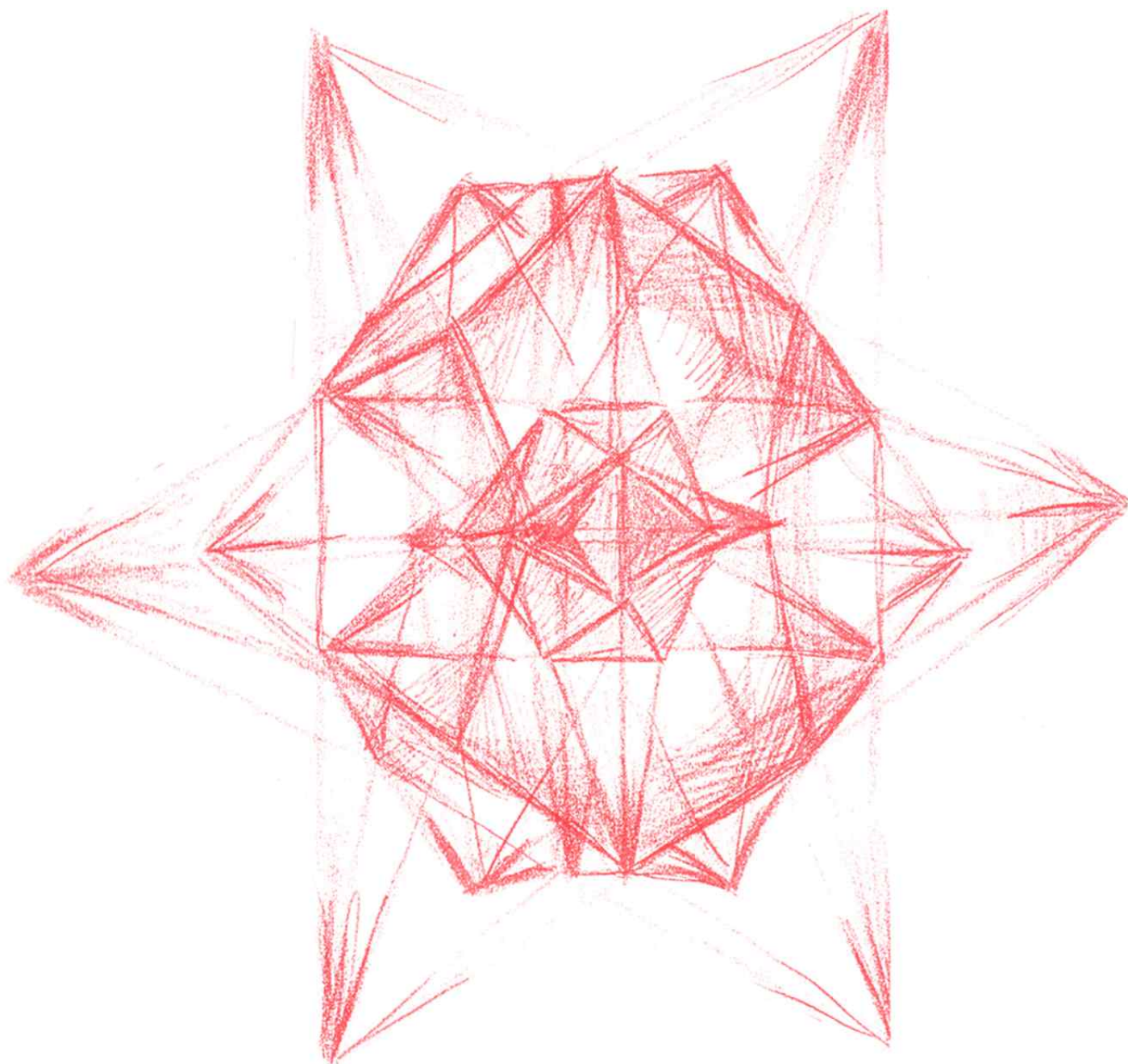


Movement & Dance

Quarterly magazine of the Laban Guild



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**Changes in the Editorial Office
Is Dance Science?
Report from Symposium on Order & Chaos**

Volume 21

No 1

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LETTER

Dear Editor,

Much as I admire the important work of dance UK described in the last issue of the magazine I must make a protest. Jeanette Siddall says that "In the dark and distant days of 1982beyond London, dance was virtually a foreign language.

My own dancing days began in the Second World War. At the age of four I was dancing to entertain wounded soldiers in Sheffield. Dark days maybe, but dance was thriving. It was the bright star of our lives. The British Ballet Organisation and The Royal Academy of Dance had many flourishing schools in northern towns. Annual festivals at Scarborough, Cleethorpes etc. showed a high standard of dance. Other forms of dance were also celebrated.

Much of Laban's early work was carried out in Manchester. The Manchester Dance Circle, led by Sylvia Bodmer and others was a joy to attend. Sheffield had its dance circle too. Dance continued for me at college in Crewe. Our tutor Margaret Denman gave us a quite extraordinary insight into many forms of dance including basic Laban Principles. We saw Ram Gopal at Liverpool, the Georgian State Dancers at Nottingham and visited the Llangollen festival. My skills in Maypole Dancing, learned at Crewe, are still in demand. When I emerged from the Studio in Addlestone in 1961 I was urged to teach in the West Riding of Yorkshire because "That's where its all happening!". Diane Jordan, Margaret Dunn, Sir Alec Clegg and others had established a firm base for Laban's work in this region. Dance was considered a vital, daily part of the school curriculum. Hundreds of men, women and teenagers gathered regularly at The West Riding Movement Study Group meetings at Woolley Hall. In elegant surroundings with excellent teachers, national and international, we could be proud of a dance form which reached out to everyone, young and old, not just performers.

At Lady Mabel College, Wentworth, Joan Tomlinson and her team made sure that all students danced. It was there that Geraldine led rehearsals for *Kaliedescopia Viva* produced at the Albert Hall 1970. Dancers came in coaches from all corners of the British Isles. Children were now growing up with dance in places like Dewsbury where wonderful work took place at Harehills School.

Had it not been for the people mentioned here and others to whom I am personally indebted the Laban Guild would probably have died years ago. The fact that most conferences were held in London was a regular complaint made by many members for many years. Jeanette Siddall and Dance UK will make a worthwhile contribution if their purpose is to recognise the value of dancers throughout the UK, but not if they approach them with a patronising attitude.

Yours faithfully

Enid Bailey



Encouragement

This is my last time at the editorial desk and we have written some notes about the last ten years of the magazine in our hands later in the magazine. Now I want to say goodbye from the three of us and thank you all for your support in many and varied ways. I hope you will continue to support the editorial desk with a range of interesting articles, reviews, news, courses, events and illustrations.

I would like this short editorial to be a moment of encouragement. What has struck me over time is the response of people when asked to write. They often believe they have nothing to say. I think we all have something interesting to say, although I admit we can't all do it with ease. But usually we need a little encouragement.

Our readership want to know about events that are coming up; they want to know what they were like afterwards; they want the news of some of our parallel organisations. They want to read about what's going on, in Laban terms, in education, therapy, performance, notation, action profiling and so on.

The readers of this magazine want to know what's going on. And if you're part of that it's your responsibility to tell them! I mean it. It's your responsibility to tell them. So please be encouraged, by me, to send your news, events and articles. They are valued and enjoyed.

Please take down the address of the new editor and be sure to tell the new team what you have to say. And with me, I hope you'll wish them the very best in their new venture.

