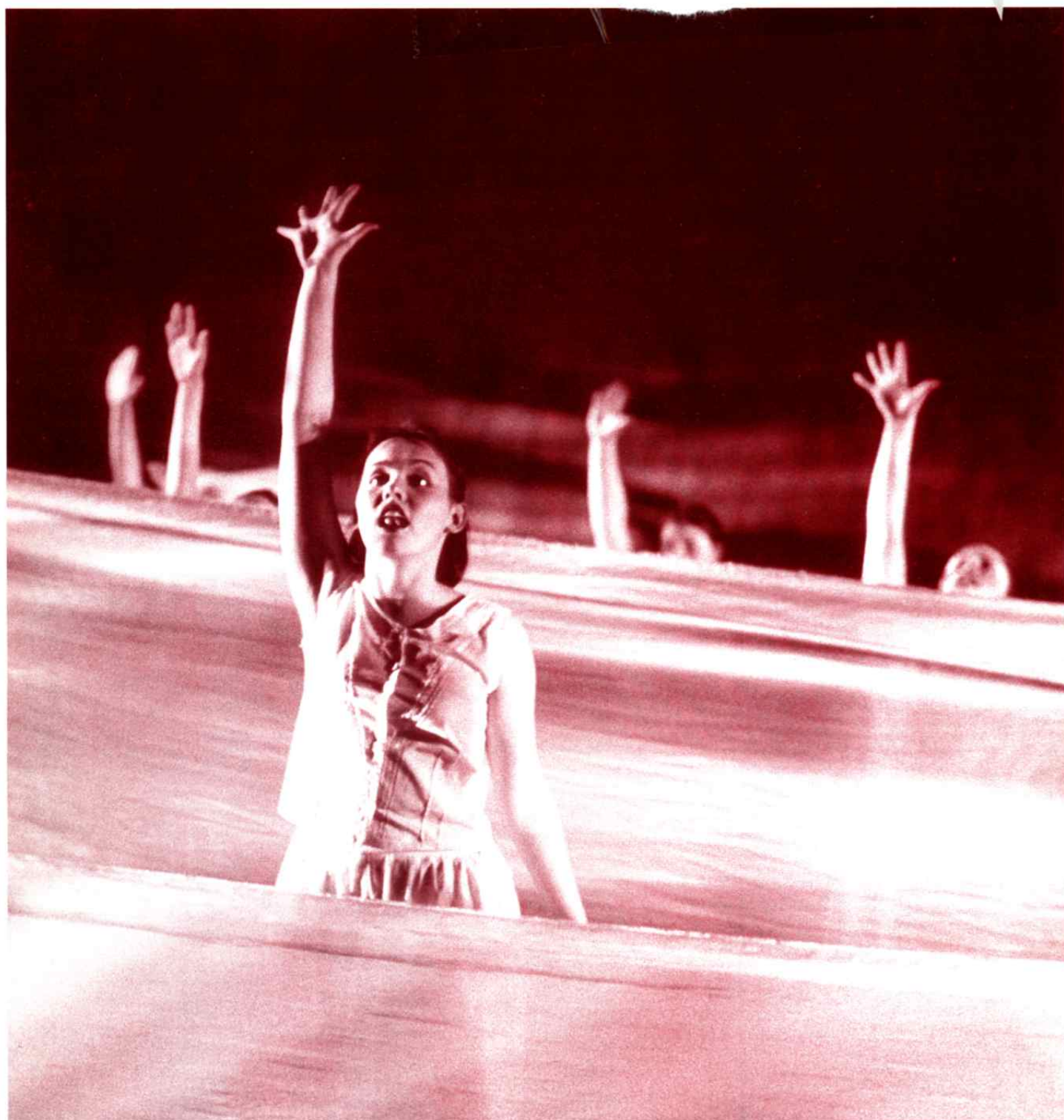


Movement & Dance

Quarterly magazine of the Laban Guild



INSIDE

Review of the AGM in Gloucester
The Sherborne Foundation
Thinking about the Kinesphere

