

Movement & Dance

Quarterly magazine of the Laban Guild



INSIDE

Men and Women are so Different
Interviews of the Past
Integrated Movements

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LETTER

Dear Stephen,

I am writing about Anne Hutchinson's article in the last Guild Magazine - only about the way you or she indicted what happened in the German language.

Having taught at the Folkwangllochsule for twelve years , the school founded by Jooss in 1927 and still flourishing today, (the Dartington School was a war phenomenon and Jooss returned to Folkwang in the late forties), perhaps I can be of help to correct what was printed:—

grösser Schwung, Locherung or locher sein although that is not likely!, laufen, impuls, seitneigung or Zeitneigung"1 i.e. inclinations to the side or inclinations in time, elementar 1 and elementar 11.

The latter are probably the levels of studies in general.

Eukinetiks; stoss, schlag, gleiten (the other qualities are Zug, Druck schweben, flattern and schlottern.

These are not directly comparable with the Laban Lawrence Basic Effort actions.

Best wishes

Viv Bridson

Lecturer:	Art of Movement Studio	1960-1968
	University of Hull	1969-1979
	London School of Contemporary Dance	1779-1988
	Folkwanghoschsule	1988-2001

Any mistakes in the original article were the fault of the transcriber and not the author!
Editor (and in this case, transcriber!!!)

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Editorial

In this issue you will find reports on the meeting between the editor and the executive committee, during which many important points were raised and discussed. We would greatly welcome your thoughts and comments on what we are doing and what we should be doing in the future. Both Gordon and Anne have given summaries of what was said. But we really need to know what you as readers think. As we said in our first editorial, as a dynamic institution the Guild will (over a period of time) change in many ways. The magazine will, we hope, reflect these changes, and allow members to air opinions. So comments and suggestions please. We hope that you enjoy this issue, and we are truly grateful for those people who have taken such trouble to send in work to us. But we are always in need of articles and pictures. So please keep sending them. This issue was already being compiled when the retirement of Marion North was announced, and so we were not able to include a tribute to her. But one will be included in the next edition. Similarly we were not able to produce something on Joan Littlewood, but again a tribute to her will be in the next edition.

We would like to draw your attention to the advert for the Laban dinner in December. Sheila McGivering wrote, "places limited to first applicants" which is a polite way of saying "first come—first served"!

Stephen Parry

COPY DATES

Material should be sent to:

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Copy dates are:

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

NEXT ISSUE IS FEBRUARY 2003

MEN AND WOMEN ARE SO DIFFERENT

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

As promised, the second part of Eden Davies' most interesting article.

Flow, as its name indicates, is the fluid of movement in which the Effort and Shape components are carried along. Where all other elements of movement were identical between two people, the Flow content, would make perception of their movement quite different, completely individual. Warren Lamb likes to point to the movement of infants, all Shape Flow as they expand and contract their Kinesphere, even though it is not as yet connected to emotional states. As the child develops, so does the purpose in its use of Flow, whether running helter-skelter [Freeing] then suddenly stopping [Binding], or throwing an "I



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

want" tantrum with Growing and Shrinking of its Kinesphere.

During these early years the degree of Flow in the developing movement pattern is reduced as other components increase. The retention of a good measure of Flow as well as increasing the other components is, according to Lamb, desirable in a mature person. To lose too much Flow makes movement robotic, and to fail to build up Effort and Shape would be to remain immature.

The most detailed descriptions of Flow are those arising from the work of Judith Kestenberg and the Sands Point Movement Study Group and used by practitioners of KMP [Kestenberg Movement Patterning]. Kestenberg was a student of Lamb's in the mid 1960s, after which they worked together for some time, especially studying and recording the movement of babies and children. In common with Laban the Kestenberg/Lamb theories see Effort and Shape as reflecting different aspects of the personality. Effort Flow is seen as demonstrative of attitude to objects in the external world. We move freely towards things we like and away from things we dislike with tightening movement. Effort Flow enables us to move quickly or cautiously, with attention or indirectness, with firmness or delicacy. An Effort without Flow would be an isolated inexpressive act, empty of emotion.

Shape, on the other hand, is seen as revealing of the inner, even mystical person, and Shape Flow is regarded as indicative of inner attitudes to oneself. "Shape Flow brings access to self, the ability to be in touch with the "inner"

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

world." [Peggy Hackney, *Making Connections*, Gordon & Breach, 1998]. Growing Shape Flow suggests confidence, feelings of comfort and trust; Shrinking Shape Flow indicates the opposite dispositions of nervousness, discomfort, anxiety, or suspicion. The most basic and all-pervading example of Shape Flow is breathing, the symmetrical Growing of the body as we take in air, and Shrinking as we exhale. Breathing is the very basis of life and it is also highly indicative of the person's state of being, whether that be confidence, panic, relaxation or whatever.

The reliability and accessibility of these concepts of Effort and Shape Flow are crucial to the success of any further

validation of Lamb's theories on movement and gender. With skilled observation and annotation of Flow still in the hands of relatively few practitioners, there is a constant need for more training and testing for movement analysis to move forward. But from what is already known a fascinating picture emerges of areas of movement study ripe for research and exploration, areas with a valuable contribution to make to our knowledge of the human condition quite separate from its potential value for dance and drama.

To recap, Warren Lamb asserts men tend to combine Effort Flow with its affinities of Effort and women combine Shape Flow with its affinities of Shape,

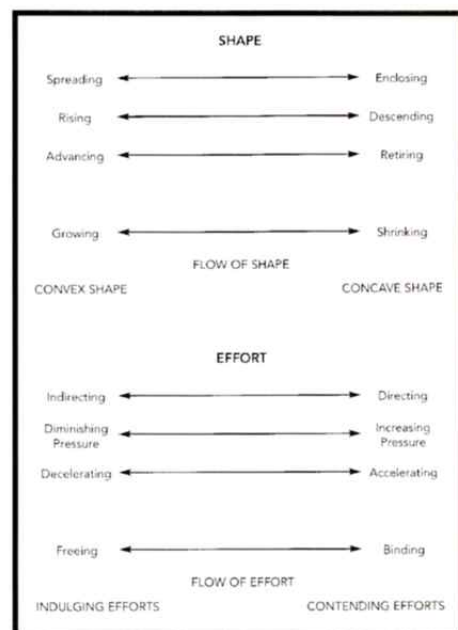


Diagram 1

but men make the opposing combinations with Shape as women do with Effort. If we also accept that Effort is revealing of the individual's relationship with the external world, and Shape as revealing of the inner, intuitive self, then it appears men [with effort Flow combined with its affinities in Effort] are more wholly disposed to an active relationship with their environment than women and women [with Shape Flow safely combined with its affinities in Shape] are more attuned to their emotional, intuitive selves.

