

Movement & Dance

Quarterly magazine of the Laban Guild



INSIDE

**Men and Women are so Different
Is Sport Good for Us?
Memories of the Jooss-Leeder School**

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Cover: 'A Wild Affair' performed by Suffolk Youth Theatre, Michael Platt.
Photograph by Mike Kwasniak

LETTER

I am writing in response to the thought-provoking article by Ann Ward addressing the issue of Dance Therapy versus Therapeutic Dance. Although I am not a 'dance person proper' I am a practitioner of Sherborne Developmental Movement; as a practitioner I too am concerned by the lack of distinction made between the words 'therapy' and 'therapeutic'. I do not feel that this is merely a matter of imprecise usage but a question of expectations, often unexamined, and therefore potentially dangerous.

For those people not familiar with Sherborne Developmental Movement (SDM) it is an approach to movement, which was developed by Veronica Sherborne through her work with children and adults with a range of special needs. Veronica Sherborne trained initially as a teacher and physiotherapist and worked subsequently with Rudolf Laban and Lisa Ullmann at the Art of Movement Studio.

Her approach to movement is the initial part of what I perceive as the movement continuum, in that it focuses on body and spatial awareness, relationships and movement dynamics, very much listening to and learning about one's own body, without the use of music or the intention of performance. It leads naturally into and sits logically alongside modern educational dance, gymnastics, sensory drama, etc. but it may also be used as a beginning and also an entity in itself.

SDM deals with physical, social and emotional development. It aims to develop physical skills, self-awareness and the awareness of others, through building trust, self-esteem and confidence, the developmental progression from being a passive recipient to being a listener, an initiator and an effective communicator may be established. In the UK SDM is used mainly with pupils in special educational settings, by teachers and by some occupational, Physio and speech therapists. However it is also used in several mainstream nursery, primary and secondary schools, as well being incorporated into the curriculum for student teachers in their universities and colleges. Outside the UK, in countries such as Japan, Sweden, Norway, Poland and Belgium it is also used in schools but tends to be used more often in therapeutic settings, particularly by clinical psychologists working with children and families to overcome communication/ relationship problems.

From the above description it would seem that SDM is ripe for the woolly merging of Therapy and the 'therapeutic'. However, within the international association's training structure it is made quite clear that SDM is not a therapy nor is it described as being therapeutic. It is used by therapists as an aspect of treatment of problems and/or internal conflicts, which they diagnose based on their extensive professional training; using movement in this way has a different basis to that of a movement session, as stated so clearly by Susan Scarth (page 5, first column). It is also used extensively by teachers in the education of their pupils

and without any therapeutic agenda at all.

As the leader of a movement session I have an overall plan based on the children's known, projected and identified needs. I have general aims and objectives and, depending on how well I know the individual participants, person-specific aims and objectives; within each session I am prepared to change direction, depending on the mood of the group and what appears. The focus is on the group and the assumption is that each session will stand on its own; a block of sessions will show progression, on occasion within a session with children with learning and social difficulties behavioural outbursts occur. Movement is a very powerful medium; I believe it can even access the soul in unique and sometimes unexpected ways. However I regard it as a form of hubris to think that I as a session leader, without the appropriate background in psychology, social work, etc. could resolve internal conflicts which appear through the power of movement. When such a situation arises I discuss it with the class teacher (at the moment I work within schools on a freelance basis), making it quite clear that resolution of personal and individual turmoil is outside my own personal and professional remit.

The use of the word 'therapeutic' is more problematic than the term 'therapy'; although therapeutic has come to mean "having a good effect on the body or mind" (Concise Oxford Dictionary) it still carries the implication "of or relating to the healing of disease"; it raises (sometimes unconscious) expectations with regard to session contents and effects which the terms enjoyable, rewarding, fun, etc. do not. I think that it is valid to encourage movement/dance session participants to discuss and/ or reflect on what they have experienced, to try to bring their feelings and impressions to a conscious level, to identify and verbalise them as far as possible. However if a session leader's aim of providing a creative movement experience that is satisfying, fun and furthers the participants' self awareness, awareness of others, and their physical and personal development is it really necessary or even appropriate to call the session 'therapeutic'? Veronica Sherborne was trained as a specialist teacher of physical education and then as a physiotherapist. Although she acknowledged that her work in movement education with children and adults had therapeutic aspects she always sought to make evident that she was teaching through her work and saw herself primarily as a teacher and not a therapist.

I agree with Ann Ward that it is important that dance, movement and physical education practitioners are aware of their own limitations. Moreover I believe that we all need to be proud of and yet realistic about our own areas of professional expertise, acknowledging them clearly and unambiguously whilst seeking to develop them further for the benefit of the people with whom we work.

Ann Eslester



I know that we were all taught never to start things with an apology, but I feel I must apologise to anyone who has been trying to get into contact with me recently via my email. For some unaccountable reason my Internet server decided to become awkward! It began by cutting me out just as I was beginning to open my email, from this it progressed to refusing to allow me to get into my account at all! Phone calls (at expensive rates) to the (oddly named) help line were at best unuseful! Everything was my fault and, of course, no one else in the entire country was having the same problem! I have hopefully solved the dilemma by changing to a different server. Time will tell if I have been successful!

Time too has been of great interest to the editorial team! It does not seem long since we were agonising over our first magazine. That one was made easy by the skilful way in which the departing team had inducted us into the job, but this time we felt much more "exposed". We have hopefully put together an interesting collection of pieces. But we are conscious of how much we rely on you to send us your thoughts, comments, experiences, and writings. Recently I was approached by someone who wondered if I might just be interested in what they were doing. Please believe us when we say that we are interested in everything! As Helen remarked last week, "Without you we would get very lonely!"

For me my next dilemma is how to introduce to my wife the subject of some workshops that are coming up in August! They are just a few days after we come back off holiday, but the garden will need weeding, the grass cutting and the 1001 jobs we have left "till we have time" will be building up! Perhaps I should "accidentally" leave the leaflet around and hope that she sees it and takes pity on me!

Stephen Parry

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:

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TELEPHONE: 01686 668211
EMAIL: smparry123@hotmail.com

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

NEXT ISSUE IS NOVEMBER 2002

Warren Lamb's view of male and female movement patterning.

This article by Eden Davies is being published over two issues as the editorial team felt that it was too interesting and well written to be abridged. The second half will be published in the next issue. Ed.