Volume 22

No 2

Summer 2003

Reg. Charity No. 266435

articles

- 4 **Part II - The Significance of Movement Analysis**
by Warren Lamb
- 6 **Thinking about the Kinesphere**
by Gerard Bagley
- 7 **Oriental Focus**

reviews

- 8 **Review of the Laban Guild AGM in Gloucester**
- 9 **Veronica Sherborne's Developmental Movement**
- The Years Laban Lecture
- 12 **Drama & Movement**
'Day of Dance & Movement' held in Ipswich during April 03

members

- 10 **Uma Mather**
Past, Present & The Future?
- 11 **Dee Stott**
To Dance - A story in Retrospect

regulars

- 3 Editorial
- 7 Thought for the Quarter
- 13 Warren Lamb's View of America
- 14 Diary of Events
- 14 Dance Class Listings
- 15 Guild 2003 Noticeboard

Editor

Gordon Curl
Copse End
Conyngham Lane
Bridge
Canterbury
Kent
CT4 5JX
Email: gfcurl@globalnet.co.uk

Membership Secretary

Ann Ward
7 Coates Close
Heybridge
Malden
Essex
CM9 4PB
email: awardglenkeen@bigfoot.com

Advertising

Felicity Meads
42 Earls Road
Shavington
Cheshire
CW2 5EZ

Movement & Dance was first published as the Laban Art of Movement Guild Newsletter in 1947.

Movement & Dance is published in England and is distributed worldwide. It is sent free to all members of the Laban Guild. *Individual annual subscriptions:* UK addressees - £20; worldwide addressees £25, concessions £10; (UK), £15 (worldwide). **Library and Institute rates on request.** The opinions expressed by contributors are not necessarily those of the editor or the Laban Guild, and no responsibility can be taken for inaccuracies which may inadvertently occur. No part of this publication may be reproduced without the editor's written consent.

Typeset/origination:

Sandy Barley
☎ 01460 73903

Printed by:

Ashford Colour Press Ltd, Gosport
☎ 01329 229700

Cover: 'The Turning Tide'

by Michael Platt
Girls at Sea
Photograph: Mike Kwasniak

LETTER

Dr Marion North thanks members of the Guild

Dear Gordon

I was quite overwhelmed by the tributes paid in the Laban Guild publication. I wonder if you will be kind enough to thank all the contributors and all the members of the Guild for their confidence and support during these difficult years until we have now reached the final goal of the building.

As you are aware, I have not had much time to devote to active membership of the Guild but I have been a member for over 30 years and admire the work undertaken by everyone who is active in promoting Laban's work. I am aware that there are some sadnesses amongst some members that we at Laban are not carrying out and developing every aspect of Laban's rich heritage. I would just like to say that we are not unaware of these other contributions which he and all those who follow in his footsteps have developed. The truth of the matter is that survival has had to dictate a great deal of the route which we have taken, but we would also say that from choice we have decided to follow the art of dance and the theatre aspects of his work in our main undergraduate programming. The opportunities to develop many facets of his work rest within the Graduate School here and your members will know that we have just launched a new MA which is basically Laban's heritage to dance and through that we are expecting, and already seeing, many interesting research projects of a practical nature.

You will remember that last year we offered a partial scholarship to a member of the Guild to study one of the MA programmes and this has been a great success; the student concerned is studying happily this year. In order to keep the link with the Guild we would like to offer a similar scholarship for a new student from next September and look forward to having your nomination.

Once again, may I thank you all for your support, help, guidance and sheer goodwill. Without you all, Laban's work would never be flourishing as it is today.

Thank you.

Marion

Principal & Chief Executive
Laban
Creekside
London
SE8 3DZ

Join the Laban Guild Today!