Good-bye from Wendy, Christine and me.

Lydia Ederitt



BACK ISSUES OF MAGAZINE

Many articles published in **Movement & Dance** are as relevant today as when they were written. Details of all articles can be found in the Magazine Index, this is free to all Guild members. It is available to non-members:

☐ £4.50 UK ☐ £5.00 Overseas

Back issues, where available, please state *Volume and Issue*:

☐ £2.50 Guild members (Membership No. _____)

☐ £4.00 UK (non-members) ☐ £4.50 overseas (non-members)

I enclose a cheque/postal order/IMO for £_____ payable to **Laban Guild**. Prices include postage and packing.

Signature _____ Name _____

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Return this coupon to: Jan Nicol, Secretary, 34 Tower Road, Strawberry Hill, Twickenham, Surrey. TW1 4PE

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

NEXT ISSUE IS MAY 2002



CHANGES IN THE

Ten years in the editor's seat.

It seems odd to be handing over a job that has been part of our lives for ten years. But it's a time to reflect back on the magazine and its life in our hands.

Key to our whole purpose over the years has been looking for good writers to write interesting pieces with illustrations. We do believe we have achieved this more often than not, and the toughest part has been getting illustrations, but people have been wonderful. And unless someone tells me the contrary, I believe every photograph we have used has been returned safely!

There have been constants that we clung on to from the days of Su Johnston's editorship. The centre pages of news from associated groups like the CCPR, the Laban Centre and Lisa Ullmann Travelling Scholarship Fund, plus the gathering of articles from the far and wide. We also, fundamentally, stuck to the layout she devised way back then. But it is true we have seen some changes during our term of office and these have been both fun and agony!

Those changes that have made the most difference to our work were:

- Changing from the N. Ireland setting and printing establishment, to businesses in the South of England. This was a lot of work at our end, getting the right people, prices, and building up working relations with them. Included in this has been bringing in a distribution agent. This work was previously done by the Membership Secretary, Ann Ward. She lived down the

road from the printers in those days.

- Probably alongside this comes the support we got from NatWest Insurance Services during the years I worked there. This came in the form of free photocopying and, for two years, space to stuff and address magazines plus the company paid for the magazine postage. Put another way, even though I asked them to bill us they didn't.
- Most noticeable to you the reader were the two changes of design of the magazine. The first was in line with the general presentation of the Guild stationery and we acquired the ribbon and the new design of logo on the front page. The second change was just last year when we moved to an illustrated front cover with other changes in the magazine.

Other changes have been small and have probably gone unnoticed. We introduced some regular 'columns' including Thought for the Quarter which we always seemed to find a space for, and 'A view from ...' which Su Johnston set off, Hilary Matthews took over and now Warren Lamb writes for us. These have been little lights for us. The Diary of Events has spent a chequered career sometimes included on the pages, sometimes added as an extra sheet. 'In' or 'Out' has only ever been about space! But

now we think it may have found a more permanent place in the centre pages. We also brought in a journalist friend who gave us tips on layout, setting quotations, ending articles, use of black lines etc. which were helpful. And we mustn't forget Hilary Matthews first column where she took us to task for sending articles hopping throughout the magazine making it tough to follow.



But the real agony of the magazine has always been our failure to proof-read completely. We have tried all sorts of ploys, but fundamentally we have to put our hands up and admit we are not professionals. The three really crass moments that stand out in my mind were when we headlined Alan Salter as Alan Slater; when we misrepresented Gertrude Bodenweiser's work 'Demon Machine' by calling it 'Dream Machine' and most recently when we told you all that Walter Bodmer was Sylvia Bodmer's father! Do we try or are we just trying?

From the work have sprung strong friendships between the three of us. Inspired by the day Wendy and Lydia spent in Lyme Regis taking photographs across the Cobb, we three started to have days out just for ourselves. Christine decided to parallel us with the Last of the Summer Wine programme (don't ask who's who!) and from then on we have called them our Summer Wine days. These will continue and will act as a constant reminder of the days we enjoyed, yes, enjoyed, when we were the editorial team for the Laban Guild magazine - 1992-2002.

Lydia Everett, Wendy Hermelin, &
Christine Meads

THOUGHT FOR THE QUARTER

*I climbed those thoughts with grapplings hooks
Testing the way as I went,
And when I came to an understanding,
The smoothness of the path made me wonder
How come that I had not slid down?*

*And then I remembered the fine glinting vision-threads
Spinning between us all
And how we formed our bodies into little rocks and boulders
For each other to grip onto
While the going was bad.*

Anna Doletal

EDITORIAL OFFICE

And so, what now?

It was about a year ago that a letter from Lydia dropped on to my desk. The Guild Magazine needed a new editorial team and would I consider being part of it? As a distant prospect it seemed enticing, and so I wrote back agreeing. Meetings with the present team followed and everything was nice and cosy, until last November, when Lydia casually remarked, "Well, this is our last meeting as editors. It's all yours after this"! Suddenly distance was foreshortened, and enticement turned to apprehension!

So who are we, who have dared to take on the task of attempting to maintain the high standard which has been achieved by Lydia, Christine and Wendy? Two of us (Helen and Stephen) are products of the Dance Courses run by Powys Dance, whilst Felicity (who is the youngest, and claims to be the shortest member of the team) is the daughter of one of the previous team.

We come from different dance backgrounds, and are involved in different aspects of

dance work. Helen works with youth groups in South Powys. Felicity has set up a Theatre Company in Cheshire, and works primarily on issues of mental and physical health with

'Key to our whole purpose has been looking for good writers to write interesting pieces'

a wide range of people. Stephen works with children with physical and mental handicaps and difficulties in North Powys. What unites us is our enjoyment of dance and our appreciation of the way in which Laban's principles underpin all that we do.

And what do we intend to do with this magazine of yours? Our main aim is to maintain the standard that the previous team worked so hard to achieve. We have no plans to sweep away all or anything that has gone on before. Obviously as the magazine of a dynamic organisation,

changes will occur. But these will only be in response to our efforts in improving on what we have inherited.

In the past year, as we have been "learning the ropes", Lydia, Christine and Wendy have been tremendously patient and helpful, and have promised to be on the other end of the phone as we take our first, very unsure, steps. We will doubtless make mistakes (though hopefully these will grow fewer as we gain experience), and we ask for your indulgence for any errors of omission or commission which we commit.

And finally, even though two of us are from Wales, the rumour that all correspondence will now be in Welsh is totally unfounded! !

Stephen Darry, Helen Flavin-Dowell &
Felicity Meads



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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 Pateman, Chris Nash.

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Analysis

IS DANCE SCIENCE?

Jane Turner is currently working on a science-dance performance and workshop project entitled *Emergence* which coincides with national Science Year. She can be contacted at jane@janeturner.net Ed

Choreographing the Complex Dynamical Patterns of Chaos

"The world in a grain of sand, eternity in an hour" William Blake

These words by the eighteenth century artist visionary have made poetic sense to generations, evoking the magical possibilities of time and space, of simplicity and complexity, unveiling a notion of the epic in the everyday.

But was Blake also intuiting a scientific truth about the dynamic properties of the universe? And in doing so does he in fact show himself as a scientist as well as an artist? And finally does this infer that art and science are different expressions of the same investigation?

These are some of the far-reaching questions that have come to the fore having become entangled with the essential signifiers of new science's Chaos, and related theories such as Complexity and Emergence, in relation to the creative practices of dance.

