

Movement & Dance

Quarterly magazine of the Laban Guild



Special Edition:
Congratulations to 'LABAN'

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Spring 2003

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MULTI-MILLION £ FLAGSHIP 'LABAN'!

The grant from the Arts Council for the new Laban building at
Creekside was £12m. The total project cost £20.8m and the
development was cited as a 'major new flagship building - a
catalyst to regenerating the Creekside area in Deptford,
becoming a unique waterfront location for emerging sectors
of tourism, leisure and the arts'.

The facilities accessible to the local community were
particularly noted as was the regeneration of that particular
area of South London.

Marion North - back cover and centre
colour page - credited to 'Laban',
Creekside.
Reception and spiral staircase - front -
credited to Merlin Hendy and Martyn
Rose.
View of Laban Building - back cover -
credited to Helene Binet.
View of Laban building with reflection -
front cover - credited to Pam Anderton
Marion North - front cover - credited to
B J Lewis.
Cover and centre - spread design
credited to Pam Anderton.

LETTER

Dear Stephen

We must be grateful for Viv's setting transcribing matters right. However it did awaken my memories of Laban (1950-53 AMS Manchester).

Laban made no secret of his distrust of words describing movement - this particularly so in the case of his eight complete efforts. I understood that there had been much agonising over the choice of the English words used in his book *Modern Educational Dance* which was later translated into German as *Der Moderne Ausdruckstanz* (Modern Expressive Dance) translated by Karin Vial and Lisa Ullmann - both Germans who agreed to the complete efforts in a translation now universally accepted in German:

Drucken (Press); Flattern (Flick); Stossen (Punch/Thrust); Schweben (Float); Wringen (Wring); Tupfen (Dab); Peitschen (Slash); Gleiten (Glide). In this German edition much trouble was taken to define spectral differences from literal meanings.

Laban used to consider his eight complete efforts as notional and that "these words are approximations. Words are finite and movements are not so definite".

During my trips to German speaking countries I could not help noticing that in Germany hotels swing doors are labelled 'Drucken' (press or pull) and in Switzerland 'Stossen' (punch!) so perhaps Laban was right to have doubts about words and meaning after all.

Gerard Bagley

P.S. In the reprint of Viv's letter 'Folkwanghochschule' is misspelt twice.....a transcribers job is not a happy one! But believe me I am very grateful for the effort you and your team put in to keep the Laban kettle boiling.



Happy New Year to you all!

This first issue of 2003 is a special edition in several ways. Our editor, Stephen Parry, is in fact, well below par and I'm sure resplendent in his hospital bed. From Council Members and myself may we wish him a speedy recovery. So your temporary and dazed editors for this issue is your proof-reader and her saviour Heidi Wilson. Thanks to Ann Ward and Lydia Everitt for their offers of help and concern and even more so to Gordon Curl who has helped steer the process and contributed unstintingly to this edition.

The completion of the magnificent new Laban Centre at Creekside, London has coincided with Dr Marion North's announcement of her retirement as Principal and Chief Executive of the centre. The Guild Council has, therefore, decided to mark these events with this "Special Edition" of the Guild Magazine showing both photographs of the new building and of Marion North (one of our Honorary Members) - together with tributes from well known Guild members; other members may wish to join the Council in offering Marion their congratulations and every good wish for her future at the forthcoming AGM in Cheltenham on March 22, 2003.

We'd like to thank all those who have contributed articles and photos - long may you continue to do so. Along with your suggestions and comments they are more than welcome!

Please don't forget the AGM in Cheltenham (as mentioned above). Also subscriptions are due on 1st January 2003. Right, better go and find my cheque book

Helen Flawn-Dowell Heidi Wilson

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

Your name: _____ Address: _____

Phone number: _____ Email address: _____

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

Education	Community Dance	Performance
Choreography	Therapy	Personal Growth

Signature: _____ Date: _____

Please return your membership form to:
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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 MAY 2003

THE SIGNIFICANCE OF MOVEMENT ANALYSIS

Warren Lamb rises to the challenge set by the 2002 Mensa Conference "Moving On".

Is there any longer a good 'just cause' for the young knight in shining armour, strapping on his sword and leaving home? ...And so, do events 'turn' on the single actions of brave or foolish men? on accidents? or are we all just swept along anyway? We will see what our raft of distinguished, learned, amusing and wonderful speakers have to say about all this. And what makes YOU change your mind ever, about anything? Why is it that the world is always getting 'stuck', and are you maybe a part of the problem?

I have been a knight in shining armour all my career crusading for recognition of Movement Analysis in the hope that it will become recognised as a valid discipline in its own right.

When a person moves he or she may be taking initiative with the potential to change the world or they may be allowing themselves to be swept along more as a passenger. Movement Analysis does try to distinguish between proactive action and reactive inertia. Both are movement, the one dynamic action, the other indicative of inertia.

Movement Analysis also makes it possible to discriminate between real, significant personality change and illusory change from which we relapse back to type. If we are going to change the world it is worth asking whether we need to change personally in order to initiate change.

We are changing all the time, of course, like getting older with all its implications. We change some aspect of our personalities to some degree or other in respect to temperament, attitude; we might adopt a new philosophy or religion which changes our behaviour; circumstances of many kinds may provoke a wide range of type of change. However, Movement Analysis suggests that there is a certain aspect of each person's behaviour in which change is limited. Within all the movement we do - our gestures, mannerisms, our posturing - buried within all this is a pattern which is individually distinctive. No two people have exactly the same pattern. Each one of you has a pattern in respect to how you move which is unique. Try to change that pattern, however much you want to do so, and you will find yourself up against limits. That is why in my experience, my own and observation of other people's, attempts to change the behaviour which is linked to this pattern can prove-frustrating. People often go in for some form of personality development and think they are doing fine but then there is a relapse. If I can substantiate this then, indeed, Movement Analysis is significant for any process of behavioural change.

You may have witnessed cases where one person sets out to change another, like a

husband or wife trying to change their partner to conform to the image of what they would like them to be. Usually, I'm glad to say, they do not succeed.

Trying to attribute meaning to movement requires a lot of discipline. So many contexts and variables have to be taken into account. For example, someone who has the power may give a signal to launch a nuclear explosion simply by a flicker of his eyebrow ...and that will certainly change the world. Before attempting to attribute any sort of meaning I would like to concentrate on how we can use terms of movement to take observations and make a record which is amenable to analysis.

Movement Analysis - what is that? My aim is to demonstrate how we can have a framework of terms without going too deeply into detail and I hope it will be interesting to you as an introduction..