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

Your name: _____ Address: _____

Phone number: _____ Email address: _____

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

Education	Community Dance	Performance	
Choreography	Drama	Therapy	Personal Growth

Signature: _____ Date _____

Please return your membership form to:

Ann Ward, Membership Secretary, 7 Coates Close, Heybridge, Malden, Essex. CM9 4PB



This issue of Movement and Dance reviews some of the exciting and vibrant events hosted by the Laban Guild during the spring. I was lucky enough to be able to attend the AGM in Cheltenham (thanks to doting grandparents who spent an exhausting day bonding with their very active two-year-old granddaughter at Bristol Zoo). We have a review of the wonderful weekend of Drama and Movement in Ipswich and yet to come more Laban in Places. Don't forget Anna Carlisle's Choreography workshop in Gloucester on 7th June and Dee Stott's Dance to Compose and Enjoy in Lymm on 5th July. Find out more about Dee in our Members section.

Many congratulations to Geraldine Stephenson our President on having been awarded a (Hon) Doctorate of Arts from DeMontfort University. Geraldine will be receiving her doctorate at an official ceremony in October at Bedford where she trained over fifty years ago.

There was lengthy discussion at the AGM concerning a bronze bust of Laban which was given to the Guild by Lisa Ullmann. It is currently being housed at the NRCD, University of Surrey along with the Laban Archives. Due to the nature of the building the bust cannot be prominently displayed, it was proposed, therefore, that the bust be relocated possibly to Laban at Creekside (although it is thought a replica may already exist there), or (if appropriate) at the National Portrait Gallery. We are canvassing members views as the bust belongs to you. What do you think? Please let us know.

Sadly, our Editor Stephen Parry is still unwell and has taken sabbatical leave from the Editorship. I am happy to inform you that Gordon Curl, one of our Vice Presidents, has stepped in as a temporary measure, so many thanks to Gordon. Apologies for a rather hurried 'assemblage' from me this time round but the baton was handed over at the eleventh hour.

So many thanks to all of you who have contributed to this magazine. Please continue to do so - articles and photos are most welcome. Happy reading.

Heidi Wilson

COPY DATES

Material should be sent to:

GORDON CURL
COPSE END, CONYNGHAM LANE,
BRIDGE, CANTERBURY, CT4 5JX

TELEPHONE: 01227 830421
EMAIL: gfcurl@globalnet.co.uk

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 AUGUST 2003

THE SIGNIFICANCE OF MOVEMENT ANALYSIS

Part II of Warren Lamb's presentation for the 2002 Mensa conference "Moving On 2".

My mentor in all this was a man called Rudolf Laban who died in 1958 and I have tried to carry on and develop his research. The notation he developed is called Labanotation (all one word) and the adaptation of it for analytical purposes is known as Effort/Shape.

Assuming that we have a record of lots of phrases of a person's movements then we could begin to look for different kinds of relationships. On the Effort side, does directing tend to occur with diminishing pressure, for example? Or is there more variation occurring in the 'Indulging' polarity than the 'Contending'? It gives us an understanding of a person's rhythm in the sense that all phasing of Effort indicates a form of rhythm irrespective of whether or not it can be assessed as good or bad.

Then there is the relationship between Effort and Shape. Our record might show relatively more going on in respect to Effort than in Shape. How might this be interpreted? Or vice versa. Then within the Shape observations themselves we find similar associations. One approach has been to develop them into a concept of space harmonies and a whole system of scales exists. Can you bear to watch me while I do one of these scalesIn order to train fully in Movement Analysis students have to do many such scales and try to get the harmonies into their bodies. There are scales circumnavigating the kinaesphere consisting of any number of movements from three upwards. These scales are analogous to music scales and allow theorising on what constitutes harmony as distinct from disharmony. There is some acceptance that it is good to educate children in these scales.

Then there are scales which relate Shape to Effort and this opens up further concept of harmony. If you get out of bed with a disharmonious relationship of Effort and Shape then you may well knock over the bedside lamp - and risk injuring your back into the bargain. This is such a scale

Application of these concepts can enhance relationships. For two people in a partnership to move in a relationship to each other which they perceive to be harmonious is surely desirable and perhaps awareness of the scales will help to bring it about.