This theory was first put to me by Warren Lamb in the early 1990s, and I could immediately see its relevance to the arguments then raging about sex discrimination at work. He has made it the basis for workshops and seminars, but to my knowledge the only time it has been published is in a paper in *The Body-Mind Connection in Human Movement Analysis*, (ed. Susan Loman, MA, ADTR, Antioch Institute, 1992). In that he says "Thousands of randomly selected observations were made in Europe, North America, Africa, India and Southeast Asia, of men and women in streets, restaurants and other public places." This is the extent of validation of the theory, but coming as it does from the leading authority on movement analysis, its



Holding the baby the feminine way. Shrinking Shape Flow + Concave (Enclosing) Shape

potential significance makes it worthy of serious and extensive research.

I worked with Warren Lamb Associates for a time in the 1960s. Sitting in on interviews, writing reports for his client companies, and helping at seminars, I learnt the basics of observation and annotation of movement,

as well as the theory behind movement analysis, but never trained as a practitioner. The results he achieved using movement analysis for executive selection and career guidance never failed to impress me. Over the intervening years I remained an enthusiast for movement analysis, but never

'It is a tragedy there is such ignorance of such a valuable body of knowledge outside the relatively small circle of first and second generation Laban students and practitioners.'

solved the problem of explaining it to people who had never heard of Laban and to whom it was all rather strange, possibly gimmicky, or - "on the same sort of lines as Body Language?" It is a tragedy there is such ignorance of such a valuable body of knowledge outside the relatively small circle of first and second generation Laban students and practitioners.

*As a relative 'outsider' to the business of movement study, I had some trepidation about publishing *Beyond Dance* last year, but my greater concern was that the history of the development of movement analysis needed to be recorded to show its profound and valid basis. Without this any attempt to discuss gender differences in movement would founder, looking like just another bit of commercial frivolity? Warren's theories on male and female movement patterning*

'Why does it matter if men and women phrase their movement differently?'

in other words were the spur to that publication, because I believe there is an important book waiting to be written on movement and gender, and that this should be accessible to a much wider audience than Laban movement study has so far reached.

Readers of *Movement and Dance* will

already be familiar with Laban's concepts of Effort, Shape and Flow. In Movement Pattern Analysis the three qualities of Effort [Space, Pressure, Time] and the three planes of Shape [Horizontal, Vertical and Sagittal] are shown on a simple diagram to indicate their range between their polarities. In Effort the polarities range between Indulging and Contending and in Shape between Convex and Concave, each of these pairs having their affinities with each other [e.g. Spreading with Indirecting, Enclosing with Directing]. (See Diagram One).

The essential difference in movement patterning between men and women, according to Warren Lamb, is in the way each prefers to combine Effort Flow or Shape Flow with the other Effort and Shape components. Men, he claims find it more natural to combine the Indulging qualities of Effort with Freeing [Indulging] Effort Flow, and the Contending qualities of Effort with Binding [Contending] Effort Flow. Women, he claims, incline to exactly the opposite: they use Binding Effort Flow together with

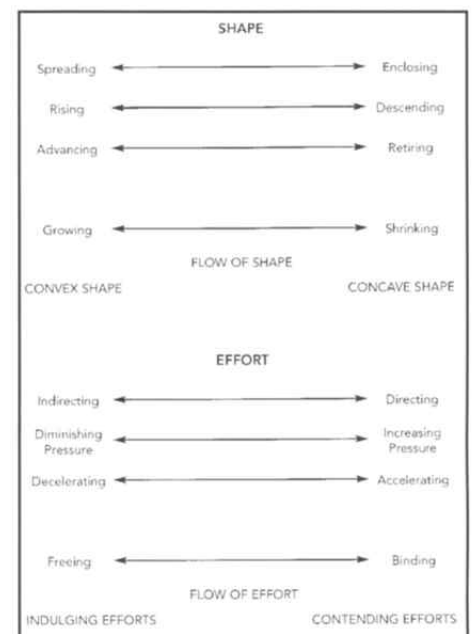


Diagram 1

the Indulging Efforts and Freeing Effort Flow with the Contending Efforts. Would a man, therefore, be more comfortable walking on a narrow mountain path or a tightrope than a woman, since his combination of Bound Effort Flow and Contending Effort would give him more control than his female counterpart who would combine Contending Effort with Freeing Effort Flow?

When it comes to Shape, men and women

ARE SO DIFFERENT

Discussion

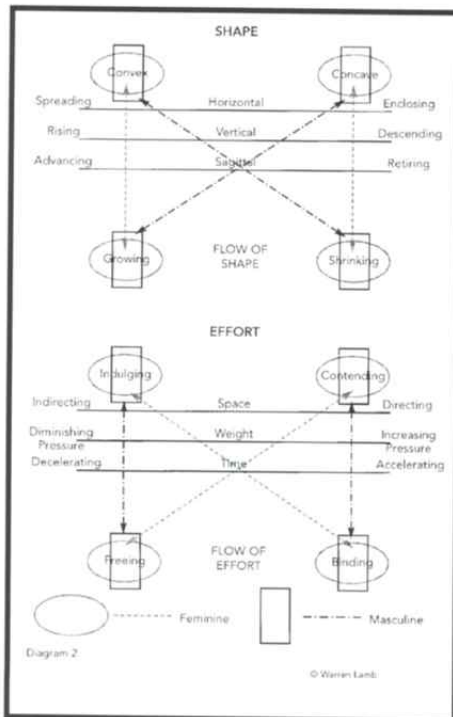


Diagram 2

again incline to the opposite combinations: men use Growing [Convex] Shape Flow with the Concave aspects of Shape, and Shrinking [Concave] Shape Flow with the Convex aspects of Shape. Women on the other hand like to combine Shape Flow with



Holding the baby the masculine way. Growing Shape Flow + Concave (Enclosing) Shape

its affinities, so they use Growing Shape Flow with Convex planes of Shape and Shrinking Shape Flow with the Concave planes of Shape. [See Diagram Two] Warren Lamb always stresses that this is not a categorical division, but rather a preference in movement when the choice is available. Both are capable of the opposite combinations.

Flow, then, is critical to Warren Lamb's theory on gender and movement, but he is the first to agree that it is the most difficult movement component to observe and on which to get inter-observer correlation. This in itself is therefore an area needing more attention before a full validation can take place.

Eden Davies

Part 2 in next issue



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Discussion

The following is a précis of an essay written by Wendy Griffiths. Wendy is lecturer in PE in Coleg Powys, but was Laban trained and manages to include some dance work into her college course. The first essay looks in depth at issue of sport and exercise, but the part that she highlighted makes, I believe an argument for dance being significantly more beneficial for people than the exercise regimes more often recommended. Ed.