We arrive at what might be regarded as a truism; that men are inclined towards the practical and scientific world and women towards the arts, as many studies of schoolchildren claim to have proved. But the question then becomes: is this divergence demonstrating

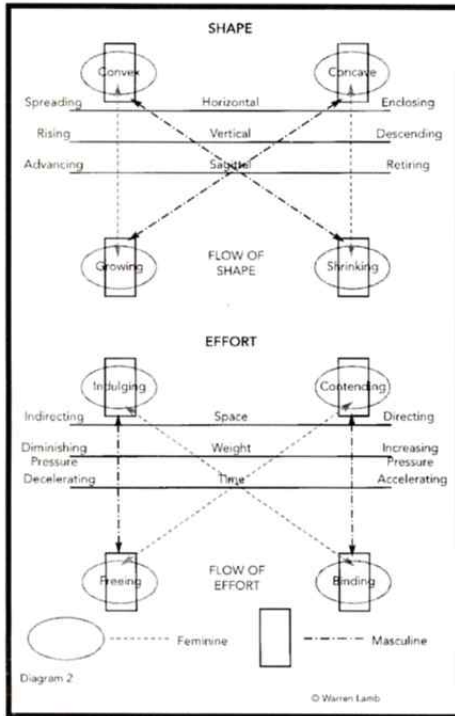


Diagram 2

to our sex. Studies of the human brain in recent years, however, claim to have found an essential difference in structure between male and female which would indicate that the difference is in fact laid down before birth and can be only partially affected by culture.

The next question is: why does it matter if men and women phrase their movement differently? The difference in approach to a situation does not necessarily mean one is more competent than the other. We are already familiar with the 'empowering' of women as they enter areas which were once exclusively male, and where they have proved they can do these jobs just as well as men. But we are also aware of the cases of harassment and discrimination arising in many of the professions, particularly in the civil service, the police force and armed forces. The problem here, according to Warren Lamb, probably lies in the perception of what a person is about. In areas historically exclusively male, there is a perception of how the job should be done, and that perception has always been based on how it looks when a man does it. A woman may be

working towards the same goal, following the same rules, and even achieving the same result, but her



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

essential difference in movement patterning means she will look as if she is doing the job differently, and that could cause unease among colleagues. Worse, she may try, herself having an innate knowledge of how it has always been done, to emulate the behaviour of her male predecessors, in which case she



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MEN AND WOMEN ARE SO DIFFERENT (continued)

will probably use gesture rather than posture to achieve behaviour which is essentially not natural to her, and give an insincere or uncommitted impression.

Take as a simple example a man or a woman making a political speech or addressing a board of directors. There is a need to encompass the whole group or assembly, as well as to deliver the message with authority. The task

'Warren Lamb's theory on gender patterning has a distinct ring of truth.'

requires Growing Shape Flow to be highly visible and confident, but it also requires assertiveness - the Concave aspects of Shape would be helpful, but mostly the Contending aspects of Effort and Binding Effort Flow to drive the argument home. This successful combination is, according to Warren Lamb, natural to a man. The audience would be in no doubt about the argument or his sincerity and commitment to it.

For a woman it is more difficult to be so convincing. In combining Growing Shape with Convex Shaping, and Freeing Effort Flow with Contending Effort her performance loses the assertiveness required. It disappears into the air, and if she tries too hard she may appear to rant. What will work for a woman Warren Lamb points out, is to aim at putting across higher, more abstract and altruistic ideals, which go well with the combination of Growing Shape Flow/Rising Shape and Freeing Effort Flow/Contending Effort. Perhaps Margaret Thatcher as Prime Minister can be used as an example. In public speaking her message was essentially one of the greater good, free enterprise, the national interest, the supremacy of the individual, the enemy within or without. In one-to-one interviews on the other hand, she was tenacious and contentious, when the combinations of Shrinking Shape Flow/Concave Shape challenged her interviewer. Put that together with her confident Freeing Effort Flow/Contending Effort, and the

result was formidable.

Instead of assertiveness and authority let us look at what happens in exercising care. The qualities required here are a combination of focus and delicacy. A woman holding a baby will enclose it to her [Shrinking Shape Flow/Enclosing Shape] in such a way that she virtually closes off the rest of the world, but her Contending Effort will be tempered by Freeing Effort Flow. A man holding the baby with his Enclosing Shape tends to combine this with Growing Shape Flow perhaps to keep an eye on what is going on around him, protectively watching for possible hazards. Of course the thing being cared for may not be a baby. At work it could be a set of figures or a legal document, and perhaps this is why women are most successfully knocking on the glass ceiling in areas of accountancy and law. They are probably more easily disposed than men to getting down to close study on their own. A man with his constant need for a relationship with the external world will regularly have a look around or go and chat to a colleague.

Men, with this watchfulness of the environment, are more protective of themselves than women and probably more strategic and political. A man walking confidently into a room full of people, for example, will automatically bring a hand across to straighten his tie or pull his jacket together [Growing Shape Flow/Enclosing Shape]. A woman in making her entrance [Growing Shape Flow/Spreading Shape] does nothing to protect herself; she is open and vulnerable, a target for criticism. Sadly a highly confident woman seems to be a threat both to other women and to men; one or the other will try to burst her bubble.

There are eight different combinations of Shape/Shape Flow and Effort/Effort Flow for men and women, and space does not allow them all to be discussed here, but the implications in employment, for personal counselling, and for those formulating social, educational or therapeutic policies are interesting. It is found for example that small boys are more nervous than girls, and perhaps this is because of their

greater awareness from an early age of their environment and its potential dangers, but the treatment of boys is often unsympathetic and disciplinarian, exacerbating their developmental problems. Does this contribute to the delinquency and even suicide rate for young men being higher than that for women?

Warren Lamb's theory on gender patterning has a distinct ring of truth, and there are great potential benefits for society in it being pursued. Research would certainly be helpful in us understanding the true nature of "equality" which has so far been used more as a term of aggression than inquiry. Other sensitive areas which may benefit are marital relations, or the nature of homosexuality and trans-sexuality, and perhaps the treatment of offenders and addicts according to gender. It is even possible we are witness to a threshold in movement study as significant as anything since the moment when F.C. Lawrence met Laban in the 1940s and encouraged him to apply his theories on Effort in industry.

Eden Davies

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WANTED

People from the following areas who would be willing to send in regular reports on what is happening.

Scotland	Midlands
North East	South East
North West	South West

We have someone for Wales, and receive reports from Ireland, but we really need to know what is happening elsewhere.

If you are interested, please contact the editor for more details.

INTERVIEWS OF THE PAST!

Gordon Curl talks to Kurt Jooss

I was fascinated to read Ann Hutchinson Guest's 'Memories of the Jooss-Leeder School' in the last edition of our magazine; it revived my own less distant memories of the Folkwangschule in Essen in 1966 where Kurt Jooss was Professor, Director and Choreographer. I too shared Ann's conviction that Jooss was 'warm hearted and so generous'. So generous in fact that he welcomed me to his school for a month; gave me access to his classes and provided me with a recorded interview before I left to support my research into Laban's philosophy of movement and dance. The following is a transcript of some of this interview (one of other interviews which might be of interest to members in forthcoming issues). 'Laban and Jooss', we have been reminded, 'worked together in such close sympathy and harmonious accord!'

Q. How would you briefly describe Laban's fundamental philosophy?

Jooss: Very difficult - he never uttered it! His fundamental idea was a kind of salvation through movement. On one occasion he commented on *The Green Table* and said: 'if only we could make all these black men dance, there would be no war any more'. He believed it in his early work up to the first war when he founded the first moving chorus here in Germany. He said that by dancing together, by exercising together, by playing in space together, people gain more respect for each other; they become more tolerant. He said: 'If you dance together you will learn to be polite, you will learn to respect the other's way of moving and his way in space, his way on the floor; you will pass by without disturbing each other'.

'He said that by dancing together, by exercising together, they become more tolerant.'

Q. Would you say Laban was a good choreographer?

Jooss: Yes, he was a good choreographer; but he did not always have the patience to work his choreography out in proper detail, so very often his choreographies remained a bit rough and lacking in refinement because he had little patience for that. That can generally be said about his work and also with his students. He was tremendous! He was like a plough - but he never used the rake, he would never do the polishing.