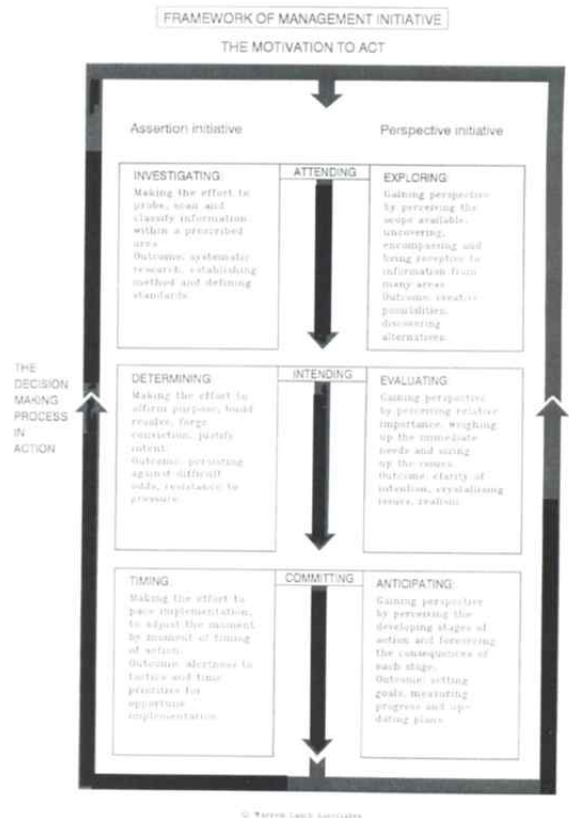
Please accept all this as giving you a taste only of techniques, theories and understandings of which the current state of development is still elementary. As already mentioned, I have a vision that it will grow. Perhaps all I can ask is that you see its potential significance within the context of a fast changing world, and a world where we could well encourage people to act more harmoniously.

A practical consideration is how we take movement observations. Of course, all we can observe is the body, or parts of the body. Movement does not take place in thin air nor can it be seen (as distinct from being felt) inside the body, which is why I never refer to 'inner attitude' as being part of analysis procedure. What we do see, however, can be divided into Gesture and Posture, defined as a movement or movements confined to part or parts of the body (Gesture) ...as distinct from movement which is consistent in its phrasing throughout the body as a whole (Posture movement) ..Let me illustrate this with a simple, familiar action - waving farewell

I claim to have found that Gestures usually change during adult life So, too, can a Posture in the physique sense change But the pattern of the components of movement revealed from mergings of Gesture into Posture, or Posture into Gesture, tend not to change ... Such a pattern, being more or less preserved distinct from lots of other movements which come and go, must have some special significance.

The way I have attempted to fathom this significance is to see the framework as indicative of a decision-making process. ... it lines up with giving Attention with having an Intentionwith the Commitment to action or implementation. This diving board model helps to explain the process. A person's pattern of Posture-Gesture-Mergings can be directly matched against the model so as to assess his or her preferences. This is what we think the movement analysis shows - a preferred way of going through a decision-making process. It can be highly significant because if we get it right we find that people interpret the situation, or their responsibility in handling it, so that they can act according to their

pattern of preference. Illustrated crudely this suggests that a person whose pattern shows a predominance of directing-indirecting, and spreading-enclosing movement, in respect to PGM, will want to act primarily so as to give Attention. We do find, indeed, that such people will interpret a particular situation as requiring more attention, research, enquiry, before coming to an Intention on what to do, whereas ... There must be some significance in the application of Movement Analysis which I



have just explained - i.e. the discovery that each person has their own unique pattern of movement which remains fairly constant during adult life, and one way of applying this knowledge is by means of matching the movement pattern against a decision making model so as to reveal the person's decision-making preference. It can be argued to have significance for understanding how people are motivated to act and to interpret responsibility. Recently there was a news item which indicated a difference between the U.S. and the U.K. in their reactions to September 11. Both said there had been shortcomings in their Intelligence Services. The U.S. immediately made changes and then initiated study as to what had been wrong prior to the event. The U.K. immediately set up a committee of enquiry and are not making changes until they have the report. Irrespective of the arguments for or against on both sides the different approaches illustrate a different motivation and interpretation of responsibility which can be predicted when you know the people in power.