Cawford in 1984 suggested that we live in an era of health consciousness, that slimness signifies good health, self-discipline, and the less likelihood of falling ill. This is supported by the strong indicator of mass participation, (e.g. running, swimming, cycling), with people generally valuing good health and working hard to keep their bodies in good working order. In contrast fatness, signifies idleness, moral turpitude and deserved illness (such as heart disease).

Exercise of a particular kind, amount and intensity is beneficial to health, and research outlines these benefits. But the method of exercise is of particular importance, with moderate, rhythmic and regular being key considerations. The precise activity, which constitutes "adequate" varies from study to study, ideas ranging from manual work to dance. All research suggests that activity, no matter how gentle, will help protect against disease. But on the other hand, at the other end of the spectrum a reverse trend is reported. The elite athletes surveyed report severe symptoms of poor health.

Sport involves exercise but exercise may not necessarily involve sport. Exercise is likely to involve movements of a rhythmic nature with a high degree of intensity. Exercise is under the control of the individual, where sport is considerably outside the control of the performer. Exercise can be undertaken alone while sport involves two or more performers, and sport requires a level of co-operation and competition, and is a more complex social activity. The group dynamics involved in competitive sport are sophisticated. The group has a structure, which helps it to work successfully. This structure is formal with a well-developed communication network, and team members are committed to effective task behaviour. The number of players in the team determines the complexity of the game pattern. The single games player (as in tennis) do not have to consider external influences and ability, as they only have their own game and level of skill to consider. In a large team game (such as soccer), the game pattern dictates position, and play variables

IS SPORT GOOD FOR US?

are taken into consideration.

Individuals participating in non-competitive exercise are far more able to control the movement produced, and the pace and intensity of the activity. In comparison sport is often the opposite of rhythmic, flowing movements; producing rapid changes of speed and direction to accommodate other team members. The intensity of the exercise is often outside the control of the team member as other people control the pace of the game. Taking a "breather" can only occur on unspecified occasions; this is not the case with the exerciser who is in sole control of the intensity.

Greater stresses are placed on the body during team games, as the performer cannot control the range of the movements; whereas the non-competitive exerciser can be in full control. The research carried out by UK Sport (1991) provides estimates of the annual incidence of sports injuries in England and Wales. It estimates that sport performer's injuries total £29.7 million a year.

'What is good for us is the right type of exercise carried out in a rhythmic manner under the control of the individual.'

Contact sports carried the highest risk, with injury rates in rugby at 59.3 per 100 per four weeks. Research in other countries supports this evidence (e.g. in New Zealand). In America the research carried out by Lynch and Carcasoan (1994) cited youth soccer as having 66% of injuries (outdoor) and 70% of injuries indoor. Virtually all research undertaken in the UK uncovers evidence that sport may not be good for us. Sport is about pushing oneself to the limit, which often results in injury. At a professional level, sport is more dangerous than many



occupations. The 29.7 million sports injuries each year cost the National Health Service £422 million. The cost of lost production (11.5 million working days per year) is estimated at £575 million, bringing the total cost to £997 million!

In conclusion, three points emerge;

1. The relationship between sport and exercise is a complex one.
2. Different patterns of social relationships are present when trying to differentiate between sport and exercise.
3. Sport needs to be considered by type and level of participation.

Finally, the evidence points to the fact that sport may not be as good for us as the medical profession would have us believe. What is good for us is the right type of exercise carried out in a rhythmic manner under the control of the individual. Sport and physical activity are not the same thing.

Wendy Griffiths

Exciting times - Laban in Nottingham

Sam Thornton will lead a

MOVEMENT CHOIR WORKSHOP

on **Saturday October 5th** - 9.00am - 4.00pm

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A Laban Guild Event

Contact: Laban in Places, Studholme, Sandley, Gillingham, Dorset. SP8 5DZ
Phone: 01747 826007 **Email:** lydia.everitt@btinternet.com

LISA ULLMANN TRAVELLING SCHOLARSHIP FUND



This fund, set up in 1986 in memory of a distinguished international teacher of movement and dance, has great pleasure in announcing the recipients of its 2002/3 Scholarships. The sixteen scholarships awarded will enable practitioners to undertake study in dance and movement forms all over the world, attend workshops and conferences, present papers at international conferences, and pursue movement and dance related research projects. Awards have been made to:

- Choreographers/dancers to study:
 - The martial art form, Kalaripayattu, in Kerala, India
 - Indigenous Armenian dance forms
 - Cuban dance, drumming, percussion and song
 - The dance traditions of women in nomadic Bedouin tribes
- Dancers to attend
 - An international B-boy (break dancing) championship
 - An intensive freestyle American tap dance course
 - To work collaboratively to create a duet.
- Dancers/teachers to;
 - Complete qualifications in Skinner release Technique
 - Study with Brazilian Capoeira masters to validate instructor status
 - Undertake research at the Institute of Authentic Movement and to attend a Summer school
 - Study with a Spanish Dance company
- A dancer/author/teacher to study with the sole teacher of Escuela Bolero in order to make a video to accompany a book.
- Retired ballet dancers with training in the Alexander Technique or Pilates to attend/present papers at the International
- Association of Dance Medicine Conference.
- An action-profiling practitioner to present a paper at the Encontro Laban conference in Rio de Janeiro
- A trainee dance manager to study with a national organisation in Australia.

Of the 16 recipients this year, five are 30 years of age or under, six are 31 to 49 years old, and four are over 50. There are thirteen females and three males. Geographical spread is reasonable, with seven awardees coming from London and its environments, and the remaining nine being eight from England and one from Scotland.

The LUTSF gratefully acknowledges the support of Gillian Lynne, Geraldine Stephenson, the late Annie Collins, and many individual donors. The LUTSF would like to congratulate winners and is delighted

that they are able to help make possible such exciting projects.

Application forms are available from 1st September of the year preceding the application deadline which is 25th January.

Forms can be obtained from either www.ullmann-trav.fsnet.co.uk or by sending an A5 SAE (1st class stamp) to: The Secretary, LUTSF, 24 Cuppin Street Chester. CHI 2BN

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The Team

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Wendy Hermelin 01460 76829 wjhermelin@hotmail.com
Christine Meads 01823 421206 jc.meads@virgin.net



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Seeking Order and Finding Chaos in the Choreography of William Forsythe: A Logic of the Other Ann Nugent

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Views of Rudolf Laban from the 21st Century, proceedings from the LI's Laban conference of May 2000, including papers by Evelyn Dörr, Marion Kant, Warren Lamb and Carol-Lynne Moore.