Q. To what extent do you think Laban was

interested in the affairs of Moslem societies - their ideas, their dance? Was he influenced by middle east religious ideas?

Jooss: Yes, no doubt; he told me himself. Nothing to do with Buddhism, but certain influences of Sufism - he was deeply interested by the Dervishes in Bosnia. He told me that as a child he saw them in the monasteries; he even had a scale called the 'Jalal' scale which he attributed to Jalal-ud-Din-Rumi; I can still show them to you if you wish to see them. They are very difficult to do as movements which he attributed to Rumi; they seemed to have something of the character which he saw in the dancing Dervishes who not only circle but do other movements as well. He then related this scale to one of the solids of the space crystals which we then did along the crystal lines.

Q. To what extent was Laban influenced by classical philosophy. A V Coton (Dance critic of the Daily Telegraph) mentions the *Timueus*?

Jooss: Yes, he was no doubt influenced by the *Timaeus*. *Timueus* is a philosophical essay on Pythagorean thought and I think as such is something wonderful. There is, of course, a lot of nonsense in it from a modern scientific point of view. But on the other hand it is a marvellous conception of God, the World and mankind, and of course it is full of movement! It is a philosophy of movement - of Heracleitean derivation and as such it is for the dancer captivating thought.

Q. Was Laban influenced by Delsarte?

Jooss: Delsarte was most important for Laban, he always referred to that fact. I think he had direct experience with Delsartism in Paris in his early days; he also took some classical dance at the Opera in Paris. Of course only pure classical dance existed then but he was evidently not suited to this and disliked it. It was the oriental influences from Bosnia which gave him certain inclinations and then came the teachings of Delsarte which were thoroughly European. There was an enormous amount of Delsarte practised then and like all these things they made a system of it too early and all sorts of mistakes were made. Now this kind of triangular business is too much, it is too early to make such a theory, formalising it much too soon. I was always telling Laban: 'Don't fix things now, they are in 12 state where they must be fluent - where we must all be in doubt, and we must all doubt and doubt, otherwise we will fix things in the wrong way - too early!'

Q. You referred to a 'moving chorus' or movement choir. How did Laban view these?

Jooss: A moving chorus was not art and never meant to be such. It was meant to be movement for movement's sake - to create works of social harmony which was a purpose of its own. Of course it would come to a certain point where one would make a performance in order to let others enjoy it - as a football match is a performance for 20,000 or 40,000 who don't play the game.

Following this interview, Gordon Curl learned that Jooss and his Company (*Folkwang Ballett*) were about to come to



London to record *The Green Table* for the BBC - an event referred to by Ann Hutchinson Guest in her recent article: 'Memories of the Jooss-Leeder School'. It occurred to Gordon that to have Jooss and his Company in London and not seize the opportunity to try to persuade him to provide a *live* performance for dance students (for whom Jooss was a legend) would be unforgivable. So he asked Jooss if he would consider bringing his Company to the Congress Theatre in Eastbourne to provide both all afternoon lecture-demonstration and an evening performance to include *The Green Table*. Jooss agreed, and on 6th December 1966 over 2000 students from all parts of the UK flocked to hear Jooss' lecture-demonstration. In the evening the *Folkwang Ballett* enthralled yet another capacity audience when *The Green Table* came alive for a rapturous crowd. The National Press rang out: 'Crowds flock to masterpiece!', 'Jooss a great welcome!', 'tumultuous reception!', and the General Manager of the Congress Theatre wrote: 'one of the most wonderful evenings in the history of the Congress Theatre'. The Principal of Chelsea College Eastbourne (Audrey Bamba OBE) wrote: 'The presentation of great works of art unknown to the present generation has been of tremendous value and will remain an important landmark in the history of both education and the theatre in Britain'.

REPORT TO THE LUTSF

'Integrated Movements' at ENContro Laban 2002

Encontro literally means encounter; and I have never been so aware of its significance as when I was caught up in the vibrant energy created by the coming together of people who apply Laban's human movement analysis. Essential truths about understanding human beings lay like a sparkling jewel at the meeting place of many different paths; and the ways we had all reached it ran through many disciplines. That to me was the joy and strength of Encontro Laban.

Rio is itself an expression of this spirit. Unconcernedly multiethnic, the rich and poor also live close to each other. I rode in the buses on weekdays, and walked the crowded streets to revel in Art Nouveau buildings surviving among the brutal concrete cubes - but not on Sundays when few people were about. "Don't wear jewellery" I was told. Friends saw one home in a taxi, and then even into the hotel door, for at the next hotel guests had their necklaces and earrings torn off by thieves on the very steps. But I met unfailing kindness from the Cariocas - Rio residents - who would even rush off to get an English-speaker if they did not understand.

On each of four days, the Conference Papers were read; at the same time three separate Practical Workshops were being held. This was the only way that the amazing Regina Miranda and her team could organise so many entries to the Conference, but it made choosing what to go to very difficult. I am awaiting a knee operation, so was unable to take part in the practicals, except to observe one or two of particular subject interest: Eileen Goldman's on "The Axis Scale for Everyday Problem Solving"; and "Evolutionary Movement and Yoga", given by Marcia Monroe. But I attended nearly all the Papers given in the Lecture Theatre.

My own paper, "Integrated Movements (Posture-Gesture-Mergers): their place in the development of our species", was programmed for the Saturday, and I was grouped on the platform with Ellen Goldman and Martha Eddy, two well-known teachers whom, I felt, at least ensured an audience for my paper, and its 15 minutes of fame! Our panel title was "Communication", and we did what we could to improve the environment to that end. We got together, organised the platform table and the lectern to our own taste, and spoke to the translators about any special words in our scripts. I thought I had been quite clear about what signals I would give the technician - who would control my PowerPoint presentation

from afar. This was an error. But although the illustrations were unnecessarily hurried, I was told that they were still clearly a help to the audience's understanding of my presentation. I vied not to resent the hours I had spent on taking a special PowerPoint course and on perfecting the animated slides!

But before this we, the trio of nervously waiting presenters, had an experience coming which we shared with a delighted and full theatre. The amazing Virginia Reed, President of the Laban-Bartenieff Institute

'Who was this thug in a tracksuit, hooded head and feet-apart door-plane posture'

of Movement, was giving her keynote speech: "Therapist as Jester; paradox or paradigm!" Virginia stands a handsome, blond, slim and flexible 6 foot 2, and works for, among others, JP Morgan Chase, one of the most formal organisations in New York. So who was this person who appeared on the platform; this narrowed, apologetic, constantly-smiling woman in a hairnet, droopy skirt and with a plastic bag dangling from her arm? And then, who was this thug in a tracksuit, hooded head and feet apart door-plane posture, mouthing obscenities, clutching at the groin, and gesturing with gun-shaped hands! Two illustrations of Virginia's alter egos, manifesting as clown and acute observer of human nature expressed in movement. Serious play is the apogee of group interaction, was her message. She employs her created repertoire of characters as jesters, using them to comment (as she speaks to audiences from commerce and college) without offence; as marginalised characters pointing to the accepted absurdities in life and in society.

But not at Morgan Chase, her employers with the up-tight culture - until

September 11th last year. She works there on a Wednesday, and so escaped death on the Tuesday. She and many other movement therapists and counsellors were at Ground Zero for days on end, listening, teaching people whose culture was otherwise, how to touch and be comforted; counselling the counsellors themselves. She and others taught workers the words to express the dimensions of feelings, how to breathe and gain some respite from the awfulness. Hearing this speech was a highlight for me: the most moving expression of one of the themes of the Conference. I put that theme thus: "Movement awareness, consciousness of our body and what it can do, is the starting point. Our body is our reality, and we have forgotten how important it is."