Movement Analysis as a whole, beyond just that specialised aspect concentrating on the merger of Posture movement and Gesture movement, does have a range of applications - Sports, Therapy, Ergonomics, for example - how significant is that? Is it just an addendum to what is already being done, or is there a bigger more significant contribution?

One problem does seem to be that few people recognise that Movement is a subject which can be studied as a discipline. It has a problem escaping from its underpinnings in Dance. I have a problem finding my books in bookshops - they are variously catalogued under Psychology, Business, Keep Fit, Theatre and Dance. When asked what I do, if I reply 'Movement' people think it is anything from political movements to furniture removal. To some extent the study of movement is beginning to emerge from mainstream Psychology, Anthropology, Ethnography, Ergonomics, Therapy, Sports Medicine, for example, and colleagues of mine are working in all these fields. Recently two universities, the University of Surrey and Columbia University, Chicago, have set up courses in Movement Observation and Analysis.

Another problem is that it is difficult for people to observe movement in order to confirm what my colleagues and I claim. Of course, it should be possible for one's

claims to be replicated before they can be taken seriously as having any general significance. There is no major problem in teaching people to observe movement - as I mentioned earlier many of you will have a keen kinaesthetic sense - it just takes a lot of time and practice to learn to do it objectively and accurately.

However, technology may now be helping to get it into the mainstream. Biomechanics laboratories are equipped to collect incredibly detailed data of a person's movement and feed it into a computer. Nevertheless, some theory of Movement is needed as a basis to analyse the data.

I would like to finish by offering my own amateur submission on the possible significance of Movement Analysis within the mind/body debate. 350 years ago there began the Cartesian dichotomy between mind and body. Comparatively recently it developed that mind must be related to the body. Then the holistic approach insisted that the mind and body were one. There was the model put forward, for example, of the brain as the body's computer. I would like to suggest that we do away with concepts of mind and talk only of movement. After all, the brain is an organ for movement and the body (of which the brain is a part) exists for movement - when movement stops it dies. That leaves us with a need to differentiate between intelligent

movement and unintelligent movement, and, also, movement conducive to change (what we recognise at the conference as 'moving on') and movement conducive to inertia.

Forty years ago when my first book, "Posture and Gesture" was published, I played around with the idea of an Action Quotient (in the sense of proactively taking initiative to act) complementary to the Intelligence Quotient. You probably know the proverb which categorises people into four groups; Those who are both high Action and high Intelligence and are the true world leaders. Those of low Action and low Intelligence are the humble peasants of the world who are needed to do all the mundane jobs. Those of high Intelligence but low Action are the professorial intellectuals of the world who have major influence. Whereas those of low Intelligence but high Action are a menace and do immense damage. If we see Movement Analysis as a measure of Action potential, on a scale of Dynamic Action at one end, and Inertia at the other, then it is a significant factor within an already existing trend of change. We are 'moving on' towards an ideal of intelligent movement as distinct from unintelligent movement.

Warren Lamb

Performance
Choreography
Repertory
Technique
Scenography
Dance Science
Community Dance
Research

Achieve your ambitions
through unrivalled
dance artist training at
undergraduate and
graduate level in world
leading dance facilities.

LABAN

CREEKSIDE
LONDON SE8 3DZ
T +44 (0)20 8691 8600
E INFO@LABAN.ORG
WWW.LABAN.ORG

Laban Centre is committed to equality of opportunity. Registered Charity 80793. Degree courses and Professional Diploma in Choreography studies validated by City University London. Supported by the Arts Council of England with National Lottery funds.

THINKING ABOUT THE KINESPHERE

For many Gerard Bagley will need no introduction, but for those who do not know him here is a brief resume. Gerard has had a long and distinguished career, initially as a teacher of physics, maths and gymnastics. He then became a student himself at the Laban Art of Movement Studio, Manchester (1950/3). In 1954 he founded and directed British Dance and Drama Theatre with his wife Tonya. Since 1980 he has worked internationally as a guest teacher in the application of Laban's work within education, therapy and theatre contexts.