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LABAN IN DORSET WORKSHOP - APRIL 27TH

DANCING STITCHES

Wendy Hermelin took what was probably one of the most imaginative workshops I have ever attended because it drew together two, I would have thought, incompatible art forms, dance and stitching. Not only did it work but left us wishing we had more time to complete the stitchwork and/or develop the dance. Wendy is well known to many as an experienced teacher and dance workshop leader. Not so well known is the fact that she has just successfully, come to the end of a long and intensive City & Guilds course in embroidery.

We started the day walking to the top of Pilsden Pen, a small hill but the highest point in Dorset. The point here was to capture in our memories movement or shape that caught our imagination as we looked over and around the hill. We were directed to investigate shape and movement and capture that in our movement minds by describing the shape with whole body movements or gestures. We spent about an hour on the hill finding our own ideas. Personally I finished up with a glorious never ending line of a hawthorn tree branch and the flight pattern of the lark. Other people also looked further afield and noted the crossing of field hedges or the undulations of the surrounding hills.

Memory banks stuffed with movement, we went to Broadwindsor village hall where we started to develop the movement ideas. Laban's principals shine out in this type of work. A single or linked motif of movement is developed when a good tutor will ask the group to consider and include the variations of weight, time and so on. Our group was a mixture of dancers and stitchers so this development part of the workshop was essential particularly to support the less confident.

Once we had our own dance statements we moved on to placing what we had on the material! Ha! The start was to sketch whatever we wanted in relation to the work so far. For some this was what they had seen, their own particular images, for others it was sketching the movement that came from the images. Kilos of fabrics and threads were spread out on the floor, to be shared and Wendy helped us to see how we could apply the fabrics to our sketches.

To cure the stiffness from stitching we got up and worked more on the dance, sharing it with others. To recover from the exercise we returned to our stitching.

In conclusion, it worked; it was fun; it was challenging. My only problem was I needed one of those embroidery frames because I kept stitching me work to my tracksuit.

Lydia Everitt

LABAN GUILD AGM 2003

The Laban Guild AGM and Day of Dance next year will be in the Spring as usual. We are hoping to hold it in the West Country and we are looking to find a suitable venue for late March. We will have details for all our members for the next magazine.

A WILDE AFFAIR SUFFOLK YOUTH THEATRE 8-11 MAY 2002

A Wilde Affair - based on stories by Oscar Wilde - was another stunning production by the Suffolk Youth Theatre under the direction of Michael Platt, presented at the Wolsey Theatre Ipswich.

Michael wrote in his programme introduction: '...Through our exploration of Wilde's dazzling words and characters we have sought to retain in performance the sense of playfulness and invention which ripple through each story...'. And his production did just that - and more - by taking six of Oscar Wilde's stories and throwing them into dazzling chorus work, scintillating speech, captivating movement and music, and ravishingly colourful costumes, lighting, pyrotechnics and properties.

What impressed one more than anything else with Michael's young people (14 - 18 year-olds), as in previous productions, was the sheer discipline of their acting, choral speaking and intense concentration; their poise, expressive frozen moments, timing and stage-presence was uncannily mature - unbelievable for such youthful Thespians. One can only place the credit for this extraordinary level of attainment on Michael Platt and his production team - enabled, of course, by the skill, dedication and commitment of his young performers.

Clearly, before anyone set foot on the stage, a huge amount of work must have gone into the text, the music and the costumes. To have taken random stories from Wilde and transformed them into convincing dramatic entities was in

Diary of Events

AUG

1-4th The Language of the Body

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

7-14th LinC Summer Course in Norway

A new venture in LinC taking the summer course see June 8-9th for contact details.

22-24th Summertime Dance

A flexible summer school mainly for teachers of accessible to anyone wanting to enhance their analysis and its application to all forms of dance. Centre, London, and Wendy Hermelin.

Contact: Ann Ward, Tel: 01621 850441 or email: annward@danceeast.co.uk

SEPTE

28th An Overview of Basic Sherborne

Walli Meier will lead this workshop, introducing Sh and looking at their relevance to dance.

Contact: Gabby, DanceEast, Northgate Dance Centre
Email: gabby@danceeast.co.uk

OCTO

12th Consultancy with Walli Meier

An opportunity for anyone who would like to discuss help from Walli. Please ring for an appointment.

Contact: Gabby, DanceEast, Northgate Dance Centre
Email: gabby@danceeast.co.uk

12-13th LinC professional development and

see June 8-9th for contact details.

NOVE

9th Consultancy with Walli Meier

See Oct 12th listing for details

LABAN BASED DANCE CLASSES

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Sandy Cuthbert	Wednesday
028 9024 2338	Contemporary

Bromley , Avril Hitman	Wednesday
020 8467 3331	Thursday n
	Community

Cambridge , Maddy Tongue	Tuesday ev
01223 302030	Wednesday

Swindon , Kathy Geddes	Saturdays r
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ry dance class

afternoons
ornings
classes for people with learning difficulties

nings - over 55s
ornings - open class

ornings, three separate classes for 4 - 5 years,
9 - 13 years

listings section please contact the Editor with the details

DANCE AND THE PERFORMATIVE: A CHOREOLOGICAL PERSPECTIVE ...LABAN AND BEYOND

Preston-Dunlop V. & Sanchez-Colberg A.

Verve Publishing

A book that presents Laban's initial concepts on choreology with their development as a choreological perspective for dance as a theatre art. It presents postmodern ideas on making, performing and appreciating dance works and events, discusses the medium of dance and border crossing works, takes a fresh look at movement, and introduces the semiotics and phenomenology of dance as a theatre art. It is copiously illustrated with photographs from William Forsythe, Pina Bausch, DV8, Lea Anderson et al. Includes essays from Sarah Rubidge on Identity of the Open Work with discussion of her experimental digital interactive installation events, from Paula Salosaari on Laban's ideas used in the ballet class, and Frank Werner's discussion of Trisha Brown's Homage to Stephen Petronio. Due summer 2002, all enquiries to Valerie on email: a.donaldson@laban.co.uk

... from page 8

itself a tour de force. As Michael says in his introduction, they were " ...encouraged to find a performance language, combining elements of music, dance, design and drama, through which we (could) tell the tales with clarity whilst retaining their sense of mischief and magic..." But he added: " ... we have (taken) some liberties with elements of the narrative to present a coherent thread which unites the stories. You might also spot (as many of us did with relish) a few epigrammatic 'borrowings' from Wilde's plays along the way!"

We were regaled by all of these skilfully integrated elements and came away astonished by the level of artistic ability to be found in one small, youthful, vibrant corner of East Anglia.