I'm moving now - I can't stop. Even if I try to I am still breathing and movement is going on. It is also communicating, not too negatively, I hope. I can add to the communication by, for example, "Hello! Welcome". This arm movement could be observed - does it go this way ... or ...or...It produces a different sculptural form which can be described as the **shape** of the movement. Imagine there are jet engines in all my joints leaving vapour trails ... If I step back you can then picture a sculptural form and it would be different for every person.

There is also rhythm We can put different **effort** into the movement.

Movement Analysis starts by recognising **Shape** and **Effort** as the basic components.

These two components can be observed, for example, when getting out of bed in the morning (which some people find difficult); Is the Effort quick or slow? If you've

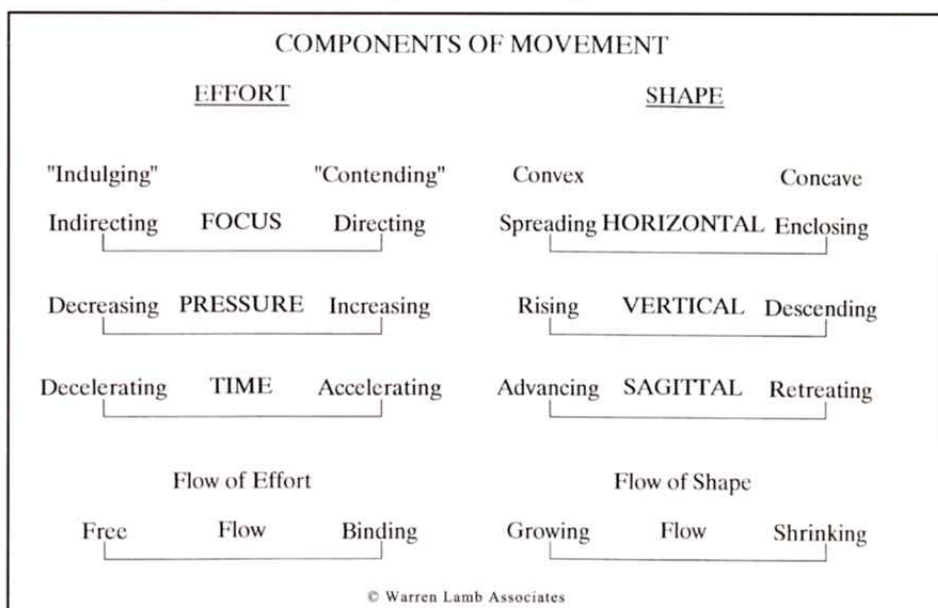
woken up realising that you have overslept then it might more likely but not necessarily be quick.... We have a choice depending on all sorts of factors. But if we are to see quick as a movement, which means a process of variation, then a better term to use is accelerating..... Obviously we cannot go on accelerating for ever; it comes to an extreme when paralysis occurs or else it reverses into deceleration which leads us into a dead stop. Observing this we might try to plot it on a bi-polar yardstick and thereby have a crude record of the time rhythm in getting out of bed.

There is also the Shape aspect. As we accelerate/decelerate out of bed hopefully we do not knock over the bedside lamp. Flinging arms sideways may do that.... If it is sideways like this ... there is also a limit beyond which we can go no further without introducing a new direction Recognising bi-polar extremes of spreading and enclosing ... with extremes of over-extended ... and straightjacketed again gives us some terms to use in trying to plot what we observe.

Of course, the **effort** is not confined only to accelerating/decelerating. There may be pressure variation..... or variations in the focus Similarly, the **shape** has other possibilities; there may be some vertical component ... Or sagittal (See framework,, "Components of Movement").

This gives us six components in which we can observe change..... It could be that change is going on in all six at the same time Although it is more likely that some of the six at any one instant will be passive. If we imagine these yardsticks like carpenters' levels then the bubble may be more or less still Or in movement ... There are various forms of relationship between these components as is apparent in getting out of bed; too much emphasis on effort and we do knock over the lamp...too much emphasis on shape ...and we relapse back into bed. This framework is an expedient way of coming to terms with the process of change we call movement.

There are two other components we need to recognise to create a basic framework.



Shaping occurs within some concept of a kinesphere ... can be either big ... or small Accordingly there is a process of growing ... And shrinking going on and we can refer to it as the flow of shape. Also, there are processes of relative controlling or letting go of control going on which we refer to as flow of effort. These two flow processes are shown separately-because they actually diminish during childhood growth whereas the other effort and shape components are acquired level upon level until a pattern becomes established in adulthood There are all sorts of fascinating relationships to be examined

We now have a framework to use for observing and recording movement. I claim that it is adequate to observe all that happens in the way the body moves, assuming, of course, that the human eye is sharp enough or that we have suitable technological means, like electromyography, high speed cameras and gravity platforms. This framework has been in use for more than forty years and has proved basic in the sense that all the component terms can be sub-divided so as to produce greater sophistication. I have introduced it as a quick introduction and demonstration of how Movement Analysis can be conducted. It is what I mean when I talk of "literacy" in movement - that people are familiar with such a framework as a working tool.

To summarise: we are sculpturing movement all day long creating **Shapes** ... and we are exerting **Effort**... These are the two complementary processes with which

our bodies are 'playing' all day long - and night too. Using a notation to record the processes we observe we can then begin to analyse. Movement notations have existed for centuries and can be considered analogous to music notation. No young person seeking to become a musician would ever consider not learning music notation. Similarly with movement. Whereas previously we only had notation systems devised to record a dance choreography - and most of them were very elementary - we now have a comprehensive system, of which this framework is a part, and it is used to record the movement of workers, sports-people, patients, children at play or just doing nothing in particular except just move ...which we can't help doing. I believe that in years to come - as we have to carry our bodies around for better or for worse all of our lives - that we will recognise the value of being educated in terms of movement so that we can do it for better rather than for worse. My vision is that people who are 'illiterate' in respect to movement will be regarded with as much sympathy as we now regard people who are illiterate in language.

Let's look at the framework again. Can you picture someone whose movement can be recorded in phrases, perhaps starting with an acceleration, then introducing a strong pressure of movement while descending and finishing with a combined indirect and spreading movement? What I have just done could be plotted in this way. Without trying to train you in observation - about which there would be no problem incidentally - most of you are probably intuitively

observant of movement - but to do it objectively, accurately, so as to produce a record amenable to analysis, just takes time and practice. Then of course there is the question of what you do with the record when you have it and I will refer to that later.

A problem arises when the approach I have outlined is confused with 'Body Language' which mostly attempts to attribute meaning to a fixed state. It should not be necessary to have to define movement as a process of variation but unfortunately it is. For example, folding arms may be described as a movement, and a meaning attributed (usually that we are expressing rejection) without any indication of the movement of getting to the position, which might be or.... Someone I know who studied movement and should have known better published an article in which she listed movement observations taken during a therapy session and the list included 'hands held still by her side for long periods'. This may be a valid observation but it is not a movement observation and does not belong under the discipline we call Movement Analysis. All that I am attempting to introduce to you today is Movement and the meaning in movement is different from and, in my opinion, more significant than whatever meaning attaches to fixed positions. So, I shun the title 'Body Language'.