The sci-art debate is certainly very much alive in this New Millennium moment where the symbolism of zero - a tunnel through to new worlds; a threshold, a melting-pot, a new beginning - frames fresh possibilities in the eternal quest to express and classify the experience of existence in our Universe. Artists are examining the body with a scientific rigour, scientific institutions are exploring artistic liaisons whilst digital technology has opened up totally new time-space frames for art.

I, like many an art practitioner, have become caught up in this sci-art debate - through discovering the insights of Chaos theory, the essential tenets of which so seem to echo my understanding of the universe and our relationship with it as I have experienced and explored through dance practice.

The New Science

Chaos Theory's popular identity has been made public through what's known as *the Butterfly Effect* (which echoes that Blake quotation which opened this piece). The term was coined by an Edward Lorenz who realised that however much meteorological information you may have you can never truly predict the weather, that in fact the smallest change such as a butterfly flapping its wings can tip a system to a critical state

where chaos ensues in the form of, say, a tornado. *Tiny interferences to systems can wreak huge changes.* Similar metaphors or examples might be the one drop of water that makes a full cup overflow or the fall of a single pebble that unleashes an avalanche. Chaos theory challenges classical science's definition of the universe as a clockwork and ordered system, it embraces irregularity.

Nature revealing herself to rarely live up to laboratory conditions makes reassuring common sense to me: just as we know that every snowflake whilst appearing similar to other snowflakes is in fact always different, so we know that no two individuals will ever exactly move in the same way. Every part of the universe is unique in some small way.

Another expression of Chaos theory is the emergence of scalable, *fractal* patterns. Defined by an IBM worker Benoit Mandelbrot in the mid 70s: "I coined *fractal* from the Latin adjective *fractus*. The corresponding Latin verb *frangere* means 'to break': to create 'irregular' fragments. It is therefore sensible - and how appropriate for our needs! - that, in addition to

'does this infer that art and science are different expressions of the same investigation?'

'fragmented' (as in fractional or refraction), fractus should also mean 'irregular,' both meanings being preserved in fragment.' (p.61 *Fractals the Patterns of Chaos*, Briggs John, 1992 Touchstone, Simon & Schuster, N.Y.)

Mandelbrot was able to show the patterns resulting from an endlessly reiterated equation by playing them out on a computer, which show that chaos does contain order, but that it is irregular. It is only with the development of a computer that a mathematical computation can be evolved to its extreme, and in a visual format, (it might take a lifetime if done 'by hand'), enabling us to see this new geometry in computer generated fractal patterns. (There are plenty of these mathematical fractal images to be found on the Internet.) And in seeing them we can see that they echo the shapes around us in the natural world. For example, captured on satellite photos we can see the irregular, folding, crumpled lines of a coast have similarities to a swirling weather pattern. Fractals describe the roughness of the world, its energetic transformations.

'Fractal geometry describes the tracks and marks left by the passage of dynamical activity'. (Biggs p.22.)

Within these fractal images key structures are found: *self-similarity on many scales*. The veins of a leaf are woven in a similar pattern to the roots of the tree it is a part of and these patterns whether seen at distance or close-up have intrinsic similarities. The floret of a cauliflower is shaped in the same way as the whole.

We can apply this way of seeing to so many dynamic systems around us; whether within the body, in the natural world, or indeed within cultural/artistic patternings. Audiences happily make their own readings of what the movement patterns of Cunningham's works say to them just as they see meanings in the drops of paint in Jackson Pollock's or aboriginal dreaming paintings. The viewer recognises patterns within a work that seem to echo a shape of experience in her own life, and in that moment of recognition the individual's connection to the wider whole is affirmed.

Complex systems are subject to *feed back*. Water in a stream is constantly folding in on itself. The eddies and bumps in the stream can never be predicted, but they affect the course of the whole. Chaos theory challenges science's long-held reductionist view that you can separate parts and understand their sole properties within controlled environments. Chaos Theory acknowledges the *interconnectedness* of systems, that the parts affect the whole.

A body of relatively recent scientific discovery, it interestingly parallels the emergence of the post-modern aesthetic within arts/culture that also started in the 1960s/70s. The key themes of post-modern or New Dance seem to emerge from the same perspective: the deconstruction of dance language back to its essentials, to 'found' movement; walking, running, rolling etc.; the inside-out and mind-body approaches; death of the author; inclusivity (feminism, multiculturalism); parody, collage etc. Scientists and artists appear to be pursuing and finding confluent understandings albeit through different languages and methods.

Is Choreography Necessary?

Caught up in the art of dance, the making of moving patterns involves chasing the tail of an ideal choreography that will perfectly express for me my sense of the dynamics and forms that are intrinsic to our universe. To this end, I and the essential performers use improvisational structures as well as often more complex compositional devices.

Over many years engaged in making dances, I have a growing suspicion that often it is improvisations that actually end up containing more of that what-I-look-for-in-art than that which is created through painstakingly crafted dance composition.

by Jane Turner

Analysis

I have glimpsed brilliance, something telling and necessary in those loose improvised moments, initiated boldly, blindly, often quickly, from simple, direct themes and images where time and space seem to become lost - where the dancer and the dance suspend in a perfect present. This confounds my rational judgement on what I think is expected from the art of dance.

Inspired however by the many enlightening and revealing experiences shared with the many performers/ students/ non-professionals I have worked with over the years I return again and again to play with the same improvisational structures. These are simple systems which are not 'original' to me or difficult to set in motion: spirals, call and response/follow-my-leader, flocking, inside-out performer-centred visualisations to create personal and gestural material, repetition, grids, dualities — but they always seem to bear fecund and meaningful results. I am addicted to watching the endless variations that occur, am always entranced by the wit, elegant and vibrant patterns that are the outcomes of these played out simple equations; the well of possibilities seems limitless.

Complexity results from simple equations. Improvisation fully engages the intelligence and uniqueness of individuals. By allowing a free response to and interpretation of the improv. base rules, by the different parts of the whole (the dancers), an unpredictability as to the direction the dance may go in is ensured. Points of critical shift can be triggered by a sneeze, someone falling, another catching, or dazzling display of virtuosity, and absorbing, ritualistic group patterns appear as if from nowhere. As viewer, moments of fragile risk, witnessing a threshold, a decision being made before my eyes, that is what creates the thrill, excitement and engagement with a performance that I desire.

Yet in a world of competition and sophistication I have difficulty accepting how

'using order to encourage and develop chaos, and within this chaos, patterns emerge, new orders are discovered. And so the creative spiral goes on turning.'

the same simple starting points can have such effective, beautiful, almost mystically right results. It seems to fly in the face of the notion of 'originality' that is the aim of the art project. Surely the 'artist' should do the inventing, not let art invent itself! Allowing subjective improvisation to dominate over objective choreographic method makes me

feel somewhat nervous- it's too easy, its amateur etc.

In addition I cannot escape knowing that in both creating and viewing new choreographies, whilst they may be pleasing on some levels, it is often their overt craftedness that makes them disappointingly predictable, therefore uninspiring and lacking depth. If when choreographing a piece I become too in control of all its internal structures it feels cumbersome, somehow shallow, unnecessary. I become bored with it, and myself. I seek a voyage of discovery instead.

So discovering this new science that implies that the creativity of chaos is at the heart of our cosmos, is profoundly reassuring. The intuitive, spontaneous, libidinous, is scientifically validated, and gives wider resonance as to why the creative play experience seems so meaningful. Are the dynamical patterns of these improvisations echoing the moving shapes of the universe? And thus reassuring us of the part we play within it?