Here, Gerard shares a few thoughts on personal space which he hoped some of you might find "mildly controversial" and to which he welcomes a response - so get writing!

*He has also lent us these fantastic photographs of **Sleeping City** created in 1961 for British Dance and Drama Theatre. Its theme concerned the ever existing cycle of birth and rebirth, destruction and reconstruction. It has obvious contemporary significance for us at the moment. The piece was originally based on a Movement Choir for eighty students at the Malayan Teacher Training College. It had four hundred and thirty three performances up to 1972. Feast your eyes!*

During my time as a student at the Art of Movement Studio Manchester (1950/53) Lisa Ullmann gave a wonderful introduction to the concept of 'personal space'. She said that if one adorned oneself in a costume with countless little fairy lights all over the body from back to front, head to toes, and made just about every movement that a body can do without moving from the spot (place) by more than a half step in any direction - this in a dark room in front of an open camera lens - then the resulting photo

traces would resemble a huge ball of wool. That is what the kinesphere might look like. Of course nowadays one can do this on a computer.

Thus the movement sphere exactly encloses the three planes (Door, Table, Wheel) defining the extent of the mover's space; the icosahedron itself being conspherically contained by the kinesphere. Now this seemed OK at the time but I should mention that not everybody entered into Laban's mystical temple of the 'Ico'. We were all too busy enjoying ourselves dancing, fascinated by our teachers and their tasks, so critical evaluation was often suspended or postponed.

I totally abandoned myself trying to master

thoughts which may be considered 'off message' by some readers.

If Lisa's little lights on the body experiment resulting in the 'ball of wool' kinesphere were to be run on ordinary people in the street, in the bus, in the office, at home etc., it would soon be apparent that most of us use only the front half of our kinesphere in our individual body shapings, and though these may be occasionally convex or concave of spine, on the whole everyday movement has



more frontal focus. Nearly everybody (and some dancers) feel uncomfortable walking backwards and tend to twist the active half of their kinespheres to face a new front. Zones to the rear of the kinesphere is virtual space for your 'Tom, Dick or Harry' but may be the domain of the athlete and dancer.

There are zones in the kinesphere e.g. below the base support of the door plane which are accessible only to fit astronauts and swimmers. In spite of the pleasure of mastering and enjoying much of the movements in Ico-based scales one is tempted to ask is there any practical application in teaching them to ordinary folk interested only in the enjoyment of recreative dance? Certainly the maintenance of front and complete embodiment of path-traces involved make it a difficult subject to teach. The three planes (d.t.w.) seem acceptable, but are they necessarily in proportion to the Greek Golden Section? Vital if one has like me a very long body and short legs! (In old age I have lost 4 inches - vertebral collapse - so now I've hit this Golden Mean at last!).

Gerald Bagley



the transverse and peripheral movements of the main Ico scales - a difficult task indeed for an extremely low/central mover like me (and Pavlova too! by-the-way). Lisa used to boast "We had to scrape Gerry from the floor!" But I would always remain a 'high jumper' the better to enjoy the downward flight! When I learnt to be aware of a centre of levity and breathe in at the top of the trajectory my elevation increased yet a few inches more.

However, in more recent years (perhaps in response to the penetrating questions from the intelligent creative people I met in my courses in Germany - drawn from diverse academic disciplines) I felt the need for reappraisal of my teaching and that I could learn something from these people and also do experiments with longer standing groups. So here are a few



ORIENTAL FOCUS

Here are two pieces which place Laban's work in an Oriental context.

This abstract from Barbara Stuiber's thesis shows how Laban Movement Analysis can be a useful tool when approaching an analysis of non-western dance. To what extent can a system of movement analysis culturally coded in western movement patterns offer access to oriental dance forms? Can it do these forms justice?

Oriental Dance as a Movement System according to Rudolf Laban's Theory

Abstract

A system which does justice to the specific movements and the dynamics of oriental dance must, on the one hand, make it possible to define the basic elements as the smallest components and, based on this, to classify and systematise the basic and the more complex figures. On the other hand, because of the fact that oriental dance is based largely on isolated, polycentric inner movements, a system is required which includes body centres and efforts, and which is, nevertheless, flexible. Such a system provides a basis for further detailed studies, e.g. in oriental folklore.