Oscar Wilde, we are told, once boasted: 'I'll be a poet, a writer, a dramatist. Somehow or other I'll be famous and if not famous, I'll be notorious'- and it all came true! No such boasting by Michael Platt - a committed member of the Guild and a more modest man you couldn't wish to meet - nevertheless, one cannot but wonder whether all these attributes are not true in some measure of the director of this outstanding production.

(I subsequently took the opportunity of writing to the Directors of Education of Suffolk County Council to congratulate them on the brilliant achievement of the Suffolk Youth Theatre, and Rachael Blackwell (Assistant Director - Quality and Improvement) replied: "We consider ourselves very fortunate in having someone of Michael's creativity who always manages to bring out the very best in the children and young people with whom he works." And she adds: " ... of course, we can put on productions like this only because the students who are willing to give of their time and energy in developing and sharing their talents.")



Gordon Curl
Chairman Laban Guild

MEMORIES OF THE JOOSS-LEEDER SCHOOL

As promised in our last issue, Ann Hutchinson Guest has kindly allowed us to publish her lecture which was given at the conference held last year and organised by Hedwig Müller and Patricia Stöckermann of The Mary Wigman Society and The German Dance Archive in Cologne. I hope you enjoy this as much as we did. Ed.

I am very honoured to be here today to share with you my experiences at the Jooss-Leeder school, my association with Kurt Jooss, and how this shaped my subsequent career in dance.

At just 17 years old, with very little dance training, I entered the Jooss-Leeder Dance School in January 1936. The three-year course was taught by Marlisa Bok (year 1), Lisa Ullmann (year 2) and Sigurd Leeder (year 3). Jooss was usually away touring with the company, so we seldom had classes with him. The curriculum comprised technique classes, Choreutiks, Eukinetiks, improvisation, script, music, costume, and body awareness. We had time to compose our dances, and a certain amount of time each week to work with a pianist on our dance.

In the first year we had to produce a solo dance each term, in the second year we had to be in a group dance. Every second year a concert was given, a major piece choreographed by Leeder and the best of the student solo and group dances. Not only were there no ballet classes, there was a bad, negative attitude towards ballet, nasty comments if a girl practised point work, hoping for a job in an opera house.

The day began with unsupervised warm ups and stretching. Now that we know so much about the body and stretching, I look back in horror on how we were pulling and pushing each other! Each movement class was based on the idea of studies. A movement would be explored, worked on, then another added, similar or contrasting, and so on. The advantage and enjoyment was being able to repeat and perfect the study during subsequent classes.

The basis of the technique classes were various forms of swing, arms, legs, the whole body. Footwork might be the focus, articulation as in "fethering". Impulse movements started in different parts of the torso, body waves and part leading, initialising. Some studies were newly created; others were of long standing,

valuable to each new group of students, among these were:

Gegenbewegung, grosz'erschwing, Lockesine, Laufew, Impulse, Seitneigen Elementan I and elementan II

In Choreutiks we learned Laban's Space harmony, the A scale, the B scale, etc, with studies created from this material. Eukinetiks explored movements that were centred on peripheral, strong or weak, fast or slow. I learned the German names, stosz, scliag, gleiteu, etc. Leeder made a wonderful Eukenic study on Mussorsky's "Pictures at an exhibition".

I loved the improvisation lessons. I could always improvise, but the challenge of following the pianist as he improvised, changing speed, mood etc, was wonderful. Even harder was improvising movement changes in such a way that the pianist could change, and could know what you wanted.



Gertrude Falke Heller's body awareness classes were based on the work of Elsa Gindler. We had to be aware of the body alignment while lying, of breath, of gravity in sitting, the vertical line in standing, fluency, and contact with the floor in walking. She would ask us to walk around with our eyes shut, to be sensitive to others. This developed into group scenes in which we would move and speak, sensing what would happen next.

In the drama script classes, I liked the logic of the system and became good at it. In my third year Leeder invited me to contribute

to his score of "Dance Macabre". But we never saw any books on the notation, no scores, we wrote down the studies for homework, and read each others notation. I first worked with a score at my notation exam, trying for the first time to twin the symbols with dance, we never heard about Kunst and his work!

Who were the other students? Out of 30 students, usually 10 were Dutch, 3 Swedish, a Danish girl, a few Germans, a couple of Swiss, 2 English, 2 Americans, 1 French, 1 Italian, and 1 from Yugoslavia. The exam at the end of the three years only gave qualification to teach amateurs. But we had trained to be professionals; we had no idea how to handle amateurs! For the professional diploma one had to do an extra, very demanding, year. Paguerette Pathe left

'No movement is wrong if used in the right way and at the right time!'

the Ballet Jooss to get her diploma and opened a Jooss-Leeder school in Los Angeles.

At the end of each term we performed the studies and the individual or group dances. Jooss' critiques were so valuable. He was asked, "Can you end a dance after the music has finished?" "Yes that is possible." "Can you end the dance before the music has finished?" "No, that doesn't work!"

Brigit Cullberg was so good at comic dances. One time she tried a serious dance, but with her face and particular body, it didn't work. Jooss consoled her, "Create serious works, but on other bodies!" She went on to a very successful choreographic career. The gem Jooss gave me, which has stayed with me my whole dance career, was in answer to a question of "a wrong movement". "No movement is wrong!" he said, "If used in the right way and at the right time!"

In 1938 Jooss asked me to stay on and notate "The Green Table" I attended rehearsals, but mostly I like to interview the dancers to get the sequence of movements. They were very patient, especially Elsa Kahl, who mothered me! I went on to notate "Pavane" "Big City", and "Ball in old Vienna". During this period he had produced the enchanting "Spring Tale". What a shame this was not notated! I helped sew the Karinska costumes, and, as usual, they were late! A row ensued



between Karinska and Hein Heckroth. She threw an iron at him! He ducked!

Jooss took nearly nine months to realise his big ballet "Chronics". I had the chance to observe rehearsals and see the detailed way in which he set up every movement detail; his dancers being wonderfully receptive. The work was a masterpiece, a vast canvas painted with tiny strokes, which it was necessary to see several times to appreciate it fully. But the critics looked for broad strokes. They wanted the message to hit them in the face. It was not well received.

I returned to New York in 1939 and did not see Jooss again until he came over with the company. Hearing that he was rehearsing at the Katharine Dunham Studio I went to visit. As I came through the door he barked, "Who is it?" then he recognised me, welcomed me, and then said, "Your score for Green Table is full of mistakes! And those dreadful repeat signs!"