So increasingly in creating new performance work I am weaving an integral looseness in the form-space-time constructs of the choreography to encourage 'chaotic' interference; a performer's idiosyncrasies will result in some 'deviation' from order, a new path is opened, a repetitive cycle takes hold, collisions occur, new patterns and order are created. Allowing room for chaos engenders a choreography that grows as if it is an actual Lifeform itself, both magical and organic, with its own volition and intelligence.

Of course I am not alone in this discovery. Since time began communities have been letting dance patterns emerge through shared release and understandings, in response to the shapes and rhythms of Nature. In our Western dance tradition Laban and more recently the New dance and post-modern pioneers have continued exploring and refining the science of improvisation, but it is still seen as a supporting, less significant sister activity to the art of choreography. We are still predominantly a society that regards the mastery of and specialism in a language

(whether it be written, played or danced) to be the superior goal worth striving for. To make order from chaos.

Improvisation allows for the contrary; using order to encourage and develop chaos, and within this chaos, patterns emerge, new



The dynamical patterns of Chaos
Photo: Chris Frazer Smith

orders are discovered. And so the creative spiral goes on turning.

Chaos theory proposes that chaos and order are inherent within each other, that they are interdependent, one necessary to the other. Each needs to feed from the other, rather than battle for supremacy.

And so by understanding this new science I understand more the paradoxical nature of my own practice. That to unearth dance that contains and reveals a human resonance, that reflects the dynamical patterns of the universe I indeed need to listen to the *feed back*, let the dance *interconnect* with the whole, in all its irrepressible irregularity. Choreography and improvisation reside within each other.

In the context of a contemporary cultural terrain no longer expectant of the truly 'new' but concerned more with exploring the liminal space *between* things: the *interactive*; the *intercultural*; the *intertextual*, the *interdisciplinary*, our focus is less on what but more on how.

Perhaps the big terrain now for Western discovery is the investigation of the *interrelational* space between our two great academic constructs: Art and Science.

Are they also two masks of the same face? ■

ARTIST PROGRAMME

Chisenhale Dance Space is a unique and thriving resource for dance. It is dedicated to the support of experimentation, research and training in a wide range of dance forms, actively involving artists in all areas of its organisation. The Artists Programme gives artists opportunities to produce research projects, often culminating in informal presentations open to the public. Dance artists are also welcome to submit ideas for creating workshops and discussion events. For more details on how to submit a project proposal, contact 020 8 981 6617, 64-84 Chisenhale Road, Bow E3. www.chisenhaldancespace.co.uk

VOLUNTARY ARTS NETWORK (VAN)

The Guild receives regular news updates and briefing sheets from VAN (see below). For further information about any item mentioned please ask at your local library for the relevant update or briefing sheet.

UPDATE ISSUE 28

Articles

Cultural volunteering is different.

Opportunities

Adult Learners' Week 11 -17 May 2002

Network News

2 pages of news about voluntary organisations.

Funding News

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

Publications & Websites

A whole page of new publications. Details of 8 useful websites.

What is PDF? To read PDF files. Creating PDF files.

BRIEFING SHEETS

Effective management committees

Participatory planning: involving your stakeholders

NEW LANGUAGE OF DANCE WEBSITE!!!

The new Language of Dance Centre (LODC) website (www.lodc.org) is now up and running. It's the easy way to discover what the LODC can do for you. It will take you through all the exciting aspects of Language and Dance. You can learn about how LODC started, the courses we provide, the publications we produce and the Labanotation work that we do.

LODC SECURES A NEW PATRON

Adam Cooper, former principal dancer with the Royal Ballet and known for his lead role in Matthew Bourne's Swan Lake has agreed to become a patron for the Language of Dance Centre.

Cooper was invited by Ann Hutchinson Guest to dance the role of the Faun when in May 2000 she produced Nijinsky's L'Après-midi d'un Faune for the Royal Ballet. Although committed to other productions he did attend the dress rehearsal and expressed to Dr Guest his admiration and delight with the authentic version, revived from the dance score written by Nijinsky himself. This was proof enough of the value of dance notation and Cooper's belief in the use of it. He was delighted to be asked to become a patron of the Language of Dance Centre in the company of Dame Alicia Markova, Dame Beryl Grey, Gillian Lynne and Paul Taylor to name just a few.

He commented 'I am very interested in anything to do with spreading the word (or movement) and especially in getting new people interested in the art form'

We hope his support for Labanotation and Language of Dance work will continue for many a year to come.

BONNIE BIRD CHOREOGRAPHY FUND AWARDS 2001

The British New Choreography Awards 2001, Chris de Marigny Dance Writers' Award, Marion North Mentoring Scheme Award and North American Award were announced at a VIP reception at Sadler's Wells, London on 18 October 2001. The awards were presented by Marie McCluskey MBE and Jean de Marigny.

Winners:

UK New Choreography Award

Darren Johnston, Liz Roche

Maresa von Stockert

Chris de Marigny Dance Writers' Award

Matthew Hawkins

Marion North Mentoring Award

Tessa Wills

North American Award

Robert Moses

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Motivated by contemporary dance practice! Gain a broad practical experience exploring the European tradition of Rudolf Laban, Mary Wigman, Hanya Holm and developments up to the present day including Pina Bausch, William Forsythe and other contemporary artists in this tradition with the MA Contemporary Dance Theatre Practice. Contact the Laban Centre London for further details.

FEBRUARY

8-10th Dancing Differently?

A three day national conference about dance and disability
Contact: Foundation for Community Dance Tel: 01223 302030
E-mail: info@communitydance.org.uk

MARCH

2nd Laban Day in Cambridge

An opportunity to enjoy a movement choir with Michael
Contact: Hazel Francomb, Hills Rd Sixth Form College
Tel: 01223 302030 Email: maddytongue@beeb.net

16th Laban Guild AGM and Day of Dance

Don't miss this regular event which is always well received
Contact: Jan Nicol, Secretary Laban Guild, 34 Tower Road
Email: jannicol@tinyonline.co.uk

APRIL

13-14th LinC professional development and

Deepening understanding of Laban's basic movement concepts
Contact: Sam and Susi Thornton Tel: 01784 433480 Email: sam@linc.org.uk

25th - 1st May Prague Festival Dance Prize

International competition for Ballet, Contemporary, Modern dance/theatre educational institutes. Everyone can participate as visiting the splendours of the best Art Cities in Europe
Contact: Giorgio Mordenti and David Pospisil, Via Ugo Foscolo 10
Email: tiberio@albaclick.com

27th Workshop

Dancing stitches and stitching dances - an experimental workshop
Contact: Wendy Hermelin Tel: 01460 76829 Email: wendy@stitchingdances.co.uk

JUNE

8-9th LinC professional development and

See April 13-14th for details.

20-25th Dance Grand Prix "Italia" 2002

See Prague Festival details April 25th May - 1st June

JULY

27th-4th Aug LinC Summer Course in England

The summer school will have an exciting new venue at Sadler's Wells
See April 13-14th for contact details.

AUGUST

1-4th The Language of the Body

International Conference working with Laban's movement concepts in communication, cultural studies, education, health, business
Contact: Laban/Bartineff Institute of Movement Studies
Email: t.riehm@t-online.de

7-14th LinC Summer Course in Norway

A new venture for L.in.C. taking the summer course to Norway
See April 13-14th for contact details.

