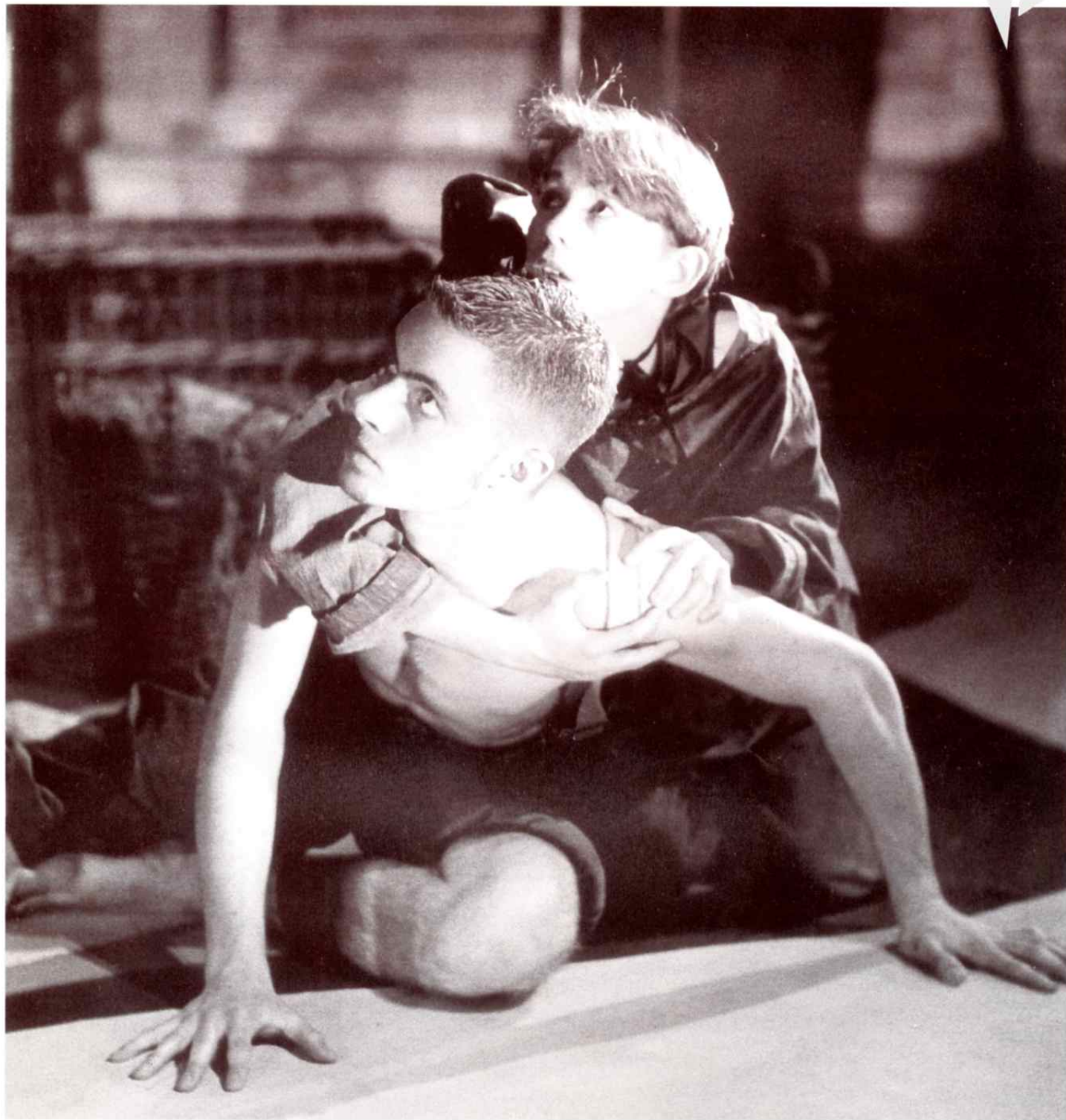


# Movement & Dance

Quarterly magazine of the Laban Guild



**INSIDE**

What is Dance UK  
Dance in Sport Education in Denmark  
LInC goes to Europe in 2002

Volume 20

No 4

Winter 2001

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## GERALDINE STEPHENSON: 'A CELEBRATION'

It was something of a steamy scrum at the Marylebone Dance Studio in London on 29 July - albeit a jolly, steamy scrum - and at least some of the heat was generated by the warm admiration which bathed the centre of attention, Geraldine Stephenson. For this party, organised by the Lisa Ullmann Travelling Scholarship Fund and the Laban Guild, was a celebration of Ms Stephenson's fifty years in choreography.

Those five decades of intense and wide ranging work in dance theatre came alive via entertaining anecdotes from friends and colleagues of Stephenson's, shared with more than fifty guests.

Gordon Curl, chair of the Laban Guild, opened proceedings with his own tribute, dividing her accomplishments into varied but inter-related categories: as a brilliant teacher and movement advisor; the mastermind behind pageants and historical masques, often involving large numbers of amateur performers (on one notable occasion she choreographed thirty barristers); as a "delicate and elegant" solo performer; as a theatrical choreographer for companies like the Royal Shakespeare, the Royal National Theatre, the English National Opera - just a few of her employers among the most prestigious ensembles in the land; film and television choreography for epics such as "I, Claudius", "War and Peace" and "Persuasion"; stalwart of professional organisations through her presidency of both the Laban Guild and the Ullmann Fund.

Other contributors who reminisced for the benefit of all included John Dalby (who discussed the "less respectable" side of GS as seen in her performances in Paris on the

same stage that Mata Hari had graced). Simon Horrill (ex Royal Ballet), Dr Marion North and Valerie Preston-Dunlop - the latter self-described as two of the "three sisters" who trained with Lisa Ullmann, the other "sibling" being Ms Stephenson. Choreographer/director Gillian Lynne popped into the reception in time to offer her own "salute" to Ms Stephenson, cheered on from the sidelines by former students, now actors Bernard Hepton and Sheila Hancock, who both attended her popular classes for actors Desmond Rayner, accompanied by wife Claire, entertained those present with stories of mime performances with Geraldine on the BBC before mime was generally recognised.

In due course and many glasses of wine later, painstakingly chosen gifts were presented to the woman of the hour: ceramic figures by Ms Stephenson's favoured artist Keith Nicol and two photo albums with brushed steel covers, one featuring an engraved image of Stephenson when a young dancer, dressed as a student and clutching a board exclaiming "La Vie!" - these would be subsequently filled with souvenir photos from the party.

In her graceful thanks, Ms Stephenson put the length and success of her extraordinary career down to her training with Laban himself, and the fact that Lisa Ullmann was her special teacher - then firmly reminded us all that this career "is still going on".

And so it is. And long may she continue to contribute her exceptional talents to her beloved art form.

*Jan Murray*

## OUR SYMPOSIUM ON 15 SEPTEMBER

Below are just one or two responses to our Symposium on 15 September held by the Department of Dance Studies and Labanotation Institute in association with the Laban Guild for Movement and Dance.

'...Wasn't the Symposium wonderful! I found it really stimulating and exciting. Here's to the next one!..'

*(Ann Ward)*

'...I came away elated by the day. I don't think I ever recall a full day's conference when I have enjoyed every speaker...'

*(Ann Nugent)*

'...Congratulations on the splendid talks and presentations last Saturday ...'

*(Vera Curling)*

'...We thoroughly enjoyed the lectures and found a great deal of material for contemplation ... very stimulating ... a great day! ...'

*(Ellinor Hinks and Sally Archbutt)*



I must start this editorial by offering a very large apology to Walter Bodmer who is the son of Sylvia Bodmer, not the father. We made this error in the last magazine. Walter is one of the Guild's Patrons.

I am delighted to go on to tell the members we believe we have recruited a new editorial team who will start to take over the magazine from next year. We will edit our last farewell in January, start a hand-over process in the spring and we hope you will welcome the new editor at the March AGM next year. The team will be made up of enthusiasts who have met over several years at the two Laban Community Dance courses which were based in Powys. To date Steve Parry and Helen Flawn-Powell are the willing team and they are looking for a third local person for additional support.

The Laban Guild/Labanotation Institute Symposium took place on September 15th as did the Sherborne Celebration Day. With such a short time scale we have no detail yet so please look out for the detailed reviews of these two events in the next magazine. Word of mouth tells me that they were both excellent and filled with interest and new perspectives. It is sad that with few specific events focused on Laban's work that two should take place on the same day. We really must talk to each other more!