Warren Lamb

Part 2 of this article will appear in the next magazine.



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opportunity, represented by Lady Balfour's Trust
Fellowship and Professorial Ordinances at Cambridge
College, London - administered by a representative body of
supporting the Arts Council of England with
Government & Arts Council.

CAPTURING MOVEMENT

As part of the Richmond into Dance Festival, the Richmond Adult Community College hosted the AGM of the Laban Guild for Movement and Dance. During the afternoon workshops, RACC art and photographic students were invited to record the activity. How did it all work out? Keith Nicol collected some views.

Margaret Keefe:

"I got very involved. There was so much music and movement, all in close proximity, and I was intrigued to hear that some of the movements were inspired by Kandinsky. Whilst I have sketched ten minute poses before, I now had to draw very quickly. I soon found pastels did not work and switched to ink, using both brush and pen."

Ann Hetherington:

"This was the first time I had had to record movement and I found the prospect rather daunting - especially as I was expecting ballet-type leaps. In the event, the dancers were making forms and shapes and lines in the air, which were much more controlled. Nevertheless, I found the continued concentration over the 1-1/2 hour's session quite exhausting. I found I picked on people I liked and followed them around, getting to know their body form, which made it easier. I certainly learned to sharpen my observation and pare down what I saw to



the minimum. I used charcoal which gave broad strokes and a firm line. I also tried water colour sticks but they were less effective."

Joseph Ryan:

"It was an interesting and challenging session - particularly as we had no control over the lighting and the background, some of which was stacks of chairs, so I had to choose my angles carefully. In terms of capturing the feeling of the dance, I was happy with those shots that contained movement - for example, a blurring of the hands - as compared to my more static shots."

Peter Mosely:

"I had two reactions. As an observer I was very tempted to take part in the dancing - it

was such a nice atmosphere. As a novice photographer I found it a very difficult brief - not having control of the movement, the lighting or the background. We couldn't for example, use flash. With so much going on I had to try to isolate a particular activity or isolate a particular shape using tonal graduations. I learned a lot and, given the same opportunity again, I would know what not to do and would also want to try some other techniques."

John Wiltshire:

"It was very hard but ended up as a wonderful experience. I had been expecting perhaps two dancers who would pose for us but instead I was faced with about fifty. However, after about twenty minutes I was into the swing of it - sketching with charcoal and white chalk and then filling in whenever the dancers stopped to listen to their teacher. I picked on certain dancers and it became exhilarating to have my hand and brain moving at the same speed as the dancers. After it was over I turned some of my sketches into larger pictures, using coloured pastels."

Rudolf Laban, born in Bratislava, began his career as a painter, architect and illustrator. He later became a performer and choreographer and was a major pioneer in the evolution of Modern Dance during the period of Central European Expressionist art. He evolved an exciting new approach to the study of Dance and Movement through his systematic analysis of movement in relation to the dynamic use of the body in space and influenced such modern choreographers as Pina Bausch and William Forsythe.

Reprinted in Movement and Dance by courtesy of 'Network'

LABAN GUILD COMMUNITY DANCE TEACHERS COURSE Essex 2003

An information day will be hosted by Essex Dance in June 2003 followed, numbers permitting, by the start of a new course in the Autumn. Full details in the next magazine in May.

For further information when it becomes available in March, please email or write to the Courses Officer, Ann Ward, awardglenkeen@bigfoot.com, or 7 Coates Close, Heybridge, Essex, CM9 4PB

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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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'LABAN' A MECCA FOR MOVEMENT AND DANCE!

Our Chairman reflects on the Prospectus and the prospects of the new 'LABAN' at Creekside. Ed.

On the eve of the ceremonial opening of the 'Laban' state-of-the-art centre for movement and dance in London, Guild Members pay tribute, (see centre pages), to the overwhelming success of Dr Marion North OBE in establishing a world class dance institution at Creekside!

The architectural spectacle is breathtaking - a luminous, translucent landmark rising miraculously from the banks of the Thames and casting a warm glow at evening time over the tidal estuary with its moorings, wharfside warehouses, derricks and merchant vessels. No-one would deny the opulence of this magnificent Mecca for dance (designed by the Tate Modern architects Herzog & de Meuron - and built with massive support from the Arts Council of Great Britain and the National Lottery). Inside the new pristine building are expansive concourses, glass encased foyer and refectory, an imposing spiral staircase, endless colourful corridors with - believe it or not - 13 spacious dance studios, an impressive library, enviable archives, and a superb theatre - all conspiring to create a compelling ethos for high level performance, scholarship and research in movement and dance. And the concise name of this monumental achievement? - just: 'LABAN' - an uncluttered and unequivocal tribute to the man who has inspired a wealth of movement and dance practice and research.

Laban Prospectus

Laraine Fisher, Arts Press Manager, on behalf of Laban announces:

A new building, a new future and a change of name. Retaining the Laban logo, and she asks: do we need to say Centre London - is it not just enough to say Laban flourishes...?

There follows an impressive Prospectus:

Laban is one of Europe's leading institutions for dance artist training. We train professional dancers and choreographers from all over the world. As one of the largest venues for contemporary dance in the world, our dance artist training is enriched by a range of activities available at Laban, including: an exciting performance programme, a pioneering education and community programme, a comprehensive

library and archive and a dance health suite. Our range of activities plus our excellent facilities and world-class faculty, is what makes Laban such a dynamic and inspiring environment in which to work.

Dance Artist Training

Students come to study at Laban from more than 35 countries across the world. We developed and established Britain's first BA (Hons) and MA Dance degrees, and most recently an MSc Dance Science degree. We offer a range of undergraduate and graduate courses including choreography, design for dance, performance, teaching and community dance. We continue to remain at the forefront of dance research and training, leading in new courses for the development of all dance professionals. Our graduates include Matthew Bourne (New Adventures), Lea Anderson (The Cholmondeleyes and The Featherstonehaughs) and Luca Silvestrini and Bettina Strickler of Protein Dance.

Dance Research

At Laban we lead the field in practice-based research in dance. We are an important resource for dance scholars and researchers, spearheading academic enquiry into history, practice and theory of dance as well as studies of dance in its broader sociological setting. The increased space and technical facilities in the new building mean that our specialist library and archive will be fully accessible for the first time.

Dance Health

Our dance health facilities include one of the UK's largest Pilates studios, a dance science laboratory and treatment rooms housing a physiotherapist, osteopath and remedial masseur. The facilities are integral to support the training and development of our students, but they are also a resource for the local community.