OCTOBER

12-13th LinC professional development and

See April 13-14th for details.

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GAMES FOR THE NEW YEARS BY BILL HARPE

Publisher: the Blackie, Great Georges Community Cultural Project Ltd. ISBN 0-9540621-0-8

The over-riding concept of the games suggested in this book is co-operation rather than competition, bringing people together in fun and conviviality and providing a challenge to all players. This book looks at the different types of games and offers ways to invent your own games based on different approaches.

There is a section on the philosophy, meaning, history and benefits of playing creative, co-operative games and notes for creators and leaders of games. The games themselves are divided into Meeting and Parting games, Unison games, Rescue games, Travelling games and many others. Often the author has taken a well known game and simply put a different focus on it. He describes how games based on obstacle courses can be rich and varied from increasing the difficulty of the course each time the players go through, to one player guiding their blindfold partner either vocally or by touch. Travelling games can be played in the light or in darkness, may be done together, in close contact or with fingertip touch, may be celebrated with rituals or include tasks to be performed, may have defined pathways, and so on into your own imagination. The variations are endless as they are throughout the whole book.

The author quotes Paul Taylor American choreographer saying "you give yourself a few simple limitations and then do the best you can", and I think that these words sum up this book on games, which can be played by any group of people. I thoroughly enjoyed going through the ideas and suggestions in this book and am looking forward to trying out many of them and making up more of my own.

Wendy Hermelin

LABAN GUILD ANNUAL DINNER

We met at the Commonwealth Club near Trafalgar Square where we dined in splendour. We had the feeling we were eating in a 'pod' which was suspended above the ground floor and completely glassed in. Such a giggle.

The best part of the gathering was the conversation sometimes around the whole table but more usually local to the few with whom you were sitting. We were 12 and had travelled from as far afield as Cheshire and Somerset. Where did the discussions take us! The Guild and its members in the past. Warren Lamb, Sheila McGivering and Geraldine Stephenson talked about their own past and how they got involved in Laban's work. We raised toasts to absent friends and acknowledged the sad loss of several of our more prestigious members during the last year.



We discussed the work of William Forsythe (Laban Guild Patron) and the recent performances of the Ballet Frankfurt in London. Phrases like 'stunning choreography' and 'ethereal', ran round the table from those who had been to one of the performances. We talked about the pleasure of having three patrons and how enthusiastically they have responded to the position. We talked about the future of the Guild, an ongoing topic, and we put our minds to the need to encourage more people to support the Guild. This led to separate conversations about what would attract people to join us. No, no answers as such, just ideas and an opportunity for mulling!

It was a delightful few hours spent with friends and people of like minds. Well worth the journey. Put November in your diary for next year's Annual Dinner.

Lydia Everett

Reviews

GROUNDING IN EUROPE: TANZTHEATER AND ITS LEGACY

A 3 day symposium of talks, workshops, films and presentations organised by The Centre for Performance Research in collaboration with the University of Surrey (Roehampton, UK).

Geraldine Stephenson and Valerie Preston-Dunlop were among those who led practical workshops. Unfortunately, publicity didn't reach the Guild until very late. Nevertheless, Anna Carlisle and Jan Nicol were there for the last day. Valerie's workshop 'Re-creations of Laban's Die Grünen Clowns' was a hugely interesting and enjoyable experience. It was vigorous, well-paced and provided valuable insights into Laban's ideas and approaches to choreography.

After coffee and bagels, Sondra Raleigh (USA) gave the keynote address 'Butoh Alchemy: Bridging Histories' focussing on the relationship between Japanese Butoh, German Expressionism, Dada and Surrealism - fascinating, but all too brief.

Contact was made with the CPR staff and the Guild should now be fully informed of any future events.

Jan Nicol

GEORGE PIPER DANCES: BALLET BOYZ - LIVE & UNCUT. 'CRITICAL MASS'

by Russell Maliphant

I arrived during the interval, chatted with Fern Potter (currently working with the company) and watched the rest of the performance. It was a stunningly beautiful work - a rare treat to see 2 such talented male dancers working together. Repetition of fluid and convoluted movement (never tedious) and breathtaking moments of great skill and sensitivity characterised this piece. If I hadn't known that they were classical dancers I would never have realised, so ably did they embrace the genre. In fact they reminded me of the best American contemporary dancers - totally committed to even the smallest movement, technically strong, no strain, expressive - a performance to savour and remember!

Jan Nicol

NEW LABAN GUILD COURSES FOR 2002

POWYS

The success of the Laban Guild Community Dance Teachers Course can be judged by the enthusiasm at Powys Dance, where the Guild has just embarked on its third course for the Centre.

As usual, the group epitomises everything we believe in - of differing ages and abilities, different backgrounds and with a wide range of valuable experiences to share. The only ingredient missing is even one representative of the men of Powys!

This first weekend is always very demanding, as everything is new and course members have to become familiar with the Centre and get to know each other, as well as grappling with all the new experiences and information they are given.

Most of the work, however, is practical, so there was lots of dance, punctuated by regular tea breaks in the lovely surroundings of the Dance Centre. Many thanks to Louise and Heidi for making everyone so comfortable and doing all the back up work necessary to get a course off the ground.

KILDARE

The Guild's courses are equally popular in Ireland and we are planning to start another Stage 1 at the end of January. This time, the course will be hosted by Kildare County Council at their new Arts Centre in Newbridge.

Lucina had organised an introductory weekend for those interested in applying for the course and, again, a very varied but keen group of people attended. By the end of the weekend, I felt I knew everyone really well and am looking forward to going back again to start the course - but I think I shall have to go into training first to cope with the social life!

It was a great pleasure to be able to share the weekend with Cathy O'Kennedy. As we shared the work, we were able to provide a wide range of taster experiences for the group, and I was able to enjoy dancing in Cathy's sessions too.

Many thanks to Lucina and Cathy for all the work they are putting into the preparation for the course, and here's hoping that it will be another success.

Ann Ward

SHERBORNE CELEBRATION DAY

September 15th 2001 will be one The Sherborne Association remembers with pleasure and affection. Members and colleagues met up at the University of Birmingham. The day began with a practical affirmation of Veronica Sherborne's movement philosophy. It was good to be able to just do, and allow time to experience the movements, rather than paying attention to the other things while doing the teaching of the session. A treat.

Initially trained in physiotherapy and physical education, Veronica later became Laban's pupil. She applied his theories to working with people with differing abilities. She further affirmed that the two basic human needs of her premise, i.e. relating to oneself and to other people, could be achieved through good movement teaching and practise. After lunch came the re-launch of Veronica's book, "Developmental Movement for Children." This second edition is published by Worth Publishing.

We all watched a compilation video of Veronica working, showing how her work developed. We listened to contributions from some of her former students, current practitioners, her daughter Sarah, international colleagues, Bill Richards, the Chair, and committee members, including Janet Sparkes, who also wrote the foreword to the Second Edition.

Dr Christopher Robertson then updated us on the Sherborne Association's archive material that is now being housed at the University of Birmingham. He expressed the need for the collating of further material, suggesting a practitioner's experience book among other things, and stressing the need for further scholarship and research papers. All in all, a day to remember, time to catch up with old friends, meet new colleagues, and reaffirm that intuitive knowing when pieces of the puzzle fit.