*Lydia Everitt*

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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 FEBRUARY 2002



I started working for Dance UK early last year on a part-time, temporary basis and took up the post of Director full-time in March this year. For much of that time the questions I have dreaded most have been: 'What is Dance UK?', and 'What does it do?'.

It seemed to need hours to describe the range of roles and jobs that we have. Summing it up in an elegant, punchy sound bite was more difficult. We have been thinking about these questions a lot recently, and now I can say that Dance UK is a representative, membership organisation working to promote a robust, dynamic and vital future for dance professionals and for dance. Not quite a sound-bite perhaps, but we have got it down to one sentence!

Knowing what you are and why you exist seems deceptively straightforward. It is critically important, particularly for a membership organisation. We had an implicit understanding about what we were trying to do, but we needed to articulate it more clearly in order to let the rest of the world in on our secret, and to evaluate whether we were achieving our ambitions. The people who earn their living through contributing to the art form of dance in all its diversity are closest to our hearts. Supporting and empowering them to enjoy longer and healthier dance careers is a priority. Using health in its widest sense, it is clear that the health of individual dance professionals is intrinsically linked to the health of the sector as a whole. Achieving this means working in partnership with others in order that the voice of dance is heard and attended.

### Why?

An important part of what is Dance UK, is *why* Dance UK. Nineteen years ago, in the dark and distant days of 1982, a group of dancers met at The Place, London to discuss the state of dance. The art form had grown rapidly. New dance languages were creating different meanings and attracting new audiences. The Arts Council of England's dance department was only three years old, and a few Regional Arts Boards had recently appointed dance and mime officers. Theatres were ill equipped to present dance, adequate studio spaces were rare, and beyond London dance was virtually a foreign language. Dancers were expected to suffer for their art, their health and wellbeing was of little concern. Dance degrees were being launched, but dancers were still predominantly perceived as silent, ethereal beings of limited intelligence.

Dark days indeed. Despair and despondency would have been an understandable response. Instead, those pioneering dance artists looked to their own resources and established Dance UK, as the National Organisation for Dance and Mime.

### Status of dance

As a society we continue to have an uneasy relationship with an art form that communicates through the body. Choreographers make a vital contribution to musicals, opera and film, but rarely get the recognition they deserve. There is still no BAFTA Award for choreographers. Dancers' careers are necessarily short, and only in recent years have we paid serious attention to developing scientific knowledge about how to protect their health and wellbeing. Too many dance professionals have debt accumulated from training when they embark on a career beset by low pay and face a future of limited state provision on retirement.

These issues cannot be solved by Dance UK, but we can raise awareness and provoke the kind of debate from which solutions might emerge.

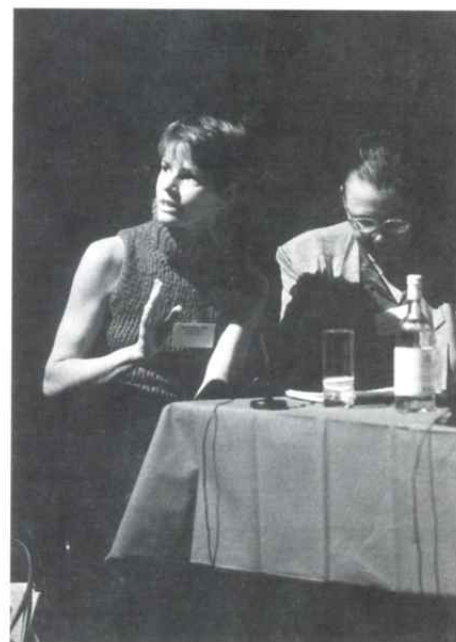
### Achievements

People make things happen, and Dance UK has been blessed by an army of committed, visionary people. Bob Lockyer, as Founding Chair, was the prime mover and shaker. Professor Christopher Bannerman succeeded him in 1993, and the current Chair, Jane Mooney, took over in 1999. Many others have contributed to the work of Dance UK as members of its Executive Committee, its staff and as freelance writers, editors and conference producers. There are too many to list, but their contribution has been invaluable.

Some of the key achievements to date include:

- Digital Dance, a partnership with Arts & Business and Digital that began in 1987 and ran for seven years. It contributed over £700,000 to create new works and the Digital Dance Premier Awards recognised outstanding individuals.
- The *Practitioner's Register*, listing practitioners with experience of treating dancers' injuries, was set up in 1985.  
The first *Healthier Dancer Conference* was held in 1990. It has been followed by *Training Tomorrow's Professional Dancers* in 1993, and *Moving Matters* in 2000 was attended by the Secretary for Culture, Media and Sport.
- *Fit to Dance?* research into the health, fitness and incidence of injury among dancers. The report was written by Peter Brinson and Fiona Dick, published by the Gulbenkian Foundation and launched at a conference in 1995.
- London Dance Network was established in 1996, to improve dialogue among dance promoters and increase audiences for dance through commissioning new works, such as *Genesis Canyon* in the Natural History Museum and English National Ballet's *Lark in the Park* performances in a tent in Hyde Park.
- Publications - including an advice and rights guide for choreographers, information on dance floors, on survival tactics for young dancers and on Choreography as work. Information sheets and posters

demonstrating safe warm up and cool down exercises have been produced. Advice about eating disorders, entitled *Your Body Your Risk*, is to be launched shortly.



Deborah Bull, principal dancer, Royal Ballet, talking at *Moving Matters*

### What does Dance UK do?

We have three key programmes of activity:

- Communications
- Professional Development
- Healthier Dancers

### Communications

This is our core business. We spend a lot of time talking and listening to dance professionals directly and through colleague organisations. This provides us with a bedrock of information for all our work. We hold regular meetings for managers, annual forums for independent dance artists and choreographers and debates on issues such as the proposed changes to the arts funding system in England, and pay levels will be the subject of a debate held with Dance Umbrella during its Festival. We manage a web site and several email groups, and produce quarterly issues of Dance UK News as well as posters, information sheets and booklets. Importantly, we communicate the interests of dance to policy-makers and the media.

### Professional Development

The meetings and events for choreographers, dancers and managers contribute to their individual professional development. We also manage small funds on behalf of London Arts and the Arts Council. We manage the UK Choreographers Directory and are in the process of marketing this to some 2,000 producers and directors, and are working on a pilot programme of observerships for choreographers. With the Foundation for Community Dance and The Place Dance Agency we are partners in a continuing professional development framework initiative and part of a consortium led by Metier working on a bid for European Funds.



# Siddall, Director of DANCE UK

Performance

## Healthier Dancers

The Healthier Dancer Programme began over ten years ago and continues to develop. It brings together the dance, health and sports science communities to increase understanding about promoting dancers' health and well-being. The Practitioners Directory continues to grow, and each autumn we provide talks in dance training colleges funded by the Cameron Mackintosh Foundation. Practical events are provided for companies, dance agencies and teaching societies that look at safe exercise, injury prevention, nutrition and a host of other topics. The pilot programme was funded by the Foundation for Sport and the Arts, and continues to be funded by Equity. With funding from the Regional Arts Lottery Programme, through London Arts, we are extending the reach of our activities to South Asian dancers, those working in musical theatre and teachers.

At last year's Moving Matters conference it was the issues to do with psychology and the culture of dance that caused the greatest stir, in particular the presentation by Professor David Collins of Edinburgh University on the mental stimulation of movement. These techniques are a well-established part of the training of athletes for optimum performance, and there would seem to be obvious benefits for dancers.

So we organised a follow-up seminar day in June, and it sold out so quickly that we had to organise a second day.

## Teaching

Over the last five years there has been a raft of new legislation designed to protect children and young people from abuse. While none of this has been designed with dance teachers in mind, sports governing bodies such as those for gymnastics and football have developed elaborate codes of practice. We employed these for a seminar given with Rachel Rist of the Arts Educational School that explored the implications of touching in teaching dance for the Royal Academy of Dance conference in April.

There is a growing body of knowledge relevant to everyone teaching dance, whether in schools, private studios or the community. Another strand of our Healthier Dancer Programme is to develop, in partnership, a framework for teaching dance. This will include information about the changing legislation, safe practice, and aspects of good practice in teaching. It also seeks to agree a broad model of a rounded education in dance and map the different ways in which young people encounter dance in order to present a coherent picture for parents and politicians. The idea is that the framework will encourage diversity of teaching and learning opportunities within

a bigger picture.

## Future Directions

Ten years on, we are about to embark on research into dancers' health to indicate the impact of our work and point to ways forwards, with funding from the Jerwood Foundation. It is a major project and will take two years to complete.