Transitions Dance Company

Transitions Dance Company brings together the world's most exciting choreographers with exceptional young dancers on Laban's Graduate Diploma in Performance course. The company tours annually to national and international venues, taking dance to wider audiences and simultaneously providing talented postgraduate dancers with the invaluable experience of performing for a range of audiences.



Laban Theatre

A 300-seat theatre is at the heart of our new building, symbolising how performance is central to our work. The new facilities allow us to expand our performance programme. Laban Theatre will incorporate a range of dance, music and physical theatre performances by professional artists, students and community groups, in a variety of new dance spaces. Laban Theatre is open to the public and launches on 17 February 2003.

Publications

Dance Theatre Journal is UK's leading contemporary dance magazine containing reviews, features, interviews and in-depth discussions by leading dance writers and artists, as well as talented new writers. Discourse in Dance is an international, peer-reviewed, bi-annual journal covering research in the field of dance and related areas. The Journal aims to promote the development of dance research in the international academic field. Both are widely respected contemporary dance publications published by Laban. They are joined by Labanlink, a newsletter about Laban's activities.

Education and Community Programme

Our founder, Rudolf Laban, believed that dance should be available to everyone. We embrace that belief today in our pioneering and widely respected Education and Community Programme. We offer a range of activities including adult and children's classes, education projects with schools, inclusive dance classes, and professional development for teachers. Through this Programme we aim to generate interest and involvement in dance within the local community, across London and nationwide; and to people of all ages, abilities and cultural backgrounds.

continued on page 10 ..



The Laban Guild Pays Tribute to:

Dr Marion North OBE PhD

Hon.DLitt Hon.DArts Hon.DMus
Hon.FTCM Hon.FRBC
Adjunct Professor Hahnemann
University Philadelphia
Principal, Chief Executive LABAN

There are few further formal honours which could be bestowed upon Marion North - they are already comprehensive and prestigious. But there are many personal as well as professional qualities which her friends, colleagues and former associates in the Laban Guild would wish to highlight on this the eve of her retirement from a life of commitment to the cause of Movement and Dance.

Marion's qualities are manifold: they extend from visionary powers to inspired and vigorous leadership, from foresight to 'implacable resolution', from strength of purpose to warm friendly generosity, from single-minded dedication to dynamic determination. All these qualities are echoed in these tributes by members of the Guild and others.

Gordon Curl, pupil of Laban, Chairman Laban Guild

What may be overlooked in the tributes paid to Marion's extraordinary professional qualities - realised in the recent magnificent achievement of the new establishment, 'Laban' at Creekside - is a recognition of the strength of her personal qualities - her warmth, great generosity and consistency of support for staff, students and friends.

Anna Carlisle MBE former Chair of the Laban Guild and tutor at the Laban Centre.

With courage, foresight, tenacity and great leadership skills, Marion is primarily responsible for the wide public recognition of Laban's name and legacy and for the development of another great dance institution for London.

Sally Archbutt, Dancer, Choreographer, former Head of Dance Nonington College

Marion's personal self-effacement is in contrast to her vigorous ambassadorship of LABAN centre and the promotion of Laban's work within it.

Dr Valerie Preston-Dunlop, pupil of Laban, Author of 'Rudolf Laban An Extraordinary Life', Research Fellow and Curator at 'LABAN', Honorary Member of the Guild.

Over the past three decades Marion North has been an inspiration to all the students and staff who have studied and worked at the Laban Centre London. She has dedicated herself to the success of the Centre and the new building is a lasting testament to all that she has achieved.

Sir Walter Bodmer, Principal Hertford College Oxford, Chairman Board of Directors of 'LABAN', Patron of the Guild and the son of the legendary Sylvia Bodmer)

It needs a highly capable Chief Executive to build the biggest Dance School in Europe and that is what Marion has done. Marion's achievement in bringing together employees of an industrial manufacturing company ... (with their families husbands, wives and teenage children)... for community dance was exceptional.

Warren Lamb, pupil of Laban, Author, former President of the Guild, Honorary Member Laban Guild

The lady with the Dance Centred Visions and the pertinacity to see them through ... she still manages to keep an 'Open Door'.

Walli Meier, pupil of Laban and Marion North, Author, and former tutor at the Laban Centre for Movement and Dance.

Marion is an expert in analysis of human movement in Education, Recreation and everyday life ... her writings hold an esteemed position on my book shelf ... they still provide me with a new slant on human movement assessment in its broadest sense ...

Enid Platt, pupil of Laban, Co-Director with Sylvia Bodmer Manchester Dance Circle, County Advisor for Movement and Dance.

Marion's intelligent foresight and width of vision in developing the work at the Laban Centre is absolutely remarkable. More importantly, the high achievement of her aims has come into being in an outstanding way. Also, she has bridged the gap between academic learning and practical work. Marion is a generous, modest, patient and lovely person. Indeed we need to celebrate her career!

Lorn Primrose, Marion's teacher; Head of Dance at Homerton College Cambridge and I M Marsh College Liverpool.

A lasting memory of Marion's early teaching was her clear interesting introduction to movement observation; she contributed to our Laban training as students at the Art of Movement Studio Addlestone 1954-55 - a fine, enduring basis for subsequent work

Janet Goodridge, pupil of Marion North, Principal Lecturer Middlesex University

When Marion has seen that something can be done in the cause - she has done it! ... She was first to write and publish a practical book on the teaching of dance and I cherish the memory of a group of students at an ATCDE course - they were not trained dancers but their sensitivity and understanding of movement was most striking - they were taught by Marion North!

Sheila McGivering, pupil of Laban, Vice President Laban Guild

Marion North's outstanding movement qualities as a student at the Art of Movement Studio in Manchester were: directness, sustainment, great strength and bound flow ...

Geraldine Stephenson, pupil and assistant to Laban at the Art of Movement Studio Manchester and Addlestone. Choreographer of legendary fame, currently President of the Laban Guild and Honorary Member.

Congratulations to Marion on her achievements and best wishes for her retirement.

Dame Beryl Grey DBE, President of the ISTD

Marion is a national treasure. A twinkle in her eye was always followed by a brilliant idea ... A generous giver of opportunities ...

Dr Maggie Semple OBE Chief Executive Experience Corps, Past President of the Laban Guild.

Laban realised and encouraged Marion's ability to make accurate Movement Observations ... This gift, together with administrative flair provided a unique blend which created a very successful Director ...

Athalie Knowles, former HMI for Physical Education and Dance

Marion is an outstanding example of the way in which really successful administrators build on deep personal experience and understanding of the nature of the work. Their gift is for leadership before management; they share their vision, dare to set out on the way ahead and carry their colleagues with them.