In time we learned at the Dance Notation Bureau to train professional notators, to check scores carefully and to experience reading scores back. I had had to find my own way! But later Jooss blessed me as he used my score so often as a memory aid. When Jooss was in London rehearsing Green Table he agreed to have his photograph taken with me and the score. He'd forgotten to bring the score, so the photo was taken with the score of Doris Humphrey's "Shakers"!

One of my visits to Essen to work with Albrecht Knust coincided with Jooss' 70th birthday. As he came into the building the students waited, each standing on a step, holding a flower. As Jooss mounted the stairs he stopped to say something personal as he took the flower from each student. He was so warm hearted and so generous.

Gradually Jooss became a friend. Years later when visiting him in Dusseldorf and observing him rehearsing the Opera Ballet, he confided how undisciplined he found the dancers, a younger generation who did not appreciate his status in the dance world. Catching the train back to Amsterdam, I got on the wrong train and ended back in Dusseldorf. What to do? I phoned Jooss. "Come to us!" he said, "Get a cab, you can stay the night". He could not have been more hospitable.

Another memory. Jooss gave a talk to the whole school on what it was like to be a dancer. Technically, one is aware of

improvement and then it is like being up against a brick wall, one feels stuck. Then, suddenly, one is on the other side, having made sudden progress. It can be the same with choreography. One hits blocks which do not seem to clear. We were amazed when he said he had not always had success with his choreography, some pieces just had not worked. It was revealing to make such an admission. We admired him for it

After his accident, I visited him as he was recuperating. He told me "You know, even a bad experience like this can have a good side. It has given me a chance to step back and re-evaluate what is important in life. I feel that it has been a wonderfully valuable lesson. I am much more at peace with myself and with the world". It gave me such a good feeling that, the last time I saw him, he was in such a happy contented mood.

Ann Hutchinson Guest

TRIBUTE TO JAN NICOL

Members will be sad to learn that we have lost the incomparable services of Jan Nicol - our Secretary for the past 3 years. It is difficult to estimate the monumental contribution Jan has made to the organisation and administration of the Guild and we deeply regret her leaving the Council.

There is no doubt that Jan, with her keen administrative and computer skills has revolutionised and streamlined the documentation relating to the structure and functions of the Guild, Members and Council detailed Handbooks, 3 - 5 Year Plans, Constitution and Committee Terms of Reference as well as liaising and networking with a wide range of other bodies, thus generally raising the image and profile of the Guild nationally and internationally.

The increasing load of work that Jan has undertaken must have undoubtedly have taken its toll and we know that she has been disappointed that so few of her pleas and advertisements for help, vocally and in the Guild Magazine have been unfruitful. Her networking with so many bodies, including Voluntary Arts Network, CCPR, Sport England, Project.printdesign2002 - and many others, has led to a heavy schedule of attendance at meetings and travelling. We would hope that Jan's departure will stimulate other members of the Guild to offer their services in order to spread the load and maintain the level of valuable contacts

she has now established. We offer Jan our best wishes for her future and to Keith who so ably assisted her in the many conferences she administered - not to mention his role as able Examiner of our Accounts.

Gordon Curl
Chairman

EDITORIAL TEAM

We decided it might be useful to put short pen portraits of the three of us so that people could put names to faces! Helen "volunteered" to be the first.

Helen Flawn-Powell

Helen is, (and I quote carefully) a woman of modest age. She completed her Stage 2 Community Dance Leader's course two years ago, having been on the original group organised by Powys Dance. In between raising two children, a husband, and a Labrador, Helen works part time for Powys Dance; her frequent attempts at escape being foiled by Heidi! Her latest metamorphosis with Powys will involve her performing as bird, a monkey, and what ever else they think they can get away with!



In what Helen refers to as "BC", i.e. before children, she began dancing at Swindon Town Hall. Later she worked freelance in Cardiff. Her role on the editorial team is to keep the others calm and to mop the fevered brows! Not forgetting, of course, her vital role as the "froop breather!"

PS: Helen could not find an up-to-date photograph but felt those who know Helen would see a likeness in the drawing above.

THOUGHT FOR THE QUARTER

A haiku

*Sitting quietly, doing nothing
The grass grows, the grass grows*



SOMATIC STUDIES & LABANANALYSIS AT SURREY UNIVERSITY

"A dancer ... moves not only from place to place, but also from mood to mood." (Rudolf von Laban on a paper in the Laban Archives)

Under this headline the new postgraduate programme has finally started after it had to be postponed from January 2002 to April due to financial reasons. We have successfully completed the first session in two intensive taught weeks of practical studio work and theoretical discussions from April 8th to 19th in Guildford at the University of Surrey.

The first of its kind in the UK, the MA/PG Diploma in "Somatic Studies and Labananalysis" is a collaboration between the Labanotation Institute and the Department of Dance Studies, both of which are based in the School of Performing Arts. The course is taught in four sessions of two weeks length that are delivered across two academic years as a part-time course of study.

We have started the course with six students of international origin: three women from Greece, one from South Korea, one from Germany and one from England. Our educational backgrounds and professional interests are diverse, including sociology and movement therapy, sacred dance forms, traditional dance styles of different cultures and music.

The teachers of the first session were the creators of the programme: Jean Johnson-Jones and Carol-Lynne Moore, both from the United States. Jean is a part-time lecturer in the Department of Dance Studies as well as Director of the Labanotation Institute. Carol-Lynne has spent the last two years with a research project on Laban's theory of space harmony, extending her doctoral thesis, in the Laban Archives that are located in the National Research Centre for Dance (NRCD) in the library of Surrey University.

The subject of the first session was an introduction into Laban's system of movement analysis. As we met off the university's term we were lucky to have the huge space of the dance studio for our practical explorations. Jean and Carol-Lynne, taking over from each others in changing shifts of morning and afternoon classes, prepared us from the experience of Laban's theories through selected body practices, introducing basic elements from Bartenieff Fundamentals and Body-Mind Centering.

The warm-ups mostly began with wide reaching movements, opening the body for its possibilities of covering external space in all directions, giving room for individual preferences and choices. The following

instructions were carefully designed to lead us step by step into the discovery of Laban's specific movement themes. The first structure of space that we thus explored was the three dimensional cross of the kinesphere that has its composed form in the dimensional scale. The first experience of the kinesphere was immediately related to an introduction into the effort elements of the dynamosphere. So that at the end of the first day we performed the dimensional scale with effort affinities.

The whole course developed accordingly: each newly taught aspect of the harmonic order of space was reasonably combined with a new aspect of effort and shape, complexity growing from day to day. The method of teaching logically revealed by itself the interrelatedness of the different aspects of Laban's analysis of movement.