We have a lot of work still to do, and continually review our priorities and ways of working. We are working in partnership with the Association of Dance of the African Diaspora and will be hosting their new post that is being funded by London Arts. This will enable the sharing of relevant experience and expertise. We are planning events and activities to more directly involve the countries of the UK beyond England. We want to foster relationships with the business sector, and find more ways of raising the visibility of dance, and amplifying its voice.

You can contact Dance UK on 020 7228 4990, email us on [danceuk@easynet.co.uk](mailto:danceuk@easynet.co.uk) and visit our web site on [www.danceuk.org](http://www.danceuk.org)



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Degree courses and Professional Diploma in Community Dance Studies validated by City University London. Supported by the Arts Council of England with National Lottery funds. Photos: Lara Plattner, Chris Nash.



Lis Engel, ph.d. is Associate Professor at the Institute of Sport Science, Department of Physical Education, Pedagogy and Psychology, University of Copenhagen. Ed.

### Introduction

Since the 60's there has been a growing influence from the dance world into the field of physical education in Denmark (Engel 2001, in press). I have been teaching

*'They were asked to be very aware of the felt quality whether in a concrete, imitative and dramatic form or in a more abstract form'*

rhythmic movement and dance to students of physical education for many years. Some eternally important questions are: What kind of aesthetic learning processes are possible with the subject of dance in physical education? What movement qualities and themes are chosen by the student? What movement themes motivates sport students? How do they understand and interpret the task of dance composition?

I wanted to look closer into the process of a solo choreographic project, an obligatory, final task in rhythmic movement and dance for first year students of physical education. The group consisted of 14 boys and 10 girls from 20-26 years. They had passed an introductory course in "Body Basics" - as a common introduction to physical education. They had also passed the first introductory module of rhythmic movement, gymnastics and dance with an introduction into an elementary, modern movement repertoire and some basic movement techniques. Theoretically they had worked with a short introduction to the phenomenological concept of the lived body and the Laban analysis of movement focusing on human expressiveness and the basic movement elements: *form, time, weight, space, flow, volume*. (Laban 1971). In combination with Laban qualitative movement analysis they were introduced to an experience analysis, a depth hermeneutic movement analysis inspired from the culture analysis of Alfred Lorenzer (1988) and we had talked about

general qualitative concepts as 'Attunement' as the musical tone of the bodymind. 'Dynamics' as the rhythmical qualities of the basic movements elements: space, time, weight, volume and flow and 'Intentionality' as the embodied relations of body-mind-world, the body poetics of conscious and unconscious meaning. (Bateson 1972/2000)

I wanted to find out how the sport students understood the task of working with a solo composition in dance. I set them many questions to answer covering issues like their experiences of working with creativity and expression in movement; the difficulties; their interpretations; their motivation; their evaluations and the learning processes they went through. The questions were the inspiration for asking the students to write a small diary about the process. The curriculum had been formulated on basis of some experiences from the year before.

**Solo Project.** The purpose was that the students should work creatively and individually with movement in a small choreographic project and to explore the movement dynamics in a solo composition. They should choose the movement material and evolve it and structure it exploring primarily some of the basic movement elements: body, space, time, weight, volume and flow. They could freely choose an idea or a theme e.g. a movement, an image, a piece of music etc. They could use also colours, words, a short phrase, anything that could open their body-mind toward a dance composition. They were reminded that it would be OK to use any kind of inspiration. They were asked to be very aware of the felt quality whether in a concrete, imitative and dramatic form or in a more abstract form. Even if they could use a piece of music as an inspiration they should prepare to perform the solo without music.

1. The solo dance composition should take from 30 seconds to one minute. They were asked to work with stillness before and in the end. They should perform the solo twice. Once without music and the second time they could use sound or music. There would be a video taken of the solos so that they could have a chance to see their own work from the outside. They should perform the solo for the class.

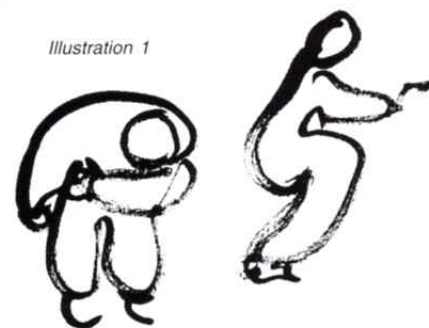
2. The class should give a spontaneous experience analysis. They were asked

immediately afterwards what they had found characteristic in the dance, and if they had any kind of key associations, key words, or metaphors pointing at a general feeling or idea of the dance, they were asked to share it with the class and the dancer. It was important that nobody answered: I like or I don't like. Afterwards the choreographer could tell about his idea and what movement qualities he or she had chosen as their focus mainly anchored in Laban movement analysis.

3. The process would be to work in dialogue with the teacher (me) and a small supporting group. The whole class worked in the same room moving, experimenting, dreaming, discussing, having individual guidance. The atmosphere was very intense, very active.

4. They should write a short diary describing the process focussing on the choice of a beginning point, the idea and try to find their personal motivations of the choice and

Illustration 1



develop the dance and then work with the elements of movement. They did not have to have a clear verbal description before starting the process. They could begin with the movements and then describe and analyse afterwards. They should write a short qualitative Laban movement analysis and some remarks on their experience of personal strong and weak points, possible ways to continue working with dance seen from their personal perspective and how they could continue the development of their own movement dynamics.

### Some extracts from the student's diaries

They all wrote about how they came upon a starting point, the inspiration, the choice of an idea, a theme.

"My first idea was something with holes, invisible holes. I thought of a man crawling through holes in different ways, experimenting with the theme I began thinking of worms. They do also dig holes. This gave me the idea that it could be interesting to analyse and experiment with



# A SOLO CHOREOGRAPHIC PROJECT LEARNING PROCESSES



the contrast between having no limbs and having arms and legs. I decided to compose my dance in four sections: the worm - no limbs; the worm transforming - one limb; the worm transforming into a creature with two limbs; and finally the human being with two arms and legs." "I look into the mirror, lift the elbows and let the underarm and the hand hang loose. Then I swing first one underarm and then the other and from here my movements came spontaneously." This solo was primarily about the exploration of geometric movement forms of the body in space. "My solo began with a piece of music that I listen to every day. I had the idea that this music expressed some kind of worship and I wanted to do that with body movement. "My solo begins with a little untraditional viewpoint, that is the limited and different. Rhythmic movement is not my strong side, so I wanted to explore the movements of a sea lion because it is very limited. I have created a small manuscript that should be read together with the movement." This theme was very mimetic, very concrete but ended up becoming a very strong performance with a high degree of involvement. "I got the idea for my solo one day when I was dish washing. I lost a lid on the floor and became fascinated by the characteristic spiral movements, that started softly and became faster and faster." This theme evolved from a very concrete image and developed into an interesting abstract movement study. "I decided to let me inspire from some exercises I knew from rhythmic gymnastics that I really like and find beautiful." This became a highly technically skilled performance in a more traditional gymnastic style. There were many more but this gives hopefully some ideas of the range of the process.

## Some reflections

I was fascinated by the enthusiasm that they showed for this small dance performance. Every body had worked intensely and had given me valuable written feed back about



Illustration 2

what they had experienced as difficult and what had great importance for them. But their choices of themes and the way they used their bodies were also very important signs to me of their specific ways of understanding and using movement as

dance. They had dramatic, mimetic and more abstract movement themes. It was obvious that the ordinary sport student has great difficulties bridging the gap between the movement paradigm of sport and as art. I use the concept of art in a broad meaning as symbolic expression of experiences of life. I am very aware that these sport students have a strong movement dynamic and also wide movement repertoire, but they often have great difficulties using it outside the concrete, functional idea of a sport task or game. In spite of that they do succeed in working creatively in an original and sometimes very expressive and articulated way. They also have some obvious difficulties. They are not very experienced in thinking in creative movement processes. They often think of movement as concrete in the form they know from specific contexts. So one challenge for them is to have movement as the focus and not as a means to something outside the movement. They all agreed that even if they had great fear in the beginning of the process they had experienced that the solo process moved their understanding of what movement could mean and how they could work with movement as symbolic form. They give many interesting reflections in their diaries on how they could have developed the theme and their own movement articulation further.

Basic aesthetic learning processes are an important part of physical education. Sport and dance both give opportunities to explore the experience of movement and both can also give the chance to explore the creativity of movement. But the inspiration and the why is very different. The education in movement should be very aware of this double paradigm of movement as science and art. The *sport paradigm* and the paradigm of *movement as art*. Dance is movement. But it is movement in a different way than the movement paradigm of sport. In sport it is clear what the functional purpose and the meaning of the activity is. Dance is different. It is more like music. It's a non-verbal form language, a way of tapping into the body poetics and the multidimensional meanings of movement dynamics. Dance is weaving us into the experience and expression of life in the symbolic art forms of movement. Bateson writes "It is the psychic information apart from what it may represent that is important. It is what is implicit in the style, composition, rhythm, skill, and so on, that is important."