Audrey Bambra OBE former Principal Chelsea College of Physical Education

I have always been aware of Marion's deep commitment to her work in the field of Dance. I have admired her determination, striving and ambition for the subject. She has always been a doubty opponent and worthy fighter for her cause and a strong supporter of Mr Laban's work. She well deserves the success she has had and I wish her well for the future.

Ellinor Hinks Past Principal Nonington College of Physical Education, Patron Laban Guild

When I think of Marion, I think of the two Ds: determination and dynamism. Without her the new Laban Centre would surely never have arisen: may it be her enduring monument ...

David Leonard, Director Dance Books, former Guild Member of and contributor to the Laban Guild Magazine

A prime mover, par excellence, in the realisation of Laban's and her own visionary ideas. And a good friend for many years.

Dr Mollie Davies MBE FRAD Author, former Dean and Head of Dance at Roehampton Institute, Honorary Member Laban Guild

Marion! You did it - you made your incredible dream come true!

Ann and Ivor Guest (Dr Ann Hutchinson Guest, Director Language of Dance Centre and Ivor Guest, Dance Historian and Critic)

'LABAN' - A MECCA FOR MOVEMENT AND DANCE!

Reflections:

Had Laban been alive today there is little doubt that he would have approved of both the building and its published prospectus on the new Laban - particularly when one remembers his own architectural dreams and exquisite drawings of potential national theatres and performance stadia.

That the new LABAN at Creekside has chosen to focus on professional dance artist training and performance is an emphasis which no-one would disparage - these were great interests of Laban. Laban was a man of the theatre - but he was many more things besides: his underlying cosmic philosophy with its universal movement forms gave him a passion for a wide variety of movement manifestations - not least: community dance, movement therapy, movement in industry, movement in education - not to mention pageantry, drama and mime. It is heart-warming, therefore, that many of these aspects feature in the prospectus of the new institution and it remains to be seen just how far they will expand alongside the high profile professional dance training and performance to which Laban (the institution) is committed. (Certain it is that Guild Members have written letters of glowing support for a wide-ranging prospectus for the new Laban's bid for funds).

Dance Research

Dance Research as an important prospectus ingredient of the new Laban is much to applauded, for few dance conservatoires, if any, have in the past taken the claims of academic discipline so seriously as the former Laban Centre. The blending of the practical and the academic has been a *tour de force* of Dr North's leadership over the past 30 years, and with it has come a higher regard for the study of movement and dance by our universities and other institutions. Whilst other professional dance training academies have been busy trying to catch up, the Laban Centre has forged ahead into unheard of territories of scholarship and research in the hitherto disparaged domain of dance. Foremost in these developments has been the role of Dr Valerie Preston-Dunlop and the new Laban owes her a great deal in this respect.

It may be, however, that Laban's fascination with the philosophy of movement and dance might have been reflected more prominently in the new Laban's prospectus! (hitherto neglected possibly for fear of unacceptable

findings!). There are, of course, other areas of research: not least movement profiling, pattern analysis and behavioural assessment and Labanotation which hopefully will find a more prominent place in the new Laban.

Dance Health

Dance Health provisions at the new Laban would have met with Laban's wholehearted approval; his own physically chequered dance career would have been greatly enhanced by such wonderful health generating amenities. That these facilities are to be available to the local community also must be a great boon to the residents of Deptford.

Dance Companies and Dance Theatre

During his lifetime Laban endeavoured tirelessly to establish regular performing dance companies, but the itinerant, peripatetic and financial constraints of his precarious *modus vivendi* seldom led to a fulfilment of his dreams. That the new 'Laban' has not only its own resident dance company but also a beautiful new theatre, would have brought Laban clambering out of his grave (with every effort-action at his disposal!). But here again, we must remember that Laban once bent a knee to Mary Wigman in admiration for one of her magnificent dance performances, but then sadly said: *'There was only one harmonious movement in your whole programme'*. Clearly, Laban's concepts of harmony and dance theatre were not entirely compatible.

Publications

The publication of Laban's own writings during his lifetime was prodigious and it is admirable that under Marion North's direction the Laban Centre has established the highest level of publications: its flagship *Dance Theatre Journal* undoubtedly fills a huge gap in contemporary dance writings. Perhaps it is a pity that its range is restricted to biography, critical reviews, interviews and current affairs in contemporary dance and seldom launches into elevating philosophy of dance criticism!

Education and Community

This is an area of the new Laban's prospectus which will probably bring the utmost joy to Guild Members: the provision of *'adult and children's classes, educational projects with schools ... and professional development of teachers'* - not to mention the generation of *'interest and involvement in dance within the local community, across London and nationwide; and to people of all ages, abilities and cultural backgrounds'* - these will bring the loudest and most sustained applause from the Guild, for it is just these areas in which our endeavours have been so tirelessly directed during the

past 56 years. Community dance for Laban was, an *id'ee fixe* - a passion which linked man with the universe!

Laban - at Creekside!

Guild members will rejoice in the fact that the title of the new institution will keep the name of Laban in the forefront of movement and dance practice, scholarship and research in perpetuity - in fact it will be a public declaration of commitment to the wide-ranging ideas and spirit of Laban. There may be those, however, who might find the unqualified title 'Laban' somewhat ambivalent, if not confusing: when is 'Laban' the 'man' and when the 'institution'? (The question 'What are Laban's main areas of activity?' could of course be construed both personally and institutionally!). But perhaps this fusion is intentional - a strategic coalescence? There may be those - including Guild Members, as well as many organisations engaged in Laban's (the man's) work - who might feel that the new title has proprietary and potentially exclusive connotations. But these would surely not be the interpretations that the new Laban institution would wish to convey. Warren Lamb, an Honorary Member and former President of the Laban Guild, and one-time Trustee of the Art of Movement Studio in Addlestone, reminds us that (and I quote): 'The only organisation on which Laban actually bestowed his name (in 1946) was the *Laban Art of Movement Guild*'. By this token, the use of Laban's name by any other organisation or institution must be interpreted as an attachment or perhaps commemorative - or even a courtesy title. But here again the Laban Guild would be the last body to labour these titular niceties - particularly at a time of great celebration for both 'Laban' the man and Laban the institution. Laban (the man) was a catalyst and his ideas on movement and dance continue to provide an inexhaustible fountain of inspiration, and it is to the enormous credit of Marion North that she has brought together so skilfully in her prospectus the many areas of Laban's ideas and insights under the title of 'Laban' at Creekside. The prospects for Laban are indeed most promising!

The Guild wishes Marion a very happy retirement indeed, and we look forward to her company as our Guest of Honour at our March 2004 Annual General Meeting in the beautiful new Laban to which we have been invited. Sir Walter Bodmer, Chairman of the Board of Directors of Laban will be one of our keynote speakers at this event, and we know that he earnestly hopes the relationship between the new institution at Creekside and the Guild will flourish (as do we) in the future.