Rudolf Laban's theory has been chosen to serve as a basis for the analysis because, with its systematics body, choreutics (space harmony), eukinetics (efforts) and notation (Labanotation), it does justice to the specifics of oriental dance. Body perception in oriental dance does not correspond with that in classical western dance: There is no delimited dance alphabet dominating the - already chosen - body, but the individual performs exact movements, whose form and quality depend largely on his/her anatomical possibilities. The same body perception is to be found in Rudolf Laban's theory. His division of space into the kinesphere, personal movement space, and general space underlines what is characteristic in oriental dance, which traditionally relates primarily to the kinesphere. Oriental dance is, above all, a dance of efforts. According to Laban's theory these efforts are analysed and systemised via the factors weight, space, time and flow and thereby allow the identification of a multitude of dance movements in their basic figures and variations.

The Thesis is structured in such a way that, after a description of oriental dance (Chapter 1), Laban's system (Chapter 2) is expounded. The third part - an empirical

description of oriental dance - demonstrates a systemisation: The principles underlying oriental dance are worked out and then systemised in the fourth part, "Classification of Oriental Dance". This system shows the basic movements, from which the basic figures of oriental dance are made up, and by means of which they can be analysed and classified. This process is facilitated by the development of symbols for the basic movements and figures.

In accordance with the specifications of Laban's system, oriental dance movements are developed and analysed in the fifth chapter. Pelvis, chest and the upper part of the body as well as the directions in space are shown to determine the basic elements and figures.

Based on this, the meaning of the movement qualities according to the principles of Laban's eukinetics, which form the essential element of oriental dance, is demonstrated. The delineation of Labanotation regarding oriental dance shows the interaction between body and space as well as the difficulties which result regarding oriental rhythms.

The aim is the development of a structure of elementary aspects and figures of oriental dance according to Laban's system and not to register every single figure appearing in oriental dance; although it would be possible to fit every one into the system.

The knowledge gained from this analysis is substantiated by the examples: a methodic-didactic series of lessons, subject-related teaching examples and a variable training concept, all to be found in the appendix. All the suggestions have proven themselves in practice and demonstrate the clarity, the structure and the individual scope for creativity, which are made possible by the analysis of oriental dance according to Laban's system.

Barbara Stuiber

The Balinese Mask Tradition

Mitch Mitchelson visited Bali with the aid of a Lisa Ullmann Travelling Scholarship in April 2001. Here he reflects on this fascinating experience.

In his obituary for Joan Littlewood in the Guardian, John Ezard reminded us of Joan's love and appreciation of Laban movement and its role in her actor training and direction. I was with Jean (Newlove) recently at a memorial and tribute concert for her

daughter Kirsty MacColl. At the reception afterwards I was talking to some of Joan's friends. Musicians and actors abounded, household names, popular faces. I found myself talking about Joan with June Brown (Dot Cotton from Eastenders) and found myself reflecting on the actors who began their careers under Joan's tutelage, Richard Harris, Barbara Windsor for instance and how Laban movement has some connection with the iconics of popular culture. One of the last live performances Joan would have seen would have been the work share of Jean Newlove's summer school to which I was pleased to be able to make some contribution. Laban then has some place in the roots of a revolutionary force in British theatre history. The name of Lisa Ullmann ensures that movement practitioners are also able to nurture and explore a global and internationalist perspective through the scholarship administered in her name and by implication under a Laban rubric. Laban as roots and routes.

I was fortunate to receive a Lisa Ullman travelling scholarship that enabled me to travel to Bali for research into one of its mask traditions which are myriad. Why Bali? There was an instinctive pull to the culture. Antonin Artaud had been impressed by the ritualistic nature of Balinese dance and music and despite or perhaps because of his Theatre of Cruelty manifesto; he had a healthy love of the Marx Brothers which also resonates with me. Dario Fo had written of affinities between Balinese Masks and Commedia dell'Arte. Peter Brook had used Balinese masks in his production of Conference of The Birds. So off I went.