So this is what we, in the very next session, had to follow! My paper is about our archeologically defined stages of human development; and how human movement behaviour is equally as visible, and as capable of interpretation, as are bones and stones. As all that week I had carried about my increasingly-tatty presentation notes, I had realised that I had the answer to one of the questions that had brought me to Rio. Yes, my work was original, was relevant, and it tied in well with both applied and academic work based on Laban's human movement analysis. This was a mighty relief!

As I spoke (in my presentation) about how Postural and Gestural movements alone can be culturally specific rather than universal, I could illustrate this by the dance-lecture of Ciane Fernandes. She had learnt Indian Classical Dance in a very short time - compared to the other students - through being able to analyse its pathways, axes, movement qualities and so on. She illustrated that the importance of the pelvic area in both Indian and Brazilian culture was expressed in very different ways. Because it is the centre of the dance, for Indians it



Street Theatre: amazing ingenious creativity around a car.
Entertaining the delegates.

must be held, controlled in bound flow; for Brazilians its importance is expressed in being the initiating area for all samba-like movements, free-flowing and indirect.

As I went on and explained how Integrated Movement patterns express an aspect of our authentic personality, I could relate it to Jessica Berson's "Search for Authenticity" paper. She had looked for an intellectual, historical and logical definition of personal authenticity; I could offer an instant, real and visual definition, in integrated Movement.

As I explained Warren Lamb's discovery of the connection between Integrated Movement patterns and the problem-solving or decision making process, it tied in with Ellen Goldman's "Everyday Problem Solving" workshop, using the spoken meanings of the movements around the eight axis scales.

I ran through the stages of human development, as discovered by archaeologists and anthropologists. Maria Mommenhson, in discussing the relationship of the dancer's body visible to the audience and what it communicates, cites the hand, with its opposition of thumb to palm and fingers, as a key evolutionary step, prerequisite to being human. How I agreed with her. It is our link to our common ancestry with the other great apes, yet later we used our hands to create tools (rather than just using found objects as apes still do): a defining human trait. Walking, talking, control of fire, elimination of each other, and living in groups supporting each other, completed my list of human characteristics.

All Laban Movement Analysts (and many of those present had achieved this distinction) are familiar with Effort Actions and Shaping in planes. The part of my argument that equates the former with the functions of the Left half of the brain, and the latter with the Right half, I illustrated with a text taken directly from a learned book on language development. This makes an unmistakable connection between language and its precursor of movement; and states that separate development of the two hemispheres was essential for the neurological changes necessary to language to take place. Interestingly, Virginia Reed, in her speech, said that in her efforts to understand human beings she had taken degrees in Psychology and Anthropology. If only I had too!

In the Paper I traced our Right Brain's differences to the stimulus of our 3 million-year forest-dwelling environment, where the use of our head-situated distance senses used movement in the planes to locate distant dangers. Change of environment from Forest to Savannah meant behavioural and consequent neural changes. We now

had a wider horizon to scan; new food-animals to weigh up as either danger or sustenance; further distances to travel to. All this added up to the further development of Shaping movements now of the whole body; these could be Integrated Movements now we were up on our feet and walking, able to merge Gesture and Posture. This movement stimulus enabled the necessary separate development of Right-Brain functions and arguably was arrived at within the classic Darwinian evolutionary process.

Once we were on our feet, other actions became possible. We now had both hands free for tool making and carrying. Our "handedness" in turn stimulated the Left-Brain, and led inevitably to its typical separate functions, and the consequent development of speech. Speech conveys ideas; now our species really took off.

All this was put out of my mind when on Friday night we were taken to a reception held in a typical Carioca place. That is to say, in 1904 the rich man who had married

*Working together
harmoniously as a team
is the highest
achievement of human
beings.*

an Italian Princess, an Opera singer, had built her an Italian Palace, with many marble-walled and patterned parquet floored rooms, set around a swimming pool. All this in the style of ancient Rome... There was exquisite food and wine, and briefly, the spotlight on the Christos on Botofogo peak loomed through the mists above us. And the dancers of Regina Miranda's Centro Laban do Rio all gave their performances in those palace reception rooms. But afterwards, I thought, what clearer illustration could there be of the communication of movement, the exquisite awareness and control of body, the expression of the deepest emotions and most varied relationships of which human beings are capable!

It also brought me back to the problem of the Faveras - shanty-towns where Renate Neves and Maria Duchesne (The Art of Movement Integrating People) have found a means to promote citizenship practices; strengthening individual identity, promoting social inclusion through dance, education and the arts. The performances these children achieved were remarkable, and give hope that the voice of the Favela communities will be heard.

And what an example Encontro Laban was, of my own conclusions about Integrated Movement Patterns. I suggest that just as hunter-gatherer groups are known always

to share their necessities of food, shelter and companionship, so they must have shared their individual skills, maximising the group's combined energies. Tool-making, leather preparation, fire-kindling and so on, were individuals' skills, shared to achieve common survival. Individual characteristics, what we would call personality, and Warren Lamb would call problem-solving styles, would thus become observable to every member of the group. Individuals would be valued for their varied personalities, and the



Su in the elegant Rio Opera House

predictability of their behaviour would become part of the social glue of the group essential to its survival. Working together harmoniously as a team is the highest achievement of human beings. Here in Rio, I saw it at its best.

I return home to follow up the contacts I made, and find my way towards an M.A., towards writing a popular version of my academic book - "Human Being" - and a television series on human movement and anthropology. Articles in Movement and Dance and the Action Profile Practitioners Magazine are already commissioned. I am available for lectures and presentations! I have been immensely encouraged by the academic and scientific, as well as the dancers' reception of my Paper, and have to thank the LUTSF for helping me to go to Rio, which was a privilege and a pleasure.

Su Johnston

THE EXECUTIVE MEETS THE EDITOR!

On Wednesday 28th August, in the idyllic setting of the Cotswolds, members of the Executive Committee met the Editor of our Magazine - Stephen Parry. But this was no mere mid-week 'bargain break' or perfunctory occasion; it was a serious attempt to get to grips with a clutch of fundamental questions concerning the aims, content, design, format, production, distribution and financial aspects of our magazine - our 'window on the world'.

What are the aims and purposes of our Magazine? Does it fulfil the right of members to know what the Guild is all about? Should it be an exclusive Magazine aimed solely at the membership, or should it appeal and be disseminated to a wider readership? Does it give an acceptable 'face' to the Guild - an 'animated voice of Laban's work'? Should it simply reflect and report on the current state of affairs, or should it forge ahead of contemporary thinking and provide new insights into Laban's work and its applications? Is not the provision of information and news the magazine's primary function? How far should it be concerned with the advancement of knowledge of Laban's theories (or is such an aim best left to academic institutions)? How have the Guild's magazines of the past balanced the theoretical and the practical? And is not an historical perspective as important as an ear for, and an eye to, contemporary culture? Have the interests of members changed over the years? If so in what respects? Are not the more practical aspects of Laban's work the most important in the present climate: - participating performing - teaching - teaching methods - ideas for community dance - themes for movement choirs - resources? Or is such an agenda in direct competition with other bodies - with whom the Guild should necessarily 'network'? Then again, should not the emphasis be on 'partnerships with the professionals'? And what should our relationship be with the Laban Centre? Surrey University? Labanotation Institute and other organisations and initiatives concerned with Laban's work - at home and abroad? These are some of the questions with which we grappled in our relentless debate.