Cher Mather

LABAN IN SOMERSET - 3RD AND 4TH NOVEMBER 2001

The sun shone that early afternoon as I arrived in Taunton for a weekend of Laban movement led by Wendy Hermelin. I was one of four men and some fourteen women, ranging from supple young skilful dancers to the older and less flexible near beginners such as myself, seeking to enjoy and explore meaningful exercise of our natural movement ability.

We loosened up using novel variations on Laban themes and moved on to engaging in integrating patterns of movement with costume to achieve striking catwalk progressions. It felt like we were creating something cosmically new. We performed the story of Demeter and Persephone. We all played all the parts; were inspired by delightful music; recovered the feeling of a pagan innocence that might have existed before we were landed with our heavy-handed world. The diving and lunging of the spectral horses of Hades, rearing up with wind-whipped manes was quite thrilling. Starting with the concrete images we developed the essential movement qualities more abstractly.

The great thing about such a Laban weekend is that there is a place for everybody from the skilled to the novice. No one need feel out of it. All have the opportunity to develop and use their skills. And we may experience the essential part of being a human, moving in joy, terror or pathos as we feel we have it in us to express. Body is linked to imagination and feeling. Where else can you get such an experience.

Would that there were more such events. A lot of dedicated work must go into arranging and leading so successful an event, a major commitment. I was grateful for the opportunity to attend.

Norman Dope

A DAY IN THE LIFE OF A CONTEMPORARY DANCE STUDENT IN DUNDEE



The Scottish School of Contemporary Dance, which is part of Dundee College is the only place in Scotland offering full time contemporary dance training to professional level as well as a one year Foundation course in Contemporary Dance Performance. The three year training course focuses on Classical Ballet and Contemporary Dance (Graham, Limon and Cunningham) plus subjects like Creative Improvisation, Anatomy and Physiology, Scottish Traditions of Dance, History of Dance, Choreography, Body Conditioning. The course comprises a program of SQA Modules, HN Units and Dundee College Units.

My name is Satya Dunning. I am 28 years old. As a mature student having completed my first year and going into my second year, I feel a tremendous excitement at the thought of being part of the school's aim to produce talented professional dance artists for the first time in Scotland. I see my first year as having provided me with a solid and creative training.

One valuable experience I would like to focus on in this article, is the opportunity that we, as twenty, first year students, had to put together a production with twenty Theatre Art students. We performed on a three week tour in secondary schools in Angus and Dundee in two casts. Under the auspices of the Angus Under 21 Health Project, we produced an innovative dance and drama piece, which tackled health issues from sex and contraception to alcohol abuse. We had a period of weeks to put the piece together and rehearse it. The production was nurtured by Pete Royston, the school director and Sheila Allan, the Dance and Drama Course Leader. The production and rehearsal process was extremely varied and presented many opportunities to be creative using choreography and improvisation. These as well as the performances had a deep impact on the way I experience dance. Each production session was unique and this made the process enriching, fun and enjoyable.

I would like to give you an insight into one of the production sessions. For this particular session, each individual student was required to create movement material for a "chair dance". The idea was simply to choreograph a short dance or movement piece with the chair. Pete Royston made reference to the various methods we had been taught in choreography to create movement material. I recall that whilst working on the task, I experienced immense pleasure and a sense of acute awareness taking place in my body as I was exploring

as many ranges of movements as I could. Every student was immersed in the task under the watchful eyes of our tutor. I played with my relationship with the chair, explored balance, play, humour and movement. After one intense but enjoyable hour and a half, we had a break. I, however, continued with the task because I was beginning to feel that "something" in terms of movement was happening. Following the break we had another half-hour to polish our solo. In this session, I witnessed for the first time in my body the coming together of movement. I got a sense that my body truly was a vehicle for expression.

*'I witnessed for the first
time in my body the
coming together of
movement. I got a sense
that my body truly was a
vehicle for expression'*

This session and indeed the whole rehearsal process as well as the actual performances taught me that dance is an experiential art. I became aware that I make dancing my own experience.

During one particular performance at one of the schools, I discovered that the movements in one section of the piece, which contained an "aggression dance", already had an aggressive energy and quality to them. This, in terms of dance as an experiential art meant that I had found the energy of the dance. It was as if the movements had created patterns of energy lines which I only had to "follow", i.e. dance. Suddenly, I understood what Pete had been trying to tell us when he had asked us to put more energy in the dance. I also remembered what a former Dancer of Scottish Dance Theatre who had come to teach us had said concerning dancing being about finding one's energy and not wasting it. I realised that I had been trying too hard to put my own energy into the dance when all I needed to do was find the energy of the dance and allow it to become my own.

A few days after the performance, I read in Doris Humphrey's *The Art Of making Dances* the following:

"Any of these major patterns [which are symmetry and asymmetry] is either oppositional or successional. By this I mean that their lines are either opposed, in a right angle, or are flowing, as in a curve...Opposed lines always suggest force;

energy moving in two directions dramatises and emphasises the very idea of energy and vitality... The oppositional design strengthens and fortifies any mood or meaning which calls for aggressive energy and vitality. It is indispensable for any idea of conflict, either emotional and subjective or with some outside person or force" (pages 57 and 58).

The choreography of the aggression dance contained asymmetric and oppositional movements and gave the aggressive, emotional, confrontational and forceful mood. I also realised that I should be able to adapt to and dance any dance styles because all I would have to do is connect with and find the energy of the dance, which was already contained in the dance.

Another learning curve for me during the performances in the various schools was my active understanding of the characters and roles I was constantly developing whilst dancing. This gave me the skill to learn to perform with purpose. By learning to maintain and sustain the roles and characters, I was starting to become more sensitive to my fellow actors and dancers performing around me and to the various performance needs.

Touring was a great experience. I feel that as a group, we got a practical understanding of what was technically and logistically involved and to adapt to different venues. We learnt to treat each performance as being new each time and to project as well as perform dynamically. I also understood the potential impact that any of us as dance students could make on the young people viewing the show. Indeed, quite a few of them were coming into contact with dance and drama for the first time. The fact that they were experiencing dance and drama for the first time made me realise the importance of meeting young people where they "are at" whether it be in a show like ours, which was striving to send a message or in a teaching situation.

Having a touring production as part of the course was a fantastic opportunity to learn more about performing, working together as a team, and understanding its organisational and logistical demands. For me, this experience confirmed my desire to perform and become a dancer. It gave me a sense of what being professional is about.

Satya Dunning

Stephen:

Initial feelings of stiffness etc. went quickly and I was reassured by how much of the fundamentals I remembered; obviously the result of good teaching! However I was not so happy to realise that I had almost completely forgotten the A scale; and after spending so much time learning it in the first place. It just goes to show the value of frequent practice! Many of us felt, I am sure, that we could have very profitably spent some more time with Anna Carlisle.

Janet:

Thanks to studying Laban Fundamentals since I was 12 years old, my brain and parts of my body know the A Scale inside out; I only wish my limbs and sense of balance were capable of demonstrating that knowledge! I agree that it was frustrating not to have a bit more time to spend playing about with the basic form. After a thorough warm up in the Dimensional Scale and 3 Planes, Anna taught the scale and then had this brilliant idea of performing it with a quarter turn after every two transversals. My partner and I were having a go at that with one of us leading on the left and the other on the right, which was producing some wonderful relationship possibilities. But we were still at the stage of needing to verbalise the pattern of the sequence when the session had to end so we would have

appreciated time to let go of the theory and really dance the scale.