Gordon Curl

INTERVIEWS OF THE PAST

Gordon Curl talks to Sylvia Bodmer

It is well documented that Sylvia Bodmer's contribution to the Laban Guild has been monumental! Not only was she a founder member of the Guild (number 2 on the membership list after Lisa Ullmann), but Vice Chairman from 1950 to 1958, Chairman from 1959 to 1967 and President from 1968 to 1974. Sylvia, as a pupil of Laban, was admired for her inspired teaching and choreography - both on the continent and in the United Kingdom. Sylvia was a founder member of the Manchester Dance Circle from 1943 and she went on to teach at the Art of Movement Studio and countless summer schools and courses. It was at one such summer school, when as one of her pupils, Gordon Curl persuaded her to talk him about her work with Laban. It was in 1965 that the following interview took place:

Q: When and how did you first come to hear about Laban and subsequently join him?

Sylvia: In 1921 I had a friend in Zurich and she said to me "You must come to evening classes - you have never seen or known anything like it before! I can't describe to you what it is - I can't give a name to it, but you'll like it". So I went with her to evening classes for six months and the only time we had to do our own training was between 7 and 8 o'clock in the morning after which I went on to lectures at the university where I was reading mathematics. I then told my mother that I would rather give up mathematics and take up dance entirely; I found in this dance an absolute integration of my whole personality - a gestalt of body, mind and soul! This was such a terrific experience for me that I just knew I had to do it.

Q: Why Laban's work in particular?

Sylvia: My teacher wanted to send me to Mary Wigman, but I insisted that I wanted to go to Laban who had invented certain 'harmony scales' which interested me particularly with my mathematical background. I knew that Wigman would train all her pupils in her own way and would not have the same basis as Laban. I was intrigued by this idea of 'harmony'.

Q: So in the first instance you joined Laban because of your tremendous experience in his classes. Were you and other students at that time thinking of dance careers?

Sylvia: I don't think many students were quite sure if they wanted to go on the stage or just wanted to experience this dance. People don't realise sometimes what terrible critics we had in those early days - people did not like it; we, on the other hand,

were convinced!

Q: What were people criticising?

Sylvia: It was too modern for them, they could not understand it. They were criticising the fact that it was so unlike ballet. But Laban had this wonderful ability to let you have your own personality!

Q: What would you say was Laban's ultimate aim or purpose in running his school: was it theatre? Was it therapy? Or was it general amateur choral work?

Sylvia: He began to stage productions, groups and tableaux, but before I joined him he worked with movement choirs - with working people. You see Laban was really concerned with human movement which he studied in its natural ability and not in any stylised way like ballet or pure acrobatics.

Q: What kind of personality had Laban?

Sylvia: Oh! he had terrific vitality and in my opinion was the greatest genius I ever met! He was a genius! He was so convinced about what he did - it was like an obsession. He was a very unusual person - so incredibly original in his whole approach to movement.

Q: Where would you say this tremendous dynamism - as well as his obsession - came from?

Sylvia: His father was a General and quite the opposite to him, whereas his mother had an artistic disposition - so he might have inherited it from her; he had so much on the artistic side.

Q: What about his education?

Sylvia: He went to school but played truant and left - he went off before he had done anything because he wanted to do this movement.

Q: If he was not interested in education, how then would you say his interest in 'theory' developed?

Sylvia: He was not a 'theorist' - no he wasn't! That is where people are mistaken. I think he wrote a lot of his books later to help clarify things. But he was just not a theoretician. When I worked with him he would try things out and he would say a few months later quite the opposite from what he had said before. What a pity that all Laban's books are taken so literally. You see these are not really 'theory' - they are 'principles'!

Q: How did he evolve these 'principles'?

Sylvia: From observation - from working with people entirely - and according with whom he worked so they developed.

Q: What is your view of Laban's interest and use of mathematical crystals - Plato's regular solids and their relationship to the dance?

Sylvia: I think that is the basis of the whole thing! There exist five crystals: the tetrahedron, the cube, the icosahedron, the

dodecahedron (which is just as important as the icosahedron) and the octahedron. Laban's harmony is based on the belief that your whole body is adjusted

to these crystallised structures.

Q: Why did Laban choose the five regular solids as a basis for his structured use of gesture?

Sylvia: If you have a sphere you have nothing to which you can fix your points - whereas the points of the icosahedron relate most naturally to human movement; everything grows in some way from these crystallised shapes.

Q: Would you say that 'space' was for Laban more important than 'effort'?

Sylvia: When he started he was more concerned with 'space', but he was also concerned with 'effort' because he felt they were a unity - they belonged together - you cannot separate them. 'Space harmony' is not the right term; 'choreutics' is more appropriate.

Q: What is your opinion of Laban's writings - for example 'The World of the Dancer'?

Sylvia: It is really an artist writing about his beliefs in dance. His German was very involved. I don't like this German style any more; it is very florid - but that was the style of that period in Germany.

Q: What were the aims and purposes of Laban's 'dance farms'?

Sylvia: Laban had a general conception of people living together as a community - people who were steeped in this art form - a sort of unity. They went into the open air into the meadow - and performed during the morning; it was nearly a ritual - a steeping in a primitive dance form.

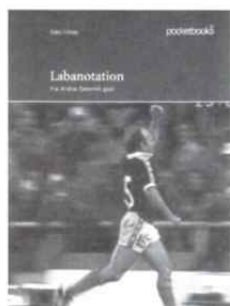
Q: Would you say that the way his pupils threw themselves into the early movement choirs was in any way excessive?

Sylvia: It was something wild, primitive, primeval - a coming out - a wish to return to one's archetypal form. I think Laban's pupils did experience this - this real love of art which the Greeks originally possessed which was nearer the people but was subsequently rejected. And of course this is what Laban wanted to awaken!

(Needless to say the Guild is proud to have one of Sylvia's sons, Sir Walter Bodmer, as its Patron. He is Principal of Hertford College Oxford and Head of the Cancer and Immunogenetics Laboratory at the John Radcliffe Hospital in Oxford. Sir Walter has agreed to speak at the Guild's Annual General Conference at the new Laban Centre in 2004).