Modern educational dance has a long tradition of working with aesthetic learning processes, but it is still necessary to repeat and to become even better in explaining, why it is important to work also with the paradigm of *movement as art*. Human beings can enjoy their gift for locomotion in two ways: in Doing and in Dancing. It is important to explore the deeper meanings of movement and dance. Laban writes:

---

*'I lost a lid on the floor  
and became fascinated  
by the characteristic  
spiral movements, that  
started softly and became  
faster and faster'*

---

*"There exists a part of dance, and indeed of any artistic expression which, if purposefully applied, can have an eminent educational and remedial value. It will be rightly expected that this part of the dance consists of nothing else than visible movement, the quintessence of dance. The trouble is only ... that it is very difficult to catch its real nature."* (Laban 1971, p 7)

Lis Engel

## Litteratur:

Bateson (1972/2000) "Style, grace, and Information." pp 128-153 in: *Steps to an Ecology of Mind*. Chicago and London: The University of Chicago Press.

Engel, Lis (2001, in press) Experience analysis, Depth hermeneutic movement analysis. Lis Engel (2001, in press) Trans/formations. A chronological retrospective of dance in physical education in Denmark since 1960. Ed Knut Dietrich.

Engel, Lis (2001) *Fodfæste og himmelkys*. København: Hovedland (s124-135, 155-172)

Laban, Rudolf (1971) *Rudolf Laban speaks about Movement and dance, lectures and Articles* selected and edited by Lisa Ullmann. Surrey: Laban Art of Movement Centre.

Laban, Rudolf and Lisa Ullmann (1971) *The mastery of movement*. London: MacDonald & Evans.

Lorenzer (1988) "Tiefenhermeneutische Kulturanalyse pp 11-99 in: *Kultur-Analysen* ed. by Hans Dieter König, Alfred Lorenzer, Heinz Lüdde, Soren Nagbol, Ulrike Prokop, Gunzelin Schmid Noerr/Annelinde Eggert. Nagbol, Soren and Lis Engel (2001, in press) Experience analysis and movement culture, the dance of life. ed Knut Dietrich



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## VOLUNTARY ARTS NETWORK (VAN)

The Guild receives regular news updates and briefing sheets from VAN. We publish their contents list in our magazine. For further information about any item mentioned please ask at your local library for the relevant update or briefing sheet.

### UPDATE ISSUE 27

**Articles** Onwards and Upwards: VAN expansion into all four nations

**Opportunities** SMART MOVES: A Good Practice Guide to Planning & Organising Arts Projects. Influencing the 'regional agenda. 'Whose London' Focus on Festivals (useful info re organising & running events)

**Network News** Two pages of news about voluntary organisations.

**Funding News** A whole page of trusts, foundations and societies who give grants for arts projects.

**Publications & Websites** Details of two publications - ArtsProfessional (formerly Arts Business), SMART MOVES Details of 13 useful websites.

**Organisational & Personal Development** A page of information about learning & training.

### BRIEFING SHEETS

Constitutions Clarified  
Telephone Conferencing

## DANCE DEPOT - BELFAST

'Dance Depot' was originally formed after the first Stage 1 and 2 courses in Belfast. Following the completion of the recent Stage 1 in Belfast it was suggested by Jean Hunter that we should try and keep the momentum going by meeting together on a regular basis - twice per term. The sessions could be used to explore and develop ideas that anyone wanted to bring along or could be used to do a taught session or to develop a performance piece.

Since the New Year we have held four sessions which have been well attended. At the first Eileen Boyd brought along a patchwork quilt. We explored the history, colour and patterns over our first two sessions. For our next session we had improvised a jazz piece and Jane Stewart took a short session called 'Decisions'. Our next session was part of Belfast Dance Week and was taken by Nick Bryson a former pupil of Helen Lewis. Nick's session was called 'Release Technique & Improvisation'. We have booked our autumn dates. December 16th will be the last before Christmas.

Already many exciting ideas have been received for these sessions and we look forward to seeing more Guild members in the future. For further details contact: Linda Dickson, 11 Abercorn Drive, Carnreagh, HILLSBOROUGH, Co. Down, BT26 6LB. Tel.

## NEWS FROM LABAN INTERNATIONAL COURSE

L.in.C is now promoting educational projects. The first venture is the professional development/tutor training programme. We have a small enthusiastic and committed group who are exploring and deepening their understanding of the basic movement themes of Rudolf Laban. The course offers eight weekends studying a movement theme on each day. The sessions are open to those interested in this topic and weekends can be taken singly. We shall be offering this same course in 3 week long study sessions beginning in October 2002. Susi has been talking to Anna Carlisle about a course on choreutics - Laban's spatial harmony and there is to be further planning.

### L.in.C in Norway

Sam and Susi went travelling this summer to investigate whether the L.in.C. course could also travel. At Stavanger airport we were met by Norwegian host, Sandie Bentzen, a physiotherapist, teacher and great lover of the work of Laban. Sandie is a choreographer, director, culture promoter and whisked us to the beautiful concert hall at Sandnes newly built for the millennium. We saw the concert hall at Stavanger, and were very impressed by the beautiful spaces available at the Folk High School specialising in the performing arts. Our destination was Sand, in the area known as Suldal. Sand is on the fjord and also has a salmon river, a museum, a tourist hotel, a few shops, a ferry which goes backwards and forwards all day and into the late evening across the fjord to Hagesund. It also had a folk high school which is a form of education not known in this country - somewhere for young people undecided about their future to live and learn, design and make, discover themselves. The one in Sand is now a creative space in which different things will happen. One of these things will be L.in.C in Norway in August 2002, a seven day course. The Course will focus on the introduction and further understanding of Laban's fundamentals of movement to physiotherapists, teachers, actors. It will follow a similar format to the English courses with movement choir, choice topics and a ritual afternoon - we will have to pay our respects to the 'mountain people'.

L.in.C in Norway will offer a wonderful opportunity for a holiday course. This area is famed for walking, photography opportunity, fishing, sailing and there are so many beautiful places to visit either by road or by water. There is a direct passenger ferry from Stavanger. For further details and to express your interest, contact L.in.C on telephone 01784 433480, on fax 01784 470964, on e-mail mail@laban.org

# Diary of Events

NOVEMBER

## 17th Laban Guild Annual Dinner

This year being held at The Commonwealth Club, London. For further details, Contact: Jan Nicol, 34 Tower Road, Epsom, Surrey. Email: jannicol@tinyonline.co.uk

JANUARY

## 12-13th LinC professional development and

Deepening understanding of Laban's basic movement concepts. Contact: Sam and Susi Thornton Tel: 01784 433480 susi.thornton@ukgateway.net

MARCH

## 16th Laban Guild AGM and Day of Dance

Don't miss this regular event which is always well attended. Details will be ready for the next magazine issue.

APRIL

## 13-14th LinC professional development and

see January 12-13 for details.

JULY

## 8-9th LinC professional development and

see January 12-13 for details.

JULY

## 27-4th August LinC Summer Course in England

The summer school will have an exciting new venue. See January 12-13 for contact details.

AUGUST

## 7-14th LinC Summer Course in Norway

A new venture for LinC taking the summer course to Norway. See January 12-13 for contact details.

OCTOBER

## 12-13th LinC professional development and

See January 12-13 for details.

## LABAN BASED DANCE COURSES

**Cambridge**, Maddy Tongue Tuesday evening  
01223 302030 Wednesday

**Swindon**, Kathy Geddes Saturday afternoon  
01793 463210 4 - 5 years

**Bromley**, Avril Hitman Wednesday evening  
020 84673331 Community

If you would like to advertise your regular class in our newsletter

## RAP w

Regional Awards Project

Guild awards are now available to fund/part-fund Laban-based work for performance.

For further details and an application form send a s.a.e. to: Jan Nicol, 34 Tower Road, Strawberry Hill, Twickenham Middlesex, TW1 4PE





MBER

London. This will be a lunchtime gathering Price £15.  
Rd, Strawberry Hill, Twickenham TW1 4PE

RY 2002

tutor training Egham, Surrey  
ment themes.  
784 433480 Fax: 01784 470964. Email:

CH

Richmond, Surrey  
received by members and non-members alike.