It was no surprise that our new Editor confessed that his role was: 'a delicate balancing act' - a simultaneous juggling with the wide-ranging interests of members - at the same time avoiding the dangers of ostracism, diffuseness or insignificance. Such a role inevitably calls for some very fine judgement - we all averred! Any tug or tension, for example, which might exist between the demand for articles of a more academic nature (as opposed to those in lighter vein) could, we concluded, be accommodated in future magazine supplements - supplements containing original research and critical commentary

(for was it not Liza Ullmann, who reminded us once in her Guild Presidential address that: 'at a time when increasing demands are made upon us for study in depth, it is indeed fortunate that through Laban's investigations ... we have an enormous treasure of material and knowledge upon which to base these studies ... but (she added) ... serious research of this kind requires a philosophic foundation ...'!

In contrast, might not proposals which give priority to teaching material - in both school and community dance - find a more prominent place in the magazine (how literature, for example, can be accessed as stimuli through Laban's analyses)? And what about more 'master-class' material - capitalising upon on some of our distinguished exponents who were in contact with Laban during his lifetime? Certainly, there was a desperate need for some guidance for teachers who are at a loss to know how to appraise their students' work. How do we make judgements in movement and dance? By what criteria? What, for example: makes a good dance? Can someone make these explicit?

Our meeting heaped praise on our new editor and his team for having made such a seamless transition from the monumental ten-year service of Lydia Everitt and her team. Such an achievement was undoubtedly a hard act to follow, but it has been tackled with skill, sensitivity and great success!

Our many thoughts and proposals were received enthusiastically by the Editor and he indicated that he would welcome yet more ideas (and good photographs) from members of the Guild and beyond. He and his team propose to make some judicious changes in design and format over the next few seasons; but one of his major concerns at the moment is the high cost of production in relation to the income of the Guild. New avenues of production may well have to be explored and new cost-effective measures implemented.

What then of the future of our Magazine? Our Council at its December meeting will receive the Executive Committee's magazine report and extend the debate still further; all members of the Guild are invited to contribute towards this by sending to me their personal views on the future of the magazine. In the meantime we warmly congratulate our new editorial team - they have made a spectacular beginning in the 'delicate balancing act' of producing a magazine of substance and significance. Please support them vigorously with your vital contributions!

Gordon Curl Chairman

email: gfcurl@globalnet.co.uk

with special thanks to Stephen Parry, Ann Ward, Sheila McGivering, Geraldine Stephenson)

Ann Ward's View of our discussion:

Gordon has provided an excellent summary of all the issues surrounding the production of our magazine Movement and Dance.

The meeting with the editor - Stephen Parry - was most productive, and we all seemed to be on the same wavelength and concerned about the same issues.

During and after the meeting, my thoughts were along the following lines:

- The magazine does, I feel, inform the members as to what the Guild is about i.e. networking, informing, inspiring, recognising our heritage, looking to the future, providing practical help.
- It does need to remain a fairly "in-house" magazine. Although we would hope that there is enough in it to interest non-members, it cannot compete with publications such as "Animated", it is the only link many members have with the Guild and selling it at a lesser price to non-members would devalue the membership, as members get little also.
- Having said that, it does also need to focus on the wider world of Laban work, and not get too parochial.
- There needs to be a balance between news and information and the advancement of the application of Laban's analysis. The Guild could play an important role here, either by publishing longer articles as supplements (cost?), or by pointing members in the direction of current research.
- Although it is important to retain our academic integrity, this is only primarily relevant to a small part of our membership. This does not mean that "ordinary" members are not interested in research and a certain amount of academic content, just that we should not concentrate on this to the detriment of the interests of the general member.
- The historical perspective is important and appreciated by members. It is also important as archival material to a wider audience. Perhaps we could produce a compilation of profiles/conversations/tributes /views - for interest or research? Perhaps this is the sort of area where we could establish a market beyond our membership?
- We have a lot of valuable material which is marketable already - Leadership Manual, Marketing Manual, Dance Ideas. We just need someone with the know how to attract buyers.
- It is essential to forge stronger bonds with other organisations working in a similar way to the Guild, but equally committed to disseminating Laban's work.

I have some ideas on the design and layout of the magazine, but cannot emphasise strongly enough the successful achievements of both the previous editorial team and the current team. They have had a hard act to follow but their first two issues of the magazine have been wonderful!

I do hope that other members of Council will contribute their views to the debate

Ann

SHEILA MCGIVERING

For some time various people have attempted to persuade Sheila to give a brief pen portrait of her life and her involvement with dance and with the Guild. She, however with consummate artistry, has managed to avoid them all. Until that is one of the editorial team got between her and the door. The result was fascinating!

Sheila first came into contact with dance as a student in Homerton College, Cambridge, where her lecturer was Betty Meredith Jones. At that point there were not many people involved in dance, and so when she started her career as a teacher an advisor immediately realised that here was a great opportunity, and so grabbed her and she quickly found herself teaching dance.



years that she was at the school, Sheila also took evening classes in Bolton and Manchester. She was a member of the Manchester Dance Circle led by Sylvia Bodmer. By the time she left the school she was also responsible for RE and for the GCE exam throughout the school.

Sheila enjoyed her work in Manchester, but felt that she was not moving forward, so became the deputy Headteacher at a boarding school ESN girls in Middlewich. After this she became a lecturer in dance and drama at Eaton Hall College, where she remained until they decided to close the college. At Eaton Hall Sheila supervised students in schools in the area. She (modestly) said that she felt that her experiences had given her an insight into the problems faced in school.

Sheila had worked with the Guild for a long time, having joined in 1949 and was asked in the 80's to stand as Chairman; something she felt as a great honour. Her only comment on her time in the chair was "At least under my chairmanship it didn't pack up!" After this she was asked to be the Vice President of the Guild. Whilst doing all this she also found time to gain an Advanced Dip.Ed. at the Laban Centre in 1975. For part of this she was at Goldsmith's. She has also completed a Diploma in RE.

At this point Sheila had to go back to finish her assessments of the Stage I course. But I hope that she might be prevailed upon to tell us some more of what has been a quite fascinating life. At least I hope so! ■

thought for the quarter

Improvisation is too good to be left to chance.

Paul Simon
Singer & Composer

UFO experiencers, the Rapture cult (members of which believe they will rise to heaven next spring leaving everyone else behind), and daredevil performers, all seem to be more numerous in proportion to the population in America than is the case in Britain. They are examples of a greater readiness to go to an extreme and keep it up.

To be sure, we have plenty of people in the UK, such as agitators for a cause, who will go to extremes. But they do not get stuck with it - they introduce new tactics, broaden their interests, or just give up.

In the US, however, maintaining an extreme position seems itself to be a requirement. If you are not prepared to go to an extreme then you do not belong. With regard to UFO's for example, I keep an open mind and take the line that maybe they exist, that maybe there is life elsewhere in the universe, and there is probably going to continue to be mystery about the whole subject, at least in my lifetime. This helps me accommodate to my wife (who works professionally with people who believe they have been abducted by UFO's) but ostracises me from her clients for whom absence of extreme belief is as bad as being a sceptic.