BOOK REVIEW AND EXTRACTS FROM CORRESPONDENCE



**Labanotation:
The Archie
Gemmill Goal by
Alec Finlay -
published by
Pocketbooks**

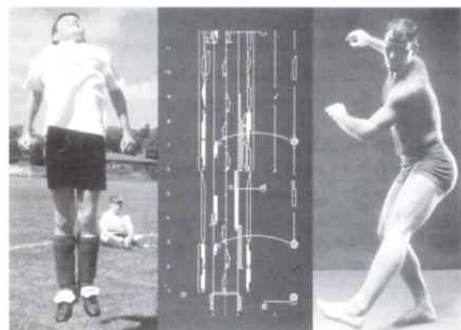
The underlying concept for this book is Laban's assertion that, "all the unfathomable impulses and efforts of man became the content of dances" (Principles of Dance Movement and Notation). To illustrate this Alec Finlay has taken a famous goal from Scottish football, had it notated, and then used this notation as the basis for dance work. The book gives this notation and then, in a series of photographs (taken by Robin Gillanders), shows how the notation was used in workshops with young people and with professional dancers (Kathi Palitz and Andy Howett). The book includes a CD produced by Zoe Irvine.

For the work with Kathi, Alec has included the letter in which he invited her to take part in the project and her reply. These give insight into the intentions and motivation of the two, and their thoughts about dance and notation.

Initially, a book which is predominantly composed of pictures would seem of limited interest, but I found myself returning more and more to the pictures, and finding ideas and inspiration from the shapes and movement patterns that were there. It was particularly interesting to see, in the section on the dance workshops, the young people become more and more involved in the dance. Their faces were evidence of the enjoyment they felt.

This book has come out of work from Baltic, the centre for contemporary art in Gateshead. If this book is an example of the standard of the work being produced, then I really look forward to finding out more about them. The book is original, thought provoking and grounded firmly in Laban's ideals. I think anyone interested in dance would find much of value in this.

Stephen Perry



Artist Alec Finlay asks dancer Kathi Palitz to interpret a Laban Notation score of Archie Gemmill's famous golden goal scored against Holland in the 1978 World Cup.

Pocketbooks, Edinburgh

Dear Kathi

I am enclosing the Labanotation for a dance piece that I would like you to perform at Sadler's Wells... It is important to me that you do not have any memory of the goal so that you respond to the notation in a pure way. I'm not even sure you were alive in 1978?

Of course, the Archie Gemmill goal is very famous in Scotland. We don't have so many goals to celebrate but the distance that the work travels from football is also important ... In the movements that you make disconnected steps will gradually acquire definition, and there will be a moment when a dance has finally taken shape. In the process of becoming a dance the identification shifts away from Gemmill's goal, away from the past event, towards the particular emotional and imaginative meanings these moves suggest to you as you perform them. The fewer associations the original event has for you, the more you will translate into your own terms ...

In the commentary for the Gemmill goal David Coleman describes Scotland being in dreamland when Archie scores. The dreams of being a great footballer or a great dancer are not so distant from one another. Both can become weighed down by the burden of expectations. Where facility and skill are harnessed to goals these can all too easily elide the pleasure of movement of play for its own sake ...

Sometimes when you see a kick-about among kids in a park, their aim is to score not lots of goals, but one beautiful goal. They tee the ball up, pass and cross, until the perfect opportunity arises for one of them to bullet it into the goal, or for the goalie to make a beautiful save. The high that they seek is born in the imagination, in the football they have watched on TV, but on their field of dreams they experience it in the motion of their own body. They enact something remembered, but their plays also catch them up in something new. I guess that dance is like that sometimes? Even when it is a chore of exercises, you must sometimes get released into some new feeling?

... If you had asked me two years ago I would never have imagined making a book about dance, but I begin to see that there are reasons why it has become important to me. In a way, dance terrifies me ... I would love to move gracefully but sometimes it seems that I am only just learning how to place one foot in front of the other on the surface of this whirling earth. The feeling of learning

is important to this work: as if someone who dances were learning to move in an unfamiliar way; as if someone were learning the national dance of a strange land. Isn't it always true that art seems to come to us from the centre of our being and, at the same time, from the edge of our knowing? You are my way of understanding something of what it means to make art through the movement of the body. I'm jealous of your art, and glad of it. Good luck with your performance. When you have a moment, write me a line or two about how it went.

Best wishes Alec

The Laban Centre, London

Dear Alec,

Here, finally, is my letter ... I liked what you wrote about me being your guide: the idea is yours but the art of movement is not familiar to you, so I am your guide. In one of your letters you mentioned learning as an important aspect: me as a dancer knowing the principles of movement and now learning a new style that is unfamiliar to me. I think this is the same for you in a way, you are learning about another language, the language of movement and the language of notation. After all, word, picture, movement can communicate meaning and serve as a language. That is where I see our collaboration.

Notation for me is like a bridge between word and movement, as it tries to transform movement into something you can write down, read, analyse and reconstruct.

You wrote that you think about notation as a kind of memory, like poetry. I think that is a wonderful comparison; in fact, notation itself is an organisation of symbols for body parts put together into movement and phrases, like letters into words and words into sentences. But what these movements mean, chosen from thousands of possibilities, like words in a poem, isn't written down in the notation. Neither notation nor poetry gives an explanation or suggestion about the emotional response of the reader, viewer or dancer.

When I got the score of Archie Gemmill's goal I knew it was about football, nevertheless my first look at the score didn't show me football, it showed me movement. Then I started reading and the movement that grew from it started to look like football, running, dribbling ...

Again learning is important; I can use my knowledge about movement and notation to learn a new style of moving football, which is totally unfamiliar for me. But the emotion that rises in me is certainly not the original one of the football player shooting a goal.

... The football player was probably very excited before he scored for his team, and happy and proud afterwards because of the importance of his goal. I feel excitement about the project because, like the football player's aim to shoot a goal, my aim is to dance and to perform, and with this collaboration I have the chance, just like the football player then, to shoot a goal ...

Best wishes Kathi

WHAT A START TO THE NEW VENTURE! LABAN IN NOTTINGHAM



Courtesy of some excellent organisation by Kate Baxter in Nottingham we had a super day's Movement Choir in early October. Sam Thornton really came up trumps taking the group through the magical Camina Burana. He really did run an excellent workshop which the group justly acclaimed at the end of the day.

We had a healthy number of people taking part with Mark Thornton taking photographs (and partly joining in with his 6 year old daughter). Our venue was New College Nottingham and we were pleased to offer 10 free places to the college dance students. This enabled us to bring down the price of the hall. In addition it gave us a chance to introduce Laban Movement to young students and ensure that the workshop was full which is crucial for a movement choir workshop.

Kate Baxter, our Nottingham host pulled on

two particular sources to support the day. She works for a charity Muzikate Roumania whose members work with disabled children in Roumania - several of the charity's supporters came to enjoy the day. Her other contacts were members of the Carl Orff Society and several of them came to enjoy dancing the work they are otherwise passionate about singing! And the link to us was Kate remembering, years gone by, doing Movement Choir work with Diana Jordon and Joan Russell and she wanted to introduce some of her friends to its wonders.