RIL

tutor training Egham, Surrey

NE

tutor training Egham, Surrey

Y

and Eastbourne  
ue at Eastbourne College.

UST

Sand, Norway  
to Europe.

BER

tutor training Egham, Surrey

## CLASS LISTINGS:

nings - over 55s  
mornings - open class  
rnings, three separate classes for:  
ds, 6 - 8 year olds, 9 - 13 year olds  
afternoons & Thursday mornings  
classes for people with learning disabilities  
listings section please contact the Editor with the details

## th us!

Are you working with young people?

Would you like to create a Laban-  
based dance piece for  
performance?

Then apply for one of the  
RAP awards from the Guild.

Project finishes December 2001

We are delighted Chia Swee Hong has taken over the area of book reviews and new publications for the Movement and Dance Quarterly. He will be responsible for ensuring that books of interest are exposed to our readership. From now on this page will start with notes from him. Ed

### Publications Received

We have received the following books for review

**Early Movement Skills** by Naomi Benari  
Winslow - First Published in 1999

**Gentle Exercises and Movement For Frail People** by Myfanwy Hook  
Winslow - First Published in 1997

**Creative Movement and Dance** by Helen Payne  
Winslow - Reprinted 1995

If you are interested in reviewing any one of the above books, please write to Chia Swee Hong, Reviews Editor, School of Occupational Therapy and Physiotherapy, University of East Anglia, Norwich, NR4 7TJ, England.

## BEYOND DANCE

by Eden Davies

Beyond Dance will appeal to a wide readership. It will interest dancers, movement teachers, specialists and

researchers, as well as therapists.  
Susan Loman, MA, ADTR, NCC Director,  
Dance Movement Therapy Program  
Antioch University, New Hampshire.

Eden Davies's book is refreshingly clear and fascinating - a much needed exposition of Warren Lamb's work in Movement Profile Analysis.

Anna Carlisle, Dance Choreographer and Teacher. UK.

Beyond Dance is an unusual title for business readers, but in fact, the content of the book is highly relevant to business management. Movement Analysis provides an immense amount of information about why people act the way they do and I have used it for personal benefit and for team leadership. The author has written a lucid account of how movement analysis has developed over many years. It is a fascinating story.

Gordon W. Taylor Chief Executive and Managing Director Racal Instruments

Now at last we have a definitive book on this grand story about Laban and his associates.....[Eden Davies] research is clearly of the highest order, and her writing is lucid.

David Goodman, Painter and Critic. UK.

Published by Brechin Books Ltd

BRECHIN  
BOOKS  
LIMITED

## Great dance ideas for young children



Teaching in a Primary school or in a community dance setting?

These superb materials are available to Guild members

Send to: Jan Nicol, 34 Tower Road, Strawberry Hill, Twickenham, Middlesex. TW1 4PE

Please send me a pack of lesson materials, I enclose a cheque for £3.50 (payable to the Laban Guild)

NAME

ADDRESS



## LABAN MESSAGE MULTIPLIES AT MONMOUTH

Since my last feature in *Movement & Dance Quarterly*, dance mania has continued to grow at HMSG. The Laban philosophy is reaching ever more people and we now have four levels of the Foundation Course running with some 50 girls of various ages participating.

The strength of our dance community was again exemplified during HMSG Dance Summer School 2001. Every year we say it, and each year it's true: this was the best Summer School to-date.



*Laban Foundation Course in progress*

The sixth Dance Summer School was brought to a thrilling finale by the Gala Performance. Parents, friends and dance lovers packed the school hall to enjoy around 120 Summer School dancers and tutors from all points nationwide (and a few from continental Europe!) showcase the work devised and developed in the classes and workshops throughout the week. The Gala Performance has become a favourite fixture of the school calendar and all present showed their appreciation with great enthusiasm - Laban ideology in action again!

Lincoln Bryden, resident fitness guru on Channel 4's *Big Breakfast*, returned to Summer School to lead his fabulous sessions and Roy Gayle, the internationally-renowned dance star of stage and screen was, for the fourth time, one of Summer School's Master Class Leaders. Roy said: "I've danced with the best in the world and I can honestly say HMSG Dance Summer School is unique. The standard is staggering and the atmosphere marvellous. The ability and dedication shown by these young dancers is a credit to them and their teachers - and they really know how to have fun!". Needless to say, both Lincoln and Roy will be bringing their verve and professionalism to Dance Summer School 2002.

HMSG girls use the Laban Foundation Course and general dance for their Duke of Edinburgh's Award, and the D of E's Eastern Region provide financial assistance to anyone (non-HMSG included) wishing to use Summer School as the Residential Project for their D of E Gold Award.

The new term brings fresh opportunities and ideas and we are set to enjoy a busy dance calendar. One hundred and twenty dancers from every year will give two performances of 'Dance Mania' (29 and 30 November), a production that will exhibit the important role played by dance at HMSG.

Very many thanks for the work and support of the Guild: the concepts you communicate have helped us take dance at HMSG to a higher level. The prominent profile enjoyed by the discipline at my school is a result of talent, commitment, enthusiasm and the implementation of the Laban message by many willing apostles. This has enabled us to use dance as a means of expression, enjoyment and as a rewarding way of reaching the wider community.

*Rhyan Darry*

*Head of Physical Education & Dance  
Haberdasher's Monmouth School for girls*

## RAMBERT DANCE COMPANY

### has been celebrating its 75th anniversary season

Audiences' expectations toward Rambert Dance repertoires can be varied, but one thing we all saw in three very different pieces was the beautiful marble of tradition and innovation, and the depth and width of their potentiality.

*Cheese*, choreographed by Jeremy James was based on club culture with music by Peter Morris. Red to Orange costumed dancers' movements were really dehumanised and desexualised. The choreography was experimental and breathtaking.

*Symphony of Psalms*, choreographed by Jiri Kylian was the most balletic piece of the three. Stravinsky's same titled music created such a holy atmosphere. Duet and group dancing expressed the wavened feeling. Forceless leaning, swinging and very slow walking showed their deep sorrow but they have got desire to live and stretch their feet and arms to the sky, step and jump rhythmically.

*Rooster*, choreographed by Christopher Bruce several years ago was an extremely comical drama. Rhythms and words of

songs by the Rolling Stones are interpreted through movements. Lots of duet, gestures, dynamic turns and jumps were there but the theme in the centre was the endless tactics between girls and boys. An exciting end to the evening.

I was especially excited about *Cheese* because this piece was criticised as the best piece of James whose death last year was absolutely lamentable and also I wondered how his ballet background would be integrated into the club-influenced dance.

The brilliance of the piece was his use of club culture. It did not remain at the level of being a fashionable piece. James successfully created a virtual club and invited us in. The piece began in a blue lighting with digital sound. Four dancers sticking together shivered like robots and one dancer started running backwards round and round. His running was not controlled by him but by outside power like the swing of a pendulum. Running backwards, that unusual experience and sense of time were what we would get in clubs. The circle he traced became bigger and bigger which made the image of trance.

They used some set movements which remind me of the limitation of dance forms in clubs, but the dancers individually or mutually changed directions, pairs, forms, height and timing and these multiple choice made the piece so colourful. This variety shows how James was challenged in his choreography and how dancers tried to discover the new field of body sensation going on in clubs. Different textures of movements were seen as well. Straight and sharp lines of feet and arms dehumanised dancers and represented computer-based sounds.

Walking dancers tried to avoid crushing each other creating a picture of the crowd in clubs. Up and down movements in groups reminded me the wave of sound on the screen of stereo. Movements in his piece vividly expressed the image of components in clubs- digital sounds, dance and sensation.

The three very different pieces were all enjoyable and inspiring performances.

*Yoko Ngata*



# THE LABAN LECTURE (PART 2)

A.G.M.

*Last issue we reproduced the Dublin AGM lecture from Helen Lewis, now we continue her fascinating life story in this final part. Ed*

I spent the first six months after liberation trying to recover physically and psychologically from the nightmare of the camps. In October 1945 a letter from a dear old friend from my little hometown reached me from an unknown distant place called Belfast. He had seen my name on a Red Cross list of survivors, and wrote to say how glad he was, and could he help in any way. A correspondence developed, and in June 1947 Harry came to Prague, and we got married. And this is how I came to live in Belfast, not knowing at all what to expect.

The first two years were a continuous process of learning. The climate, the people, the customs were all so different, and the language bore no resemblance to the English I had learned at school. The birth of our sons Michael and Robin stabilised my life, and gave me roots and helped me to integrate.