Extreme sports are another example. In the UK we also go for sports like bungee jumping and abseiling skyscrapers but they more frequently happen in the US. I was interested that the Diavalo Dance group, based in Los Angeles, explain in a programme note that dancers who are attracted to join the group are most likely to be those who are also interested in extreme sports. Time was when ballet dancers were discouraged from doing any sports at all! The Diavalo Dance Group's choreography certainly combines daring with artistry. They have been criticised for being more gymnasts than dancers but I disagree. They are immensely exciting but also highly creative, aesthetic, meaningful - all the things that dancers are supposed to be.

In movement terms going to an extreme is visible as becoming locked into a fixed state from which you can only recover by retracing the process by which you got there. For example, if you do a movement of increasing pressure to an extreme you get into a state of cramp and can only recover by diminishing the pressure. Introducing other qualities of movement does not help.

In UFO experiencing, religious practices, and daredevil activities, going to an extreme does not often seem to get people locked in. We can interpret it as obsession, paranoia, rejection of any degree of modification. And this is what I think I see more in America than in Britain.

Diavalo, however, whatever their inclination to extreme sports, have succeeded in creating fluid performances of remarkable beauty. No paralysis in any element of their movement; quite the opposite.

Warren Lamb

During her year at the Studio she did movement every day, except Saturday mornings, which were devoted to music and structured function with Geraldine Stephenson! Geraldine was responsible for daily training and dance drama. When asked what Geraldine's work was like, Sheila simply said, "Brilliant!!" Preparation was often done in the evenings. Most of the work was practical. Few books had been written at that point! Amongst the teachers who came to lecture was Albrecht Knust, who taught notation. Sheila at this point gave a wonderful impression of Knust, who used to follow the dancers around, demanding to know, "How did you do that?" After her year in Manchester, Sheila went to work in Stratford, where she taught PE with dance for three years. Then she decided that she needed to broaden her horizons, and went to teach in a Secondary Modern School in Manchester. Here she was responsible for general teaching, and for Drama. On being warned that the children at the school, "eat broken glass for breakfast", Sheila replied, "Well, they won't eat me!" During the ten

BOOK REVIEWS

Gentle Exercises in Movement/ Dance/ Creative Activities with elderly and/or disabled people

Published by 2000 Speech Mark Publishing Ltd.
Boxed set including 48 page manual and 48 A5 cards
ISBN 086388 1793, Price £27.50

The pack comprises a clearly and concisely written booklet and a pack of cards with illustrations on one side and instructions on the other.

The introductory chapter outlines the purpose of the pack, drawing attention to various aspects of work with frail and disabled people. It indicates the need for awareness of culture and gender issues and sensitivity to the needs and interests of individuals within a group, and the importance of a positive attitude towards the ageing process and older people. The benefits of exercise in maintaining self-confidence and social skills are considered along with the obvious physical advantages, as are the disadvantages of lack of exercise. In addition there is a list of precautions, well worth consulting when starting a group.

The book goes on to suggest ways of organising a group, first taking into account motivation, expression and exploration, enjoyment, and the general communication processes involved. Specific aspects of planning a group are outlined, including practical considerations such as, the environment, role of helpers, and use of apparatus and music. Also, under the heading 'How Adults Learn', is some advice worth remembering: "Talk in a natural way: do not be patronising, or talk down to the group...", and "... remember that the effort, not the performance is the most important factor".

The remaining chapters include suggestions for using singing and relaxation as part of an exercise, which I would support wholeheartedly. In my experience singing along to favourite songs can work wonders (Doris Day is very popular!), lifting spirits, reviving memories and generating conversation. A good way to end a session.

The cards are clearly illustrated with brief instructions on the reverse. My only criticism is the lack of anything for head movements. Whilst understanding the need for extreme caution with this, as is mentioned in the precautions section of the booklet, I feel it is important to include very gentle head and neck movements (and I am supported by a Senior Physiotherapist in this view). It may be a good idea to lengthen the back of the neck by retracting the chin. It is also

necessary to try to lift the head sufficiently to maintain eye contact, a very important aspect of communication. The other point made by the Physio Team whose input I sought was the comparative lack of lower limb exercises, when it is important to maintain leg strength and mobility. These are minor points however, overall the book and cards are excellent. I should like to thank the Residents, Physio Team, and Hobbies Therapist at Anglesea Heights, for their helpful comments on the publication.

This publication is excellent and I have no hesitation in recommending it to anyone interested in Movement/Dance/Creative Activities with elderly and/or disabled people.

Perpetual Motion: Creative movement exercises for dance and dramatic arts

By Janice Pomer.
Published by Human Kinetics.

This book contains dance exercises that, in the words of the author, can be, "adapted to compliment any dance style and can be applied to classroom use, dramatic arts, and physical education programmes". The first five chapters cover topics such as, rules, recipes, the use of props, poetry and prose, and objects and images. The sixth chapter gives four sample projects showing how the various activities can be combined to produce a complete dance experience.

In each chapter Miss Pomer gives a range of activities and then gives notes to suggest how the activity could be extended by group discussion. She also gives what she describes as "Random factor variations", that is ways in which the activity can be changed or extended to suit the ability of the group. Within each chapter are ideas for solos, small and large group dance work. In the chapter entitled "Recipes", she has provided solo and group work for novice, elementary, intermediate, and advanced level dancers.

At the end of the book she has provided a series of appendices covering such topics as, more random factor variations, warm up ideas, a list of the music she uses, a diagram to help with stage directions, and a useful section giving ideas for assessing the work.

I found myself, on reading the book, becoming more and more excited by the ideas given. Some were ideas I had met before, but many were new. The notes on each were easily followed, and I found myself beginning to plan different ways in which the activities could be used. Reading the final chapter, in which she shows how

she has used these ideas in real projects, was fascinating. You began to view the exercises as bricks, which could be combined in different ways to produce new and exciting constructs. This is a book I think I will keep using, both to get ideas and to bolster up my enthusiasm when things seem to be flagging!

The following books have been received:

- Building more dances (Blueprints for putting movements together) by Susan McGreevy-Nicols, Helene Scheff and Marty Sprague. Published by Human Kinetics in 2001.

- Moving history/dancing cultures !A dance history reader) Edited by Ann Dils and Ann Cooper Albright. Published by Wesleyan University Press in 2001.

If you would like to review any of the above books, please contact:

(Mr) Chia Swee Hong, School of Occupational Therapy and Physiotherapy, University of East Anglia, Norwich, NR4 7TJ, ENGLAND or email: s.chia@uea.ac.uk

LABAN LECTURE 2003

Speaker: Cyndi Hill

After working in the field of Special Education, Cyndi Hill met Veronica Sherborne (ex Laban pupil) in 1972. She was impressed and inspired by her work and has been involved in it ever since.

When Veronica died in 1990, Cyndi and her husband, in co-operation with Veronicas daughter, were instrumental in setting up the Sherborne Foundation U.K....now the Sherborne Association U.K....in memory of Veronica.

Cyndi will talk about how this came about and has developed.... how Veronica's ideas and way of working make such a positive contribution towards maximising the abilities and quality of life of children, young people and adults all through shared movement experience.

It promises to be an informative and fascinating lecture.

DANCING AROUND

Postcard From Powys

This summer brought a fervour of activity to the Dance Centre in Llandrindod Wells. In partnership with Community Dance Wales, Powys Dance ran a Community Dance Summer School. A welcome opportunity to dance, reflect, be stimulated, question our practice, think, eat and be inspired. The summer school was aimed at those just starting out on their community dance journey - students currently undertaking the Laban Guild's Community Dance Leaders Stage 1 course - and those some way along it (members of Community Dance Wales).