Anna had begun the session by explaining how Laban's theories on crystalline structures almost certainly came together after reading Plato's "Timaeus", written circa 340 BC, which Kurt Jooss described as "...a philosophic essay on Pythagorean thought It is a philosophy of movement." Unlike Stephen, I had never even heard of this book but Anna, and later Gordon Curl, whetted my appetite for a plunge into its pages; I'm intrigued.

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forgotten the A scale'*

Stephen:

The Laban exhibition provided by the NRCD was as interesting as I expected. More so in fact, when I discovered that in one of Laban's letters, his address was given as Newtown, Montgomery (the town in which I work). I had known that he had spent some time there, but this now gave me an address and a date to investigate further.

Carol-Lynne Moore's paper on the artistic foundations of Laban's choreutic theory was both interesting and thought provoking. I knew a little of the different esoteric groups that were around in Europe at the time, but Carol-Lynne showed clearly how Laban's later work was influenced by his early contact with groups as diverse as the Dervishes and the Rosicrucians.

Janet:

Stephen is being modest; talking to him at lunchtime, he clearly knew quite a lot, compared to most of us, about Laban's interest in the diverse spiritualist philosophies, magic and the occult of the avant-garde world in turn of the century Europe. I really enjoyed the exhibition mounted by the NRCD too. It contained various items from their Laban archives, including numerous drawings done by Laban during different periods of his life.

Carol-Lynne Moore pointed out that drawings by Laban from his days at the Ecole des Beaux Artes, show that he could draw figuratively with amazing accuracy but in the early 1900s he began to look at geometric design; she showed us rotating cubes, transformations (3D shapes which progress or transform into other 3D shapes. E.g. an icosahedron within a tetrahedron which expands into a dodecahedron, crystalline forms with contorted figures within them and other human shapes with trace forms aligned to their limbs to form

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Papers include:

Spirited Forms: The Artistic and Philosophic Foundations of Laban's Choreutic Theories.

Carol-Lynne Moore

Philosophic Foundations - Revisited.

Gordon Curl

Seeking Order and Finding Chaos in the Choreography of William Forsythe: Postmodern Choreutics.

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"ORDER AND CHAOS"

Parry and Janet Lunn



3D shapes. Apparently, Laban's drawings of figures were proportionally perfect and he adhered fanatically to classic proportional theory. This, at a time when modern artists were moving away from realism into abstraction, cubism, etc. But he could not afford to do this because his work was dealing with real, physical bodies and illustrating kinaesthetic plasticity.

Stephen:

Dinner, as is usual on such courses, proved almost as interesting as the papers. Where else could you (in a comparatively short time) hear how movement courses were being run in Hull in the late 1940's, engage in a discussion on forms influencing dance, and argue whether movement could ever be purposeless?

Gordon Curl's paper on the philosophical foundations of Laban's work was a delight. Not only for the scholarship that had so obviously gone into it, but also for the way in which it was so efficiently delivered. How on earth did he manage to get all of his technical devices to work without problems? That is a feat I have never been able to manage! Gordon showed clearly that the classical philosophical system that had influenced European thought for so long played a pivotal role in Laban's work. This paper did not make any of Laban's theory more understandable, but it did make Laban as a person clearer. We now had a greater insight into the studies and learning, which initiated the process that culminated in his choreutic theory.

Janet:

I know, how impressive was that? Whilst most of us are still struggling with Power Point presentations, Gordon had set up several desks with an elaborate array of electrical gadgetry including a revolving set of galactic spheres, a CD player and what appeared to be a video camera suspended above his presentation notes which projected his words and various pictures and diagrams to illustrate his talk. I found this a huge help as what he was saying was entirely new to me and very hard to follow although I expect that Stephen and others found enough familiar material to make more sense of the content as Gordon sped through it. One of Gordon's main themes was based on what he described as Lisa Ullman's 'categorical imperative' that, as she put it in a speech at the LAMG AGM in 1964, "...it must not be forgotten that serious research (of Laban's work) requires a philosophic foundationwe must see the

human being in the context of the cosmos..." Like Anna, he described Plato's "Timaeus" as a document of great importance in European thought and recognised the philosophical affinities between its contents and Laban's work. It demonstrated how many of the ideas expressed in the "Timaeus" are shared by Laban in his writings and drawings; qualities of movement, plasticity, trace forms and crystalline shapes and structures.

Stephen:

Ann Nugent's paper on the work of William Forsythe was as interesting as the two that had preceded it. As my knowledge of Forsythe's work is limited, this was very much a talk that I will have to mull over. However I think that I now have a clearer idea of the direction Forsythe is coming from.

Janet:

I must admit that the few performances of William Forsythe's ballets I've seen in the

*'How on earth did he
manage to get all of
his technical devices
to work without
problems?'*

past have left me frustrated and bewildered so it was useful to hear something of his choreographic philosophies. I agree with Steve that Ann's presentation gave us a much clearer understanding of what Forsythe is expressing. I gather that while he was recovering from a hip operation, years ago, Forsythe read Laban's book "Choreutics" and it somehow changed his perspective on movement and dance. This must, in part, be why he has agreed to be a patron of the Guild and I find myself eager now to get to grips with his material and to move myself from feeling irritable to intrigued with his work. It was something of a relief to hear Ann Nugent report that audiences to Forsythe's ballets often find themselves feeling alienated, confused and offended; they regard the pieces as challenging, impenetrable and defying accepted ideas about relationships. She urged us to open ourselves up to "...experience the overall impression." During her presentation, Ann explained some of his techniques of 'decentralising' (pushing the general kinesphere off centre), 'isometry' (where a line or shape in one body part is 'echoed' in another...I think!) and dismantling the

kinesphere so that any single limb or body part can be orientated within its own kinesphere.

I recall exploring this latter concept originally at Summer School back in 1979 and it has always appealed to me so I am keen to look again at the ballets on video and give the man another chance! I don't know about you Steve, but Ann convinced me that what may appear as a deconstruction of or a rejection of all classic rules of dance, is actually a new order and hence a new range of options for choreographers and dancers alike.

Stephen:

The questions fired at the panel at the end were wide ranging. Could Forsythe's work be notated? Did he realise that other people had developed the concept of multiple kinespheres? Had Laban been in any way influenced by Wittgenstein? Was Gordon too critical in his reading of classical philosophy?

All too soon Warren Lamb had to draw everything to a close. A good course? Yes! Its content was sufficient to engage the interest of people to whom choreutic theory was fairly new, and people who were already experts in the field. The sections ran smoothly (and to time!), and in the future it has been suggested that Forsythe himself might be persuaded to come to speak! Now all that remains is for me to go and look up my notes on the A scale, and dust off my copy of Plato's "Timaeus"! ■

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People

We are delighted to congratulate Anna Carlisle who received an MBE in the 2002 New Year's Honours List.

Small pictures of two of our honorary members.

VALERIE PRESTON-DUNLOP

Valerie Preston-Dunlop has been a member of the Guild since 1948. She has served both on the Council and as Vice Chairman. She was appointed a Fellow of the Laban Guild in 1962. During a varied career she has taught courses to Laban Guild Graduates, danced with the British Dance Theatre, and taught in the Art of Movement Studio.