In the mid 1950s, by a lucky chance, Dance entered my life again. A local grammar school with a fine reputation for its musical activities had started rehearsing Smetana's *The Bartered Bride*, which is seen as the Czech national opera, when the music director told a friend of mine that they were having difficulties with the dances in the opera. My friend advised him to contact me, which he did. I was delighted when he asked me to help by choreographing the dances to that cherished music. The dancers, three boys, three girls, had volunteered, but were totally inexperienced and in the beginning quite scared of me. But when they realised that I was not bullying them into learning difficult steps, but was creating the choreography with their willing support, they relaxed and began to enjoy themselves, revealing the hidden talents that had led them to volunteer for the dance.

The opera performances, including the dances, were very well received. One newspaper critic wrote, weren't they lucky to have found an 'authentic' choreographer? People became interested, and I was asked whether I would not start teaching 'Modern Dance.' Until that time, the dance scene in Belfast had comprised only classical ballet in the dance studio and Irish dancing. There was in certain circles a growing interest in learning about and exploring what was then called 'modern dance', and I was just in the right place at the right time. I started a class once a week, and within six weeks, I was teaching every day.

Laban's Movement and Dance teaching principles were a revelation to my pupils of all ages and backgrounds, and as the

classes grew and proceeded, I discovered a lot of genuine interest and amazing talent for dance. After some time I started a special class for specially gifted and interested young dancers, which eventually became the Belfast Modern Dance Group. In the late 1950s I was also choreographing for the Lyric Theatre and teaching at the Lyric Drama School. I learned a lot about theatre from the actors at the Lyric and also made contact with some very fine musicians, who worked as composers and conductors on the local scene, such as Havelock Nelson, Raymond Warren and Alan Tongue. They became interested in composing for our new dance group, which resulted in my choreographing original compositions, such as *Goblin Market* (by Havelock Nelson), *Phases* (by Alan Tongue), *There Is A Time* (by Raymond Warren) and also *The Soldier's Tale* by Stravinsky, and compositions by Mozart, Britten and Shostakovich, as well as of course by Smetana and Dvorak. The Dance Group's first performance at the Lyric Theatre was 'The Children of Lir,' an Irish legend to Irish music. I also became involved in local opera performances and the dancers' confidence increased visibly as they got more opportunities to dance in public.

A few from the Belfast Modern Dance Group decided - as I had once, long ago - to start professional dance training in contemporary dance in England, and eventually emerged from that with the finest qualifications, which started their happy and successful full time careers in Dance.

I took part in several summer dance courses of the Laban Guild, which not only enriched my knowledge and ability, but also were a great inspiration and joy to me. On one such occasion, I think it was in the spring of 1958 in Eastbourne, the door of the studio opened during a class, and there stood a handsome elderly gentleman, whose arrival we had not been told to expect: Laban. He smiled and said gently, 'Carry on,' and sat down. For a moment it was difficult: how do you 'carry on' in the presence of a living legend? However we did and afterwards those of us whom he had not met were introduced, I among them. He became very interested and excited when I told him where I came from, and who had been my teacher of Laban Dance. He had never met a pupil of Milca Mayerova before, and he wanted me to tell him about my years with her and about my dance career in Northern Ireland. He held my hands all the time and I felt very close to him. In the end I had to promise him that I would write to Milca about our meeting, from which I emerged like from a dream. Laban died about 2 months later. This meeting had been my only and last chance to be in his presence, for which I will be forever grateful.

As I continued my many activities in Dance I became more and more acutely aware of its role in creating harmony and respect for each other and a special sensitivity that carries far beyond the classroom and the stage into life and eventually into the community, something which is of great value in a divided society like Northern Ireland. By dancing together we are furthering harmony and peace among ourselves and in this way, we fulfil Laban's aims and ideals.

In 1995 - the 50th anniversary of the end of the war - I was asked by a girls' college in Londonderry to speak at the opening of the first 'Anne Frank in the World' exhibition in Northern Ireland. When I agreed, they asked carefully, could I possibly also tell the Anne Frank story in dance and have it performed on the occasion of the exhibition.

I had to think this over very carefully because of the sensitivity of the theme and the duty which I felt to do it justice. I eventually picked four dancers, one young man and three girls, and started choreographing the Anne Frank story in four scenes (the family, in hiding, terror, the end.) The four dancers had not been close friends before, but after a short time of rehearsing, they found a way to each other. Their emerging friendship demonstrated the power of dance, particularly when related to a story like that of Anne Frank. We performed the Dance of Anne Frank on several occasions, once on a celebratory evening in Belfast City Hall before a huge audience that received it with emotional understanding and appreciation. To my great surprise, I was also invited to choreograph the Dance of Anne Frank for the Dance Theatre in Duisburg in Germany. This was a special challenge for me, as well as for the young German dancers.

Our common love for dance helped us to overcome any inhibitions in relation to the past, and we succeeded in convincing ourselves and the audiences that Dance can be the right medium for telling a story as harrowing and moving as that of Anne Frank. Soon afterwards, I had to end my personal dance activities, but my love for it continues through my close friendships with those of my former pupils who, like myself, have made it the centre of their lives and of their careers. Laban's inspiration is still with us and has eventually brought me here, among you.

Helen Lewis



There is a theory that we are motivated to make decisions in a uniquely individual way according to how we move and Rudolf Laban did the groundwork for it. Assuming there is evidence to support it then why not apply Laban's discoveries to himself. In other words, if we can understand the relevant features of his own individual way of moving it may throw some new light on aspects of his personality and what motivated him to behave the way he did.

Surprisingly, little has been attempted, even by those who spent time with him, to describe how he moved. Most Laban students, particularly women, felt that he understood the essence of their being by means of perception of their movement. There was acceptance then that each person does have her or his own distinctively individual pattern of movement. My intention is to turn the tables, as it were, and see what clues we can get from reconstruction of Laban's own movement.

What Laban did by creative talent and charisma I have tried to emulate by means of discipline and hard work. Notation or film of Laban, from which to make a disciplined analysis, is not available. I do have diary notes, however, from the considerable amount of time I spent with him travelling to lectures, teaching engagements, movement observation sessions within industry, and from my experience of working closely with him on the methods which eventually became known as Action Profiling and now Movement Pattern Analysis.

From these diary notes I have had the temerity to try and reconstruct how Laban moved and, from the data thus collected, make an analysis and match it against the decision-making model. The result is a measure of Laban's preferred way of going through a decision-making process. There is, of course, a lot of conjecture involved and I would not attempt to do this with anyone else. It may have helped towards getting some degree of objectivity that I never hero worshipped Laban although I found him fascinating and spoke of him as a genius. Like everyone else, he could be fallible, and I never respected his propensity for acting like a guru.

Practitioners of Movement Pattern Analysis insist that observed movement data is essential for analysis so I am breaking the rules. The framework of terms derived from movement theory can be used, and regrettably often is, without reference to movement data and the result is then something quite different from an MPA and gives a different type of information. Many

of you will be familiar with this framework and the decision-making model. However, perhaps I should take a few minutes to recapitulate it. Its use based on movement data provides information on a person's uniquely preferred way of going through a decision-making process. We may not be able to follow our preference because of circumstances but it is always there. If too much of our action is contrary to this pattern of preference we suffer some form of stress. Accordingly, we are usually motivated to act from within our preferred pattern of movement - call it 'comfort zone' if you like - and this influences, for example, how we interpret responsibility, the nature of our personal relationships, and whether or not we achieve a sense of satisfaction in our work and play activities.

The model derives from Laban's alignment of Space effort with the first stage of ATTENTION, Weight with INTENTION, and Time with the actual DECISION to go through a point of no return. Laban did not himself see it as a sequence of stages or a process, however. Also he confined his work with me on movement observation and assessment to Effort. Shortly before he died I asked him if there was any reason why I should not incorporate observations of how the people I was observing Shaped their movement and after a surprised reaction he agreed it would be good to do so. My attempts to do this eventually led to this Framework of six initiatives (Fig. 1). Please accept this very brief explanation of terms as an outline introduction necessary for understanding Laban's decision-making preferences.

Figure 2 is my at an estimate of Rudolf Laban's Profile using reconstructed movement data against the model. Percentages are used as a means of showing relative preference and it is important to consider the pattern as a whole.

When I do a Movement Pattern Analysis I am often surprised that the Profile is different from my non-movement based impressions and that applies in this case.