Ana Sanchez-Colberg set the tone for the week with a two days of dancing, discussion and a seminar inviting us to think deeply about what it is we do as community dance practitioners and how Laban's work can support us in this. She raised a number of issues which I can only touch upon here.

Ana suggested that contrary to current thinking by social theorists, there are indeed some universal truths. These truths lie at the heart of Laban's beliefs about movement, namely, the human body exists in the world and is bound by the laws of gravity. Laban would go on to contend that in addition to the basic human needs of food, shelter and warmth the body needs to move. Indeed, to achieve these things we need to move.

We explored the idea of 'being' in the world through a series of mapping exercises employing Laban's notion of space. This was developed sequentially through first becoming aware of and examining the constrictions and possibilities of the Dance Centre studio and foyer. Then we journeyed inward to the 'Land of Silence' as identified by Laban considering our internal space and the organic nature of our bodies. Then we focused on how, as individuals, we interacted with the space around us, how we could interact with another in the space, with a small group and finally with a large group. Ana kept returning to these stages as vital elements in the choreographic process. There needs to be a flow between all these relationships for a choreography to develop, progress and, once practised, to keep it alive.

Having employed Laban's notion of space as a way of preparing and orienting ourselves Ana led us through a series of improvisations. This process illustrated Ana's choreographic approach by which she allows movement to emerge from the dancers and the context rather than imposing a technique with an external aesthetic. The focus is in the agent or individual generating the creative expression at that moment in time. The medium is their body - or being - as Ana was striving to get away from the classical mind/body division so prevalent in western thinking. This is an

approach which pays homage to Laban's belief in 'free dance' or 'dance for all' - movement which is liberated from the tyranny of formalised steps, a search for 'pure expression'.

Ana illustrated the development of Laban's ideas into a performance arena through a fascinating seminar looking at the work of Mary Wigman, Kurt Jooss and following a lineage through to Pina Baush.

The issues introduced by Ana were neatly if accidentally followed up for the remainder of the summer school, including sessions by Cyrrf Ystwyth, a performance company of learning disabled and non disabled people who very much employ a notion of 'emergent' choreography through the use of improvisation, and Blue Eyed Soul dance company who use improvisation tasks as a choreographic tool to encourage the discovery of each individuals' movement language promoting an inclusive not an exclusive aesthetic.

As a fascinating counter balance to these sessions Kiran Ratna of India Dance Wales led an introduction to Bharat Natyam giving an insight into the requirements of this ancient classical style. She also demonstrated how she uses this movement language in a contemporary context sharing excerpts from the company's current piece *The Tempest*. We were amazed by her technical virtuosity and her ability to convey characters and narrative through dance.

We were treated to a social evening of Latin dance music and beer with Mely Vera fun, accessible and surprisingly thirsty work! Powys Dance also led a varied day which included a performance of their new touring piece for children aged 2 to 5 *The Present*, and a case study of two projects - an intergenerational performance project and a video dance youth project using the grounds of Powis Castle.

Based on the success of this summer school Community Dance Wales is considering another event next summer. For more information they can be contacted on tel: 029 2057 5075 or email: info@communitydancewales.com

Heidi Wilson

NEWS FROM IRELAND - We're really dancing!

SUMMERTIME DANCE

Towards the end of August, Dance Depot organised the first Laban based summer school in Ireland. About forty five people took part over the three days. Thursday and Friday were vocationally orientated, with

sessions on teaching within the National Curriculum, Laban studies and choreography. All sections were popular and we owe thanks to Brenda, Jean, Linda, Wendy and Anna for their contributions.

Anna Carlisle enthused and inspired everyone with her approach to choreography, taking themes which could be interpreted in an entirely abstract way, or related to the Harry Potter books. Everyone, whether teachers of Primary or Secondary School children, Dance or Drama, or Community Dance leaders, thoroughly enjoyed exploring the material and rising to the challenges - especially ricocheting around the hall in a "Quidditch" game!

On Saturday, Wendy Hermelin led a group dance based on ideas arising from descriptions of the desert. More people joined us on this day and we included a wonderful range of ages from under five to over sixty five, from very experienced dancers to first timers and even, a rarity in Ulster, a few men who had come along with friends or partners and really enjoyed the day. Participants came from all parts of Ireland, as far away as Cork and Galway, and from England as well. Many thanks to the Methodist College in Belfast for their wonderful venue and generous support.

Next year, we hope to be involved with a summer school in Co. Kildare, at the venue of our current Stage 1 training course, in conjunction with Kildare County Council.

A NEW COURSE

A first in Ireland - a new Performing Arts undergraduate course is planned to start in Deny in September 2003, based at the Foyle Arts centre as part of the University of Ulster. The course, offering an option to specialise in dance, will include a strong technological element and should attract both home based and international students. Details from the University of Ulster on 02871 375 365.

A CONFERENCE

N Ireland's first "Dance in the Community" conference is to be held in the Waterside Theatre in Derry on the 10/11 October. Speakers will include Jane Mooney from Dance UK, Cathy Kennedy from Ireland, Ken Bartlett from the Foundation for Community Dance and Wolfgang Stange, the Director of Amici dance. There is a very wide-ranging programme of talks, discussions and performances. The Guild has played an important part in developing community dance in Ireland through its Community Dance Teachers Training Scheme, which has operated at five venues throughout the country, and will be represented by Ann Ward. Watch this space for a report in the next issue.

THE PRESENT

A School Project

"Once there were two friends. One day they had a sleep over. They played and played until they were tired and it was time to go to bed. As they slept they had a dream. And in their dream they could see a monkey, a boat and a caterpillar, roller-skates a beautiful butterfly and a bird."

The Present is a dance for children aged 2-5 years. It follows the adventures of two friends as they try to find the rightful owner of a beautiful birthday present. They are helped in their quest by a bird, a monkey and a caterpillar, who, before their very eyes transforms into a beautiful butterfly.

The project has been devised by Powys Dance in response to demand and an increasing national awareness of the gaps in provision for pre-school children and their carers.

The Present is a package available to playgroups and school nursery and reception classes which includes a performance and workshops plus training for setting leaders. It comes with a pack offering suggestions for preparation and follow up activities, a video of the performance and a CD of music to accompany the dance workshops. The performance is designed to tour to small venues. The only technical requirements are a socket to plug the CD player into and enough space to lay a 4 metre square dance floor and seat the children. The set (designed by Jill Rolfe) fits cunningly into the back of a car. The performance and workshops are available in both Welsh and English.

The devising process was a true collaboration between Powys Dance, Nick Dickman (musician) and Michael Harvey (story teller). The story emerged following a workshop with a group of children who watched sections of dance and then worked with Michael exploring verbally what they had seen. Michael then incorporated their

ideas and language into the narrative. Invaluable advice and suggestions were given by Powys Early Years Development Practitioners Jan Rees and Jen Evans who helped us to develop the activities pack, trying many of the ideas with children in schools.

We have been delighted by the response to the project from playgroups and schools. All available dates for the Autumn have been snapped up and after two weeks of touring we feel the project has been successfully



launched. The children have been responding beautifully and without exception we have had very attentive audiences. We feel the aims of the project are being met, namely:

- to offer children a live dance experience
- to offer children the opportunity to participate in meaningful dance activity regardless of their ability
- to create an appropriate learning environment where children feel secure, valued and respected
- to encourage children to think as individuals to help children to develop their creativity
- to maximise learning opportunities through play striving to make learning pleasurable
- to work in partnership with staff parents and carers in Early Years settings
- to provide training opportunities

For more information contact Powys Dance on 01597 824370.