Because the group was made up of largely non-Guild Members we felt we had promoted the Guild and Laban's name at the event and there was some interest in joining. These are the key purposes of the workshops, to promote again the Laban work we are all doing.

The formula for setting up the day is a comparatively simple one and it seems to work for us.

Find an enthusiast in the neighbourhood (city) who will provide at least 30 relevant local contacts and a suitable venue. In this case Kate was our enthusiast. Take on the rest of the job - find the tutor, advertise and market, liaise with the venue and make the arrangements to make it happen.

Lydia Everitt
Laban in Places

I once observed a dance therapist in America working with an elderly patient who seemed depressed. "Come on" said the therapist generating great energy and lively movement, "you can do it. That's wonderful" and the patient cavorted around attempting to smile. I thought the therapist did more harm than good.

Inciting people to be more active than they would otherwise be happens everywhere - at pop concerts, sporting events, and even movement choirs, for example. And why not lose ourselves in exaggerated action from time to time? It may be cathartic. But it also happens in the workplace where it can be demanding. And it can happen within family life where it can be disconcerting.

An ideal, however, that we can use movement to overcome inertia and even to affect moods. It is claimed that if we feel miserable we can smile and we feel better. I find that it doesn't really work. There may be a benefit in showing the world a smiling face but the effort to keep it up can make me feel worse.

Does this happen in America more than Britain? My experience is that it does. You are expected to display an active, positive, demeanour or be dismissed as not belonging. If something is wrong Americans will actively complain but they don't dearily moan (relatively). On the other hand this is good and related to the generally accepted recognition of the vitality of the young U.S. nation compared to the ancient European nations. On the other hand, it needs dynamic effort to maintain.

Laban's explanation of dynamism was based on the concept of loading of a movement phrase. The more changes of Effort elements (and I would add Shape) in a given number of actions the more dynamic. It is a definition which conforms with what I actually feel, kinaesthetically, on my frequent translations from one culture to the other. In the U.S. it is as though I am on parade all the time, wherever I might be. I feel obliged to load myself with activity so as to conform and perform. Such expectation is less evident in the U.K. and it seems that we get by with a lesser load.

Accordingly (assuming that my personal observation and experience can be projected to the nation at large) Americans have greater need to use strategies for maintaining such a load. Inevitably it includes action which is to some extent foreign to the individual nature of the person. There is a forced element. They are trying to be somebody they are not. Perhaps that is why there are more psychotherapists per head of the population than in Britain.

Nowadays a professionally conducted approach to dance therapy requires movement analysis before treatment and the incident quoted above (first paragraph) is, hopefully, a thing of the past. Similarly in everyday life, vigorous exhortations to action are more effective when discriminatingly introduced. Of course, we can be both discriminating and dynamic, or the two together. It just seems to me that Americans in the U.S. put rather more emphasis on the latter compared to the former than in the case of the U.K.

Warren Lamb

Another day - Laban in Gloucester

Anna Carlisle will lead a
DANCE & CHOREOGRAPHY WORKSHOP
on **Saturday June 7th**
9.00am - 4.00pm
at City Works, Gloucester

Cost: £20 for Guild members

A Laban Guild Event

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

THOUGHT FOR THE QUARTER

In the midst of a crisis, keep your head on, your knickers untwisted, and learn to enjoy each moment.

New Welsh proverb by Helen & Heidi



FEBRUARY

Jan-May Cando Co Dance Company Touring

Nationally

For details - telephone: 020 7704 6845, email: info@candoco.co.uk, web: www.candoco.co.uk

Feb-May Rambert Dance Company Touring

Nationally

Please contact Sara McCally, Press Officer on 020 8630 0612/sm@rambert.org.uk

13th Laban Analysis - A way of understanding people

Creekside

A lecture by Dr Marion North in the new Laban building at Deptford, Creekside, starts at 6.30pm.

Contact - Tel: 020 8691 8600, email: info@laban.org, web: www.laban.org

20th Laban, European Man of Theatre

Creekside

A lecture demonstration by Dr Valerie Preston-Dunlop, linking Rudolf Laban's theatre practice with William Forsythe and Pina Bausch. 6.30pm in the new Laban building at Deptford, Creekside.

Contact - Tel: 020 8691 8600, email: info@laban.org, web: www.laban.org

27th Discussion

Creekside

With Dr Valerie Preston Dunlop, Dr Marion North and Jean Jarrell. An opportunity to pose questions to this distinguished panel, focusing on issues arising from previous lectures in the series. 6.30pm in the new Laban building at Deptford, Creekside.

Contact - Tel: 020 8691 8600, email: info@laban.org, web: www.laban.org

AUGUST

4-10th Summertime Dance - A week of Dance Activities

Co. Kildare

Based in Maynooth College. Residential accommodation available.

Contact: Kildare County Arts Officer, Lucina Russell, email lrussell@kildarecoco.ie

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

diary

Point...click...move!

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

...email us at info@labanguild.org

GUILD 2003 NOTICEBOARD

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SUBSCRIPTIONS FOR 2003 ARE NOW DUE

Thank you to everyone who has already sent in their subscription, or paid by banker's order. Receipts will be issued in due course, but please forgive any delay. Don't forget, if you pay tax on earnings from dance, you can reclaim the tax on the subscription to your professional body - the Laban Guild.

We value the support of all our members most highly and hope we won't be losing you, but please note, that to be effective, resignations must be received by the end of February 2003.

LOOKING FOR INFORMATION?

Do remember that your membership pack contains an excellent index to past articles in the magazine. Copies of the index and any articles requested can be obtained from Ann Ward at a small cost.

A NEW COURSE?

FOR ALL THOSE OF YOU WHO HAVE BEEN WAITING FOR THE START OF A NEW DANCE TEACHERS TRAINING COURSE, THERE WILL BE AN INFORMATION DAY HOSTED BY ESSEX DANCE IN JUNE, WHERE YOU WILL HAVE A CHANCE TO SAMPLE THE WORK AND ASK QUESTIONS. FULL DETAILS WILL BE PUBLISHED IN THE NEXT MAGAZINE, OR CAN BE OBTAINED FROM ANN WARD WHEN THEY BECOME AVAILABLE AT THE BEGINNING OF APRIL.

PLEASE KEEP US IN THE PICTURE

CAN YOU
HELP?

COUNCIL
MEMBERS

UNPAID VOLUNTEER

KEEP IN
TOUCH

SUBSCRIPTION RATES 2003

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 _____

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

Guild 2003

The Laban Guild pays tribute to:



Dr. Marion North OBE, PhD, Hon.DLitt, Hon.DArts,
Hon.DMus, Hon.FTCM, Hon.FRBC
Adjunct Professor Hahnemann University Philadelphia
Principal, Chief Executive LABAN

See centre pages