On the background of her discoveries in the Laban Archives Carol-Lynne opened our understanding for Laban's theory of movement harmony as a system of relationships of spatial intervals that is comparable to musical harmony in terms of numerical relations that have their correspondence in geometrical shapes. In analogy to the circle of fifths in music Laban's primary scale can be understood as the basic circular form from which the other harmonic trace forms are derived by using different intervals to connect the twelve eckpoints of the ikosahedric kinesphere. The resulting choreutic shapes are governed by various symmetry operations. We enjoyed a first experimental glimpse of the laws of the unfolding of the scales within the scaffolding of an ikosahedron of human size.

Highlight of the effort theory was a playful cubic model that Carol-Lynne had reconstructed from the material of the Laban Archives. It shows the relations of the effort factors with all their combinations in the six states and the four drives on the surface of a cube: an amazing example of Laban's method of thinking in three dimensions.

Or does it hint to a deeper connection between the different aspects of Laban's system of movement analysis?

At the end of the first session we had to realise that we are only standing at the threshold of understanding the intimate interrelation of effort, shape and space harmony. There is so much to be discovered in the wake of Laban's insights into the integrating power of harmonic movement. We are looking forward to proceed in this direction in the next session of the studies programme in June that will be dedicated to "Changing Views of the Body"

Mira Henrike Siewert

The 2003 CORD/WDA/ICKL INTERNATIONAL CONFERENCE IN TAIWAN will focus on both the role of DANCE in keeping tradition alive and on dance as a reflection of cultural, environmental and political change. We will investigate INTEGRATION and the role of dance as a healing agent in a cataclysmic environment. The conference will explore the issues of IDENTITY across individual, cultural, and temporal borders. The dialogue between dancers, notators, choreographers, audiences, educators, therapists, writers, and researchers will demonstrate how dance contributes to understanding changing societies.

Dance reflects cultural, environmental, and political change in the world. Dance and the arts offer both global and intimate understanding in the face of destabilising experiences. Dance gives balance and meaning for people in need of the guiding hand of tradition to temper the driving force of innovation. Taiwan serves as a touching example of the power of dance for change as dance therapists worked to heal the emotional scars of the 1998 earthquake, which killed 3200 people. Seminars with practitioners who lead workshops for survivors, as well as with international dance professionals will give voice to the pivotal role of dance and the arts in making a culture whole after war, natural devastation, or other massive cultural change.

Although the conference seeks thematic coherence, conference sessions on all topics are invited. Sessions to be considered include paper presentations, panel or roundtable sessions, and workshops. Abstracts of papers and proposals for panels or workshops should be submitted no later than September 15, 2002. All abstracts should be no more than 500 typed words (MS Word rich text format preferred) describing the type of presentation, and outlining the session content. There should be no names, affiliations or other identifying information in the body of the abstract. A separate cover page must include complete contact information for all presenters: name(s), preferred mailing addresses, day and evening phone contact(s), and fax and e-mail contact(s), audio/visual or other technical requirements, and space requirements. Applicants for the CORD Graduate Research Award Panel must submit the full text of their papers. Notification of selection will be mailed to presenters by November 15, 2002. Send all materials via postal mail to: 2003 CORD/WDA/ICKL INTERNATIONAL CONFERENCE IN TAIWAN Program Committee, Temple University Department of Dance, 309 Vivacqua Hall, Philadelphia, PA 19122

E-mail submissions may be sent to medsall@astro.temple.edu

Further information will be made available on the CORD web site, www.cordance.org

LABAN GUILD FOR MOVEMENT AND DANCE EQUAL OPPORTUNITIES STATEMENT

As a National Governing Body, the Laban Guild for Movement and Dance is required to support and endorse Racial Equality. The Guild Executive Committee, following instructions from the Guild Council has, therefore, forwarded the following signed statement to "Sporting Equals":

The Laban Guild is wholeheartedly committed to the principle of Equal Opportunity.

The Laban Guild accepts that in society groups or individuals may be disadvantaged or discriminated against on the grounds of race, disabilities, age, sex or sexual identity. The Laban Guild accepts that it is morally wrong to hinder equality of opportunity on these grounds.

In addition to its social responsibility The Laban Guild recognises the statutory requirements laid down in the Race Relations Act, the Sex Discrimination Act, the Disabled (Employment) Acts of 1944 and 1958 and the Disability & Discrimination Act 1995. It accepts and wishes to comply with the recommendations set out in the 1984 Commission for Racial Equality Code of Practice and the Code of Good Practice on the Employment of Disabled People.

The Laban Guild accepts the need to challenge the notion that equal treatment is simply, and literally, a matter of treating everyone the same: that equal treatment is the same treatment. Additional steps may often be required to ensure equally appropriate treatment in relation to need.

Signed: Gordon Curl

Chairman: Laban Guild June 2002

EXCITING NEW LABAN-BASED MA DEGREE AT LABAN CENTRE LONDON

Underpinned by Laban's radical thinking on dance as theatre art, the exciting MA European Dance Theatre Practice commences in October when the Centre moves to its wonderful new facilities at Creekside. Strongly studio-based, the

course brings together performance and choreographic practice, while placing both within a wider arts practice context. The course also calls for critical engagement with Laban's principles and practice, examination of the cultural context within which they were developed, and the investigation of their impact and continuing relevance to dance making today (in the work of dance artists such as William Forsythe and Pina Bausch,

as well as other 20th century radicals in Europe, the USA, and the Asia-Pacific).

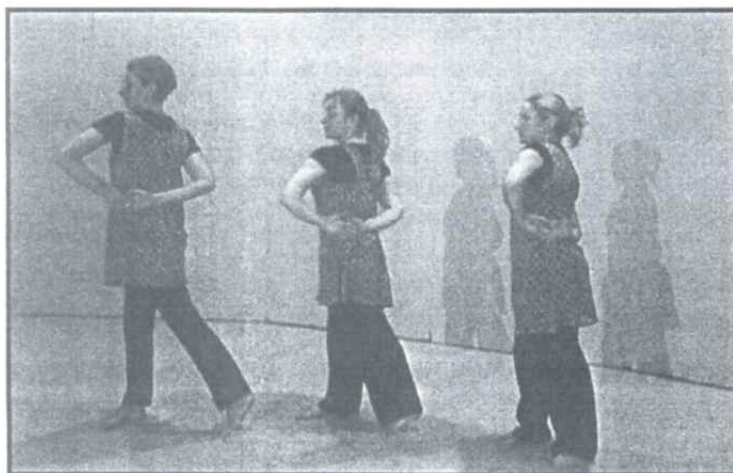
With its wider arts practice focus, the course is designed to suit not only dance artists, but also practitioners in other dance and theatre fields such as actors, directors, visual artists, and teachers.