November 30th/December 1st

Inside and Out

A creative dance weekend in West Dorset with Wendy Hermelin, celebrating nature, our immediate environment and our inner environment. The dance is Laban based and suitable for beginners and experienced alike.

Contact: Wendy Hermelin 07813 546644 or email: wjhermelin@hotmail.com

LINC

When I told my family and friends I was headed to England for two weeks the common response was "Two weeks in London that sounds great!" I had to confess that I was actually going to Eastbourne for a dance conference, everyone was a little puzzled. Eastbourne? Where's that? What kind of dance?

Well I answered the first question with no problem, but the latter was a little more difficult, because I had no clue on what I was about to encounter. All I knew is that Rudolf Laban had been mentioned to me twice, when I explained my dilemma of trying finding a place where I could explore my style of movement and not the choreography of someone else.

The Linc's course was the key that I had been searching for since I abandoned my graduate dance studies. A group of people from all walks of life who understand the awesome power of movement.

My days were flooded with dance, conversations, swims, and walks by the sea that calmed my mind after a long day dancing from the soul.

These words can not truly express the magic that took place at Eastbourne. Yet, my heart will always treasure those days, until I met my Lincs family once again next summer.

Curtis Tension

LABAN GUILD CREATIVE DANCE WORKSHOPS, AGM AND LABAN LECTURE

Come along and meet old friends, make new ones, dance together and enjoy listening to Cindy Hill talking about the Sherborne Foundation, movement therapy based on Veronica Sherborne's work with special needs adults and children.

The afternoon workshops will be led by Geraldine Stephenson, president of the Laban Guild and choreographer whose work includes the TV drama 'Vanity Fair', and Niki McCretton, a Somerset performer, choreographer and tutor. The day will conclude with a performance by a local dance group.

Venue: University of Gloucester in Cheltenham
Date: 22nd March 2003
Fee: £20.00 members £25.00 non-members

Contact: Lydia Everitt 01747-826007, Christine Meads 01823-421206 or Wendy Hermelin 07813-546644

Advertising space

with art work ready to print

£13.00 for an eighth of a page

£25.00 for a quarter page

£40.00 for a half page

£60.00 for a full page spread

or

Classified Ads - 50 at 10p per word

or

£20.00 A5 flyer

£25.00 A4 flyer

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

Payment to the Laban Guild

Send to: Felicity Meads,
 42 Earls Road, Shavington,
 Cheshire. CW2 5EZ

GUILD 2002 NOTICEBOARD

Council Members for 2002 - 2003

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

Election of officers and Council Members

Members are invited to nominate Officers and Members of Council as soon as possible but not later than 31 December 2002 for election at the next AGM.

Please use the nomination form included in this magazine and forward to the Chairman.

PLEASE KEEP US IN THE PICTURE.

I'm sure that there are lots of Laban based activities going on out there which we don't know about. Don't hide your light under a bushel - let us know what you are doing and what is going on in your region. The more we can be seen to be doing, the more participants you will have and the more members we will attract.

Congratulations to Uma Mather for having won a Scholarship on the MA European Dance Theatre Practice Course at the new Laban Centre for the forthcoming academic year. This scholarship has been specially provided for a member of the Guild by the Laban Centre and the Guild is most grateful for this exciting opportunity for one of its members.

Can you help? RESEARCHING LABAN'S EFFORT GRAPH SYSTEM IN MUSIC EXPRESSION

Wanda Ottens is possibly researching a unique application of Laban's Effort Graph notation system by attempting to apply it to the expression of inner values of a person, so it is a subjective understanding and experience, caused by hearing text and music of e.g. a lyrical song. The goal is to use Effort Graph as a modus for simultaneously speaking about text and music. She is calling it "Inner Function Analysis". If anyone knows of a professional interested in giving feedback or working with her on her project please contact Wanda at E: ottens@plant.nl

Unpaid volunteer needed - if you would be interested in taking over the Laban Guild EFlash please contact me (Jan Nicol) a.s.a.p.

IT'S YOUR GUILD!

Nominations are requested for vacant posts on the Guild Council for 2003. Please look at the enclosed nomination forms and take an active part in the future of the Guild. If you would like to contribute to the development of the Guild but are not sure of what you can offer in terms of either expertise or time, please contact the Membership Secretary, Ann Ward, to discuss the possibilities.

MEMBERSHIP RENEWALS are due on **1 January 2003** but can be paid at any time. We do hope that you will wish to continue your membership, and unless resignations are received by 28 February 2003, we shall presume that you are continuing your membership and will remain liable for the subscription for this year.

KEEP IN TOUCH

Help us to help you by filling in the enclosed renewal/evaluation form, including your up to date address, phone number and email. It is also a great help when members pay by standing order and a form has been included, should you chose to pay by this method. Even if you pay in this way, please return the renewal form with your current contact details, so that we can keep in touch.

SUBSCRIPTION RATES 2002

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

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 _____ Address _____

PostCode _____

Return this coupon to: Ann Ward, 7 Coates Close, Haybridge, Maldon, Essex. CM9 4PB

Guild 2002



NOVEMBER

9th Consultancy with Walli Meier

Ipswich

An opportunity for anyone who would like to discuss their teaching to get individual advice and help from Walli. Please ring for an appointment between 10.00am and 1.30pm.

Contact: Gabby, DanceEast, Northgate Dance Centre, Sidegate Lane East, Ipswich, IP4 3DF
Email: gabby@danceeast.co.uk

24th Dance Workshops

Belfast

For further information contact Linda Dickson, 11 Abercorn Drive, Carnreagh, Hillsborough, Co. Down. BT26 6LB Tel: 028 9268 3747, Fax: 028 9268 8398, Email: lindaerdickson@hotmail.com

29th Writing Funding Applications (the art of ...)

Berkshire

Led by dance fundraising consultant Fern Potter. Business skills workshop especially for dance artists. Focus is the skill needed to write applications for both private and public sources of funds. Practical workshop that will write applications for both private and public sources of funds. Practical workshop that will look at your technique of writing along with offering information and resource ideas.

Cost £20/£14 (12 places)

Contact: Swindance Dance on 01793 463210

30th - 1st Dec Inside and Out

West Dorset

A weekend of creative, Laban-based dance, celebrating nature, our immediate environment and our inner environment. All welcome: beginners through to experienced.

Contact Wendy Hermelin. Tel: 01460 76829 Mobile: 07813 546644 Email: wjhermelin@hotmail.com

DECEMBER

14th Laban Dinner

Chester

For details contact Sheila McGivering

LABAN BASED DANCE CLASS LISTINGS:

Belfast, Nick Bryson
Sandy Cuthbert
028 9024 2338

Saturday 11.30 - 13.00
Wednesday 18.45 - 19.45
Contemporary dance class

Bromley, Avril Hitman
020 8467 3331

Wednesday afternoons
Thursday mornings
Community classes for people with learning difficulties

Cambridge, Maddy Tongue
01223 302030

Tuesday evenings - over 55s
Wednesday mornings - open class

Swindon, Kathy Geddes
01793 463210

Saturdays mornings, three separate classes for 4 - 5 years,
6 - 8 years, 9 - 13 years

If you would like to advertise your regular class in our new listings section please contact the Editor with the details

Point ...click ...move!

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

...email us at info@labanguild.org