Valerie Preston-Dunlop assisted Laban with his book *Principles of Dance and Movement Notation*. In a long and distinguished career she has published many books, including:

- **A Handbook of Modern Educational Dance** (1963), later published as **Dance in Education** (1980)
- **Readers in Kinetography** Laban (1969)
- **Dancing and Dance theory** (1980)
- **Point of Departure: the dancers space.** (1984)

And most recently:

- **Rudolph Laban - an Extraordinary Life**

She has undertaken much research into Laban's life and work. She curated the Laban Collection of documents and tapes for this research. She also re-created Laban's Kammertanz dances, a video of which was published in 2000.

Her latest work is a collaboration with Ana Sanchez Colberg entitled *Dance as a*

Performative Art: a choreological perspective. This is due to be published in spring 2002.

WARREN LAMB

Warren Lamb studied with Rudolf Laban from 1946 then worked with him as an apprentice in developing Personal Effect Assessment. After Laban's death in 1958 he developed the Effort/Shape Framework which became Action Profiling, then Movement Pattern Analysis.

Lamb sought to demonstrate the wide-ranging application of Movement Study and worked professionally as a dancer, lecturer in drama, therapist and teacher.

His main work, however, has been the application of Movement Pattern Analysis within the field of management consultancy. Many top management teams, worldwide, primarily within business and including advisory, research, educational and institutional organisations, have been studied with a view to making better use of the resources of people available, leading to recommendations for individual development within the context of improved team working relationships.

Lamb has written three books:

- **Posture and Gesture** (London, Duckworth, 1965)
- **Management Behaviour** (London, Duckworth, 1969)
- **Body Code: The Meaning in Movement** (London, Routledge & Kegan Paul, 1979)

Also, his life's work is featured in **"Beyond Dance: Laban's Legacy of Movement Analysis"** by Eden Davies (London, Brechin Books, 2001)

He is Chairman of the Labanotation Institute at the University of Surrey, England. He is a past president of the Laban Guild and of Action Profilers International. As a Fellow of Motus Humanus he is currently working to further develop Movement Pattern Analysis. A special interest is research into Movement and Gender. He is in demand both as a lecturer and consultant.

A VIEW FROM AMERICA

My last contribution to this column was written before 11 September and it is now impossible to offer a View from America which fails to take it into account.

In doing so I am reminded that Americans, more than most nations, tend to over-react to events, whether in politics, fashion, sport, or anything else. US reactivity can be seen to arise from their character as a young, immature nation. After all, they are only 225 years old, very young compared to most European nations. I see the US as having currently reached the stage of adolescence. Their energy, daring, idealism, passion, and motivation to be different from older generations. However, adolescents also don't like to be criticised and they take unkindly to parents condemning their non-conformist behaviour. What stands out particularly is their struggle to communicate with other generations while pursuing their rite of passage towards their own generational identity. I think I see this 'adolescent' rite of passage in Americans of all ages, especially in their movement. They are alternately assertive and protective, confident (brash) and doubting, communicative and non-plussed. On the street they can appear ugly and out of touch with their bodies or boisterous and beautifully full of life.

Those who teach or work with adolescents will know more what to expect. My own movement approach has been to observe how adolescents struggle with Effort/Shape affinities. They learn the hard way that too easy communicativeness may lead to their peril (affinity between the Effort and Shape) while restriction on communicating can lead to their becoming isolated (non-affinity). Often emphasis on one then the other follow in quick succession, on each occasion being an over-reaction to what has gone before. Eventually, a more constant pattern emerges. It seems to me an easy step to relate this adolescent struggle to America's struggle to find its rite of passage between globalisation on the one hand and isolationism on the other hand. While the former seems increasingly to be preferred the latter is still evident.

The event of 11 September, happening on American territory, has now jolted the US into leading a world 'war' on terrorism. It can potentially have a positive effect if it leads to greater national maturity. It might possibly be seen as a rite of passage.

Warren Lamb

LABAN GUILD

10.00am AGM

12.00 Laban Lecture

2.00pm Workshop

3.45pm Workshop

5.00pm Performance

(Lunch 1.00 - 2.00)

Venue:
Richmond Adult Community College,
Richmond upon Thames, Surrey

For further information please contact Jan Nicol -

Tel: 020 8892 5132 Fax: 020 8892 2811
E-mail: jannicol@tinypoint.co.uk

A Date for Your Diary

16 March 2002 - 10.00-5.30

Laban Dance 2002...!

Organised in conjunction with
the Dance Department of Richmond Adult Community College

Join us for the Laban Guild Day of Dance and Annual Conference to be held for the first time in Richmond upon Thames, Surrey. Enjoy listening to our eminent Patron. Have a chance to dance, catch up with old friends and make new ones.

• **Wonderful dance workshops** - improvisation, technique and choreography with Anna Carlisle & Ilana Synder

• **Laban Lecture** - to be given by renowned actor & Guild Patron Bernard Hepton

Don't miss it or you'll regret it!

GUILD 2002 NOTICEBOARD

Council Members for 2002 - 2003

Geraldine Stephenson President
Jan Nicol Secretary
Stephen Parry Editor
Janet Harrison Minutes
Ann Ward Membership
Gordon Curl Chair
Pam Anderton Treasurer
Jill Bunce Member
Sheila McGivering Courses Officer

AGM

NOTICE IS HEREBY GIVEN that the Annual General meeting of the Laban Guild for Movement and Dance will be held at the Richmond Adult Community College, Richmond upon Thames, Surrey at 10.00am on 16 March 2002

AGENDA

1. **Presidents's address**
2. **Apologies for absence**
3. **Minutes of me previous AGM meeting**
4. **Correspondence relating to me AGM**
5. **Report and Accounts**
 - a) To receive and consider the accounts for the year ended 2001 and the report of the Council.
 - b) To appoint an Independent Examiner.
6. **Appointment of Council Members**
7. **Any other business**
To deal with any matters raised at the meeting.

By order of the Council of the Laban Guild

Jan Nicol
Secretary

31 December 2001

SUBSCRIPTIONS ARE NOW DUE

Every year some people slip off the list through moving house or leaving their reminder under a pile of "stuff" in their in-tray.

STAY IN TOUCH!

We really value your support and the future of the Guild depends on your membership.

We have a lot of initiatives in the pipeline and would like to be able to include you in the future development of the Guild.

Subscriptions should be sent to the membership secretary as below and cheques made payable to The Laban Guild. Bankers Orders are also available, so you never again have to worry about subscribing on time.

AND FOR OUR EUROPEAN MEMBERS

We can accept cheques in EUROS. Just translate UK£25.00 (or the relevant category) into euros at the current rate, make the cheque out to the Laban Guild and send it to the membership secretary, Ann Ward.

Election of Officers & Council Members 2002
The following nominations have been received:

Treasurer	Pam Anderton
Secretary	Jan Nicol
Council Member	Janet Harrison (2nd term)
Council Member	Fern Potter

SUBSCRIPTION RATES 2001

UK	£20.00	Concession for student, retired, unwaged	£10.00
Overseas	£25.00		£15.00
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 2002

Join the Laban Guild Today!

I wish to become a member of the Laban Guild and enclose a cheque for £_____ as my subscription for 20____ (Renewable on January 1st each year.)

Your name: _____ Address: _____

Phone number: _____ Email address: _____

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

Education Community Dance Performance Choreography Therapy Personal Growth

Signature _____ Date _____

Please return your membership form to: Ann Ward, Membership Secretary, 7 Coates Close, Heybridge, Malden, Essex. CM9 4PB



dance review



Community Dance Leaders Course - Stage 1

POWYS DANCE

Point ...click ...move!

...visit our website at www.labanguild.org

...email us at info@labanguild.org