Laban has a reputation as a researcher but, according to this Profile, he prefers to take initiative at the Commitment to action stage (49%). A much higher than average allocation, however, is made to the Attention stage (41%) which suggests that his

proclivity for getting action, while paramount, derives from a lot of proactive giving of Attention. He transfers easily from one to the other without much initiative to establish what his Intention is (10%). There is not much emphasis on all that pertains to Intention: "What do I want, believe, consider right or wrong? What do I have to overcome to get the action I am interested in? What are my needs, convictions, and what must I do to adjust to the realities of the situation?" These are questions which Laban would tend not to ask - he was not motivated to take these sorts of Intention initiatives.

On the Perspective side Exploring and Anticipating are both high in order of preference. To the extent that each of these initiatives can be summarised in one word it can be said that the outcome of Exploring is ideas and the outcome of Anticipating vision - at least potentially. Laban's universally recognised creativity would derive mostly from a combination of the two with the likelihood that his vision ran ahead of his ideas. He must have felt encouraged to translate his fertile ideas into a visionary commitment (Anticipating is at the Commitment end of the decision making process) because he was not motivated very much to Evaluate. It did not matter whether or not his ideas were realistic so long as he could project them. Another way of interpreting this point is that he wanted to take up a forward position with regard to his ideas from which he would be reluctant to

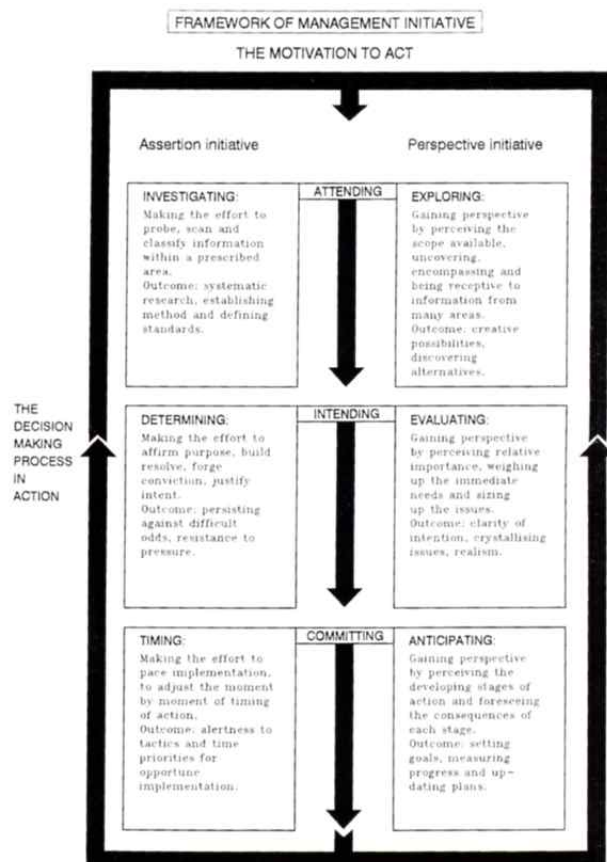


Figure 1



go backward in the decision-making process for reappraisal. It was more attractive to Laban to come up with still more ideas! Together with high Timing, which can be summarised as opportunism and a tendency to dictate the pace, Laban sought to practise what I might presume to call a runaway creativity, ignoring or

*‘if we can understand the relevant features of his own individual way of moving it may throw some new light on aspects of his personality and what motivated him to behave the way he did’*

circumnavigating any obstacles rather than pausing to combat them.

Absence of much motivation to Evaluate will have discouraged Laban from making black/white judgements; shades of grey would be preferred. He does have some Evaluating as a low order of preference so he would not be all that evasive. Together with low Determining, however, he would tend to put a smokescreen around challenges if he could, and mysticism would attract him as providing an appropriate context. It suited him to claim, as he repeatedly did, that life is a constant state of flux.

The combination of high Timing with high Anticipating in the pattern of this Profile has a form of harmony i.e. the Effort (Assertion) and Shape (Perspective) balance each other and this would have encouraged Laban to plunge into organisatory activity. He is motivated to take risks towards a vision of where he is going without first establishing a clarity of purpose which can only come from Intention initiatives.

There is a similar form of harmony between his Investigating and Exploring (with the Exploring component much the more evident) and there will be a link between these two forms of harmony i.e. between Timing and Anticipating on the one hand and Investigating and Exploring on the other hand. He would want to preserve this ‘feel good’ harmony, another reason for self promoting his runaway, visionary, opportunist, organisatory commitment to action and avoid the, for him, discordant initiative of taking a stand on some clearly evaluated issue.

It is a feature of our pattern of movement that we want to take a lead in proactively taking the predominant initiatives. Laban probably preferred to take the lead in Exploring, Anticipating and Timing, and let

others take to lead in Determining, Evaluating and to some extent Investigating. He would probably reject anyone else’s attempt to Explore independently of him, for example, but be more likely to accept their initiative to Investigate. He would also often want to reject others who were taking an independent lead in Timing and Anticipating preferring to follow his own programme and vision. Having taken these leads, however, his motivation to share his initiatives with others (see below) would make him open to support.

There is always a positive and a negative potential to all six initiatives. High Determining can be associated with pressurising and high Evaluating with black/white over-simplification, neither of which would appeal to Laban.

Of course, many other factors, including culture, conditioning, and genes, will have influenced his behaviour. On the basis of this Profile, however, I suggest that he would be oppressed by some sets of circumstances which others would deal with more as a challenge. He was frequently ill. I am not suggesting that all people who are frequently ill have the same Profile as this. What I do suggest is that Laban was not a ‘head on’ fighter and it may have suited him to retreat when he felt he could not maintain his creative progressiveness.

There is also a form of affinity between the Investigating and Exploring, and the Timing and Anticipating, which can be interpreted according to MPA theory that he was motivated to share these initiatives. Such a readiness to share ideas and vision would attract people to him and his runaway organisatory initiative would sweep people along with him. He could create an environment which was both highly communicative and operational. I am sure that this does not fully explain his charisma or remarkable attractive-ness to women; it may be part of it, however. He certainly invited people to him who wanted to give him support, and this is consistent with high sharing and little need for privacy.

Those same people might also experience the occasional outbursts of criticism and condemnation which Laban was addicted to, which he himself acknowledged, and which the Profile suggests were an aspect of not being able to cope with frustrations of

programming. This could possibly be associated with acts of ruthlessness.

Laban’s preference for sharing his initiatives to such an extent, with little need for privacy, also has significance with regard to relative dependence/independence. Sharing (together with other things) is essential for charisma; a loner or recluse cannot be charismatic. But it also makes a person dependent upon others, which itself usually has the effect of Inviting support. Loners do not invite support and they try to solve problems independently. Laban is neither motivated to confront problems nor to fight lone battles. He wants almost always to have people around him.

All I have tried to offer in this brief conjecture are some possible clues to what might have motivated Laban to act the way he did. They are offered to try and give understanding of the man from a different angle.

He followed his pattern of preference, probably, almost completely and retired ill when circumstances frustrated him. Had he been born fifty years later the same pattern of initiatives could have led to a similar creative output in more supportive conditions.

Warren Lamb



Figure 2



People

# INTRODUCING TO YOU

## BERNARD HEPTON PATRON

**B**ernard Hepton offered us a 'sort of a list of what and who were and are important to me' which is a delightful way of not writing a traditional C.V. Thank you for that.

Esme Church, actress and director, founder of the Northern Theatre School in Bradford, alas no more, I was her first student in 1946. She invited Rudolf Laban from his studio in Manchester, to teach his theory of movement. Luckily he was able to accept. These two great teachers were and still are great influences in my life.

The two years at York Rep, followed by odd jobs around - Bromley, Windsor, Stratford East etc, whilst obstinately waiting for the chance to join Sir Barry Jackson's Birmingham Rep. I did this in 1952, where I stayed until 1961, latterly as Director of Productions directing some 55 plays, 17 of them world premiers. Not all of them successful!

Next stop Liverpool Playhouse as Director for one year which is best forgotten. Resigned there to join BBC TV Director/Producer for 3-4 years.

Then I returned to acting. My last performance on stage was as the Colonel in Marquez's *No one writes to the Colonel*,

an adaptation by Waiter Acosta.

TV work includes Cranmer (*Six Wives of Henry VIII*, and the film); Kommandant (*Colditz*); Albert Foiret (*Secret Army*); Toby Esterhaze (*Tinker, Tailor, Soldier Spy* and *Smiley's People*); not forgetting the Squirrels and Sadie it's Cold Outside, both good comedy series.

*'All these happenings  
were important to me,  
but Esme, Laban and  
Sir Barry were the  
influences I most  
cherish.'*

Much radio work includes *Pilgrim's Progress*, *Elgars Third Caliban (Tempest)*, Gloucester (*King Lear*) etc.