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REPORT FROM THE TRAINING COMMITTEE

Our two current courses in Powys and Kildare are both proving very successful. Students in Powys will be having their first try at community teaching in September and we wish them well.

The Training Committee is actively pursuing the establishment of another course to start in 2003. Please let us know if you think there is an interest in your area. Our Foundation Course has also proved a winner with all those taking it up. We are now planning to extend it to younger groups and also to provide a skill-based course in parallel with the current task-based course. If you would like more details, please contact Ann Ward. We are also delighted at the initiative of Laban in Places, and plan to establish with them a series of ongoing workshops for both participation and Professional Development.



ADVERTISING SPACE

with art work ready to print

£13.00 for an eighth of a page

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Classified Ads - 50 at 10p per word

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The copy dates are: 24th Dec., 24th March, 24th June and 24th Sept

Payment to the Laban Guild

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42 Earls Road, Shavington,
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VIEW FROM AMERICA

In his article in the Spring 2002 issue of *Movement and Dance* Duncan Fraser mentions the need for leadership in respect to the arts and dance. He set me thinking whether 'leadership' means the same thing both to Americans and British.

What it means to anyone anywhere is a big question because it often seems to mean whatever you want it to mean. It can mean success, likeability, authority, charisma, guru-ship, morality, popularity, or simply the let of holding a particular job. I am going to resist mentioning the name of any living 'leader' because subjective considerations, often politically motivated, would obscure any consensus about their claim to have leadership status.

There is no doubt, however, that leadership is a trendy subject for academic and non-academic study, particularly in America. Courses have sprung up all over the place, especially in Business Schools. Whether a new generation of more collective leaders is being produced can certainly not be guaranteed. Indeed, in both America and Britain many business 'leaders' are being exposed for unethical practice and unmitigated greed. Any image of leadership they may once have enjoyed is unlikely to be maintained.

Trying to learn leadership by emulating an admired Leader has its pitfalls. After World War II I observed people trying to act like Winston Churchill and they only succeeded in looking pompous. And I recall an American general manager who told me "My boss always takes a step or two back when surrounded by a group and the distance he creates seems to enhance his leadership; when I do it, however, people follow me." (Obviously he did not adjust his Shape Flow so as to enlarge his kinaesphere.)

In Britain courses in Leadership are also on the rise but they seem to recognise that leaders can fail, something which Americans seem to have difficulty in accepting. Shackleton did not succeed in attaining his goal but is now upheld at courses as a great leader because he maintained the respect of his men and brought them all home alive. In America, Jack Welch, former CEO of General Electric, has been a pin-up leader for years but seems now to have taken a big fall.

Continuing this train of thought leads me to generalise that in America leadership is correlated with **success** and in Britain with **respect**.

Was Laban an acknowledged leader? He has probably been a leader in creating the field of Movement Study more than anyone else. He was certainly a leader of many events, like the seven mile long pageant in Vienna in 1929. As Director of Dance at the Berlin State Opera he would be regarded as a leader. With his students, dancers, collaborators he earned almost unanimous respect. But whether Americans in general consider him as having achieved enough success to qualify is doubtful.

However Laban encouraged leadership by means of his highly renowned, perceptive recognition of people's individual strengths and his encouragement to follow what is right for them. I have found that when people with big responsibility act inconsistently with their Movement Pattern Analysis that they are not respected (their 'followers' sense that they are trying to be somebody they are not) and their decision-making is often unsuccessful (appearing forced, arbitrary, or too much straight out of the textbook). This applies to both America and Britain. My own view is that many people have leadership responsibility of some sort and need to find their own, unique way of fulfilling it.

So when Duncan claims a need for leadership does he want someone who goes all out for success whatever degree of ruthlessness might be required (more likely to be found in America) or someone who will earn the continuing respect of his/her people (more likely to be found in Britain)? He will probably answer both.

Warren Lamb

GUILD 2002 NOTICEBOARD

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LIKE A GRANT

Did you know that the *Winston Churchill Memorial Trust* is offering travelling fellowships for 2003 for those working in the fields of Performing and Creative Arts? The aim is to provide "experience overseas to help you in your job, your community or enhance a personal interest". Choreographers are specifically mentioned, but if you have any good project involving dance, or are under 25 and eligible to apply for a Young People's grant, it could well be worth while to write for further details to the trust at 15 Queen's Gate Terrace, London SW7 5PR. The closing date for completed application forms is 30 October 2002.

Email: office@wcmt.org.uk
Website: www.wcmt.org.uk

PLANNING YOUR WORK FOR THE NEXT ACADEMIC YEAR?

For only £5.00, we can send you a set of 12 DANCE IDEAS, lesson plans contributed by Guild members, particularly suitable for KS1/2. These are flexible outlines, giving both a secure basis for the less experienced teacher, and lots of ideas for further development for anyone who would find this insight into other teachers' ways of working helpful.

If you are teaching a Youth or Community Group and would like them to have official recognition of their work, do write to Ann Ward and ask for details of our FOUNDATION COURSE. You are probably teaching all the work already and the Guild, as a Governing Body, can provide a certificate which recognises this.

Our TEACHERS HANDBOOK, LEADERSHIP MANUAL and MARKETING MANUAL all contain a wealth of information and are also available at only £5.00 each from Ann Ward, cheques payable to the Laban Guild.

WHAT IS LABAN CONNECT?

This is collaboration between groups who are all committed to promoting the work of Rudolf Laban. The present members are The Laban Guild for Movement and Dance, the National Resource Centre for Dance, the Language of Dance Centre, Laban International Courses, the Lisa Ullmann Travelling Scholarship Fund, the Sherborne Association UK. They are meeting at regular intervals and their first initiative is to send a pack containing information on all the associations to students in key training establishments. We hope to extend this and will be providing information on our associates in future editions of the magazine.

MEMBERSHIP

The Guild is totally dependent on membership subscriptions for its survival. Please try to promote membership of the Guild. You can suggest that friends or class members look up our website - www.labanguild.org, or write to Ann Ward for promotional material, application forms etc.

If YOU would like to subscribe to our EMAIL FLASH system and be kept up to date with relevant information, offers, performances etc. just email jannicol@tinyonline.co.uk marking the subject 'subscribe'.

SUBSCRIPTION RATES 2002

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

We are pleased to be able to accept cheques for euros drawn on Irish Banks equivalent to the above rates at the current rate of exchange. Euro or sterling notes, or bank drafts, may be sent from elsewhere. Email: dance@labanguild.org

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

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: _____

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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

Guild 2002



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