I was fight manager, mainly Shakespeare, mainly at Stratford. I have been associated with 24 Shakespeare plays, playing in 12, directing 8 and arranging fights for many.

All these happenings were important to me, but Esme, Laban and Sir Barry were the influences I most cherish.

Bernard Hepton

## THOUGHT FOR THE QUARTER

### As in a Dream

*As in a dream, this simple  
magic  
Of space and time, of here and  
there.  
What is this here, what is this  
there,  
What is this magic of location?  
This ocean of presence, these  
waves of arising,  
The wonder of anything  
happening at all?  
Time to be open, Space open  
to be,  
Living the dream, Dreaming  
our life.*

Piet Hut : Professor in the School of Natural Sciences at the Institute for Advanced Study in Princeton.

## VIEW FROM AMERICA

I would like to quote the dictum that Britain and America are two nations divided by a common language. On his first visit to the US my son kept shouting that the boot of the car we were in was open and the driver had no idea what he meant. Many Americans have not travelled at all outside North America - 92% of the total population is a figure quoted. To everyone's amazement it included President Bush.

So it is not only the words themselves but their different cultural context which matters. Planning means something quite different to the French (more in the strategic sense) than it does to Americans (more operational). Who, outside America, understood President Reagan when he said "Nancy's taken a bit of a bum rap on that buying White House china"? There was an occasion with one of my clients when I was advising on a senior executive, when someone said "We've given him the bum rap." Had I known that it meant erroneous conviction I would have quickly homed in on the admission of an error having been made. Fortunately, the executive was rescued and is now a significantly contributing member of the top management team.

Of course, meanings change over time and this could be an example where British usage has come closer to the American. A more recent misunderstanding was in talking about Effort in movement when my audience seemed to get the impression that I meant effing around! And to move has a slang interpretation in the US that means to steal so in our profession we need to be careful how we use it. And Americans seem more ready to jump to the conclusion that Shape in movement means shaping up.

Within the profession of Dance we do not have too much of a problem of terminology but outside the professional field dance is used so much as a metaphor, especially in America, that there is a lot of potential for misunderstanding. Try to explain Laban's belief that everyone dances and it can mean dancing to my tune, a fight, or even that you are in prison on death's row.

Whether it is an Anglo/American relationship, or relationships within the European Union, it seems to me that two processes go on. Firstly, one nation's language and culture seeks to dominate. In the case of America it is often referred to as the "McDonaldisation of the World" (the title of a recently published book). Secondly, the bigger the union the more do we see attempts to protect and promote minority language and culture. Currently, notable examples are the French and the Welsh. I believe this to be good. While in America (about half my time) I try to preserve my Englishness. It does not make me any less appreciative of all the good things that the American way of life offers. I just don't want to be McDonaldised.

Warren Lamb

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## GUILD 2001 NOTICEBOARD

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**Saturday 16th March 2002** - a date for your diary! The Laban Guild Annual Conference and Day of Dance, Richmond upon Thames, Surrey. LOOK OUT for further details in our next issue.

### RAP

Hazel Francomb and Jacqui Knight have both received awards for producing Laban-based work for performance.

**Laban Guild E-Flash:** A new service for our members

**What is an E-Flash?** A brief e-mail which is sent or 'flashed' to our members.

**What is it for?** It helps us to keep you up-to-date by letting you know about events between issues of the magazine or reminding you about published events.

**If you would like to receive this service!** Then send your e-mail address via e-mail to me!

**jannicol@tinyonline.co.uk**

### Council News

Working on behalf of our members we have: launched a website, amended the Constitution, re-activated the Executive Committee, given the magazine a facelift and approved Guild policies for Continuing Professional Development, Equal Opportunities, Data Protection, Health & Safety, The Protection of Children & Vulnerable Adults, Code of Ethics. We have published a Members' Handbook including a list of major articles from the magazine 1992-2000, a bibliography of book reviews, booklist and membership list. We are developing an ambitious portfolio of courses, continuing to update the Guild image, investigating opportunities to work with other organisations, undertaking a membership drive and have redesigned our membership form. As we go to press we are about to circulate a Teachers' Handbook (containing relevant policies and a comprehensive contact list) to all our Stage I and Stage II teachers.

### SUBSCRIPTION RATES 2001

UK	£20.00	Concession for student, retired, unwaged	£10.00
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Eire	IR£30.00		IR£17.50

Cheques should be made payable to the Laban Guild and sent to the membership secretary, Ann Ward, 7 Coates Close, Heybridge, Maldon, Essex. CM9 4PB

Guild 2001

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Your name: \_\_\_\_\_ Address: \_\_\_\_\_

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What are your interests in Laban's work? Please circle any of these that apply to you:-

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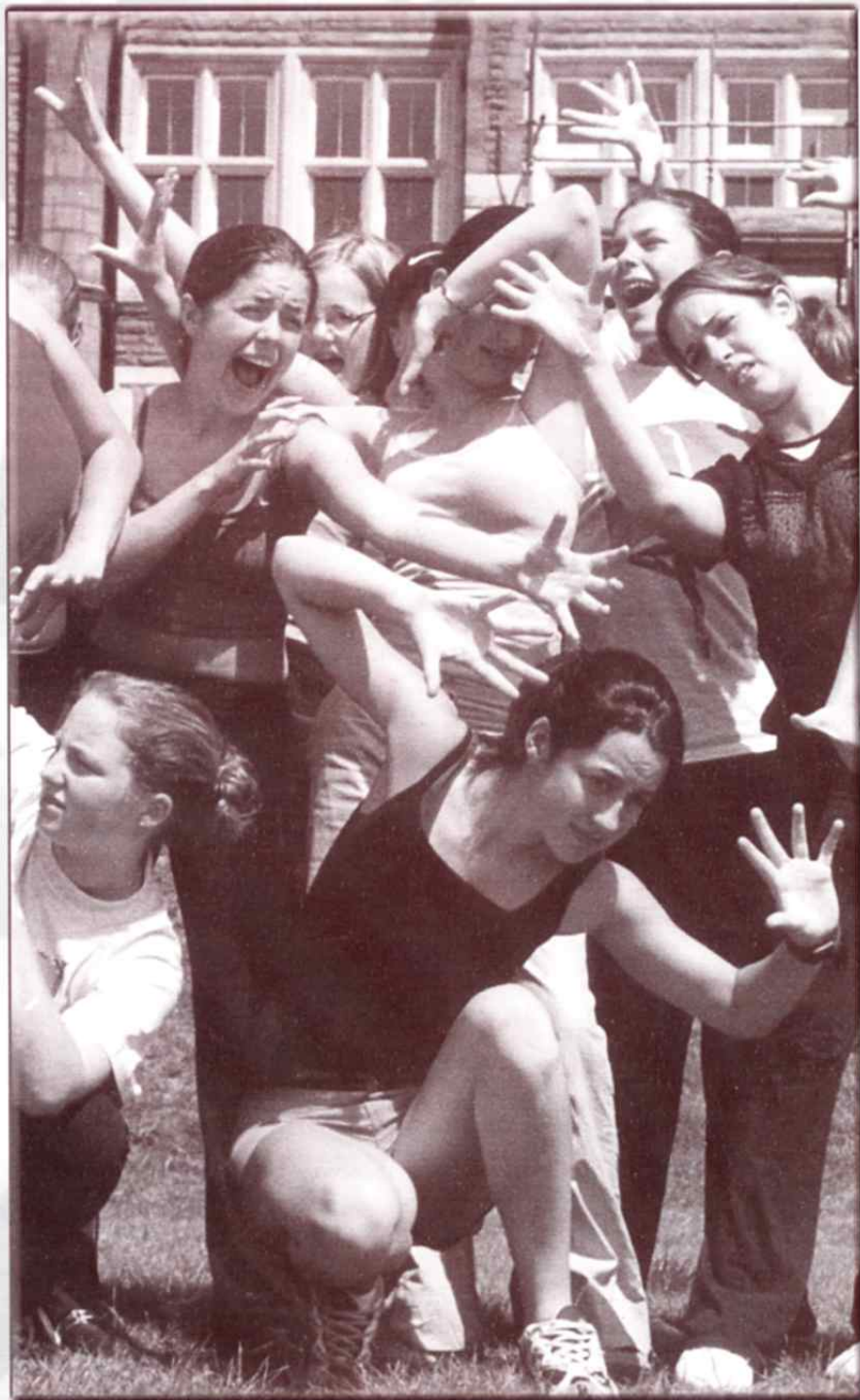
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