The form I was attracted to was Topeng from the Javanese word for putting on a face or mask. It is a form that recounts the ancient ancestral world of mythic Bali with a panoply of high caste characters such as the Dalem /King, Prime Minister/ Patih and the Topeng Tua or elderly courtier as well as a duo of irreverent servants/Penasars and rustic villager clowns/Bondres. Cabbages and kings in effect. It is probably a generalisation, but the arts are integrated into daily and devotional Bali life. My first teacher was a taxi driver who I met by accident, through his wife the local hairdresser. He was part of an unbroken tradition that had passed from father to son for generations. I worked with him at his house with the masks, as mosquitoes bit, dogs howled, chickens squawked and his grandmother sang the gamelan parts as his cassette recorder was broken. He was an

THOUGHT FOR THE QUARTER

What would Laban have thought of the new Laban at Creekside?

LABAN GUILD AGM AND DAY OF DANCE 2003

The year has turned again, Spring is here and so too our AGM and Day of Dance. This year the venue was Cheltenham - a lovely town surrounded by the Cotswold countryside making the journey an additional pleasure.

As usual the business of the day was dealt with efficiently, leaving plenty of time for dancing. We bid farewell to Gordon Curl as Chair, although he was then offered the position of Vice President so that we didn't lose him completely! Janet Whettam, voted as the new Chair, was greeted and took up her new role immediately. Gillian Hibbs took over as Secretary, Jill Bunce as Treasurer and two new Members joined the council, Jill Goff and myself. The contribution of existing Officers and Members was acknowledged and their ongoing positions reaffirmed. It was good to see familiar faces taking part in the business of the day, but I always think it would be even better to see more members present and taking an active part. Perhaps next year more Guild members will be able to make the journey to Laban, Creekside, in London.

Formal Business over, Cindi Hill of the Sherborne Foundation spoke about the work developed by Veronica Sherborne and now being continued by the Foundation. Cindi's words were wonderfully illustrated by a video of short films made at various times during Veronica's career. The value of experiential movement classes to children and adults with varying special needs, both educational and social, was clearly shown. Cindi assured us that the Foundation remains active in promoting meaningful movement experiences as part of the developmental process in special education. I hope this is so - my own experience of mainstream and special needs education is so academically pressured that the children I worked with were offered very little

opportunity to move at all during school hours, let alone "meaningfully".

Lunch was enjoyed soaking up the sun - what a treat! Refuelled and energised we gathered in the working space for our first dance workshop of the day. This was led by Geraldine Stephenson, who once again reinforced how very simple rhythms, movements and sequences can be made stimulating and exciting for dancers and audiences alike by being aware of Dynamics in the first place, changing elements and thereby achieving more satisfying and often surprising effects.

After a short break to catch our breath the second workshop was introduced. Nikki McCretton, another lady with a very creditable CV had choreographed a short motif danced to a lovely piece of evocative Scottish music. Having learned the sequence individually we formed groups of five and were asked to devise two movement phrases to add to this framework. Task completed we watched each other at the end of the session and were awed and delighted by the very different, beautiful dances we had created.

The day was brought to an end by a dance performance by Gloucester County Youth Dance Group. These able and enthusiastic students performed dances influenced by other cultures, African, Asian and Western, having worked with various choreographers during the course of their dance training. Their innovative programme was much enjoyed and provided a fitting end to our Day of Dance.

Thanks to everyone involved in arranging yet another interesting and stimulating day.

Sue Grover

A MESSAGE TO ALL GUILD MEMBERS FROM OUR NEW CHAIRMAN JANET WHETTAM

Since 22nd March I have started to come to terms with the responsibility of being Chairman of the Guild. While the assembled company at the AGM included many familiar faces of people I have known for many years, there were also new ones of members recently joined, and representing many different facets of the Art of Movement. I hope to meet many more of you in the coming months.

My hope is that we can focus not only on Laban's fundamentals but on building stronger links with many whose strands of growth and development have Laban's work as their basis or starting point. Some of these strands have emerged as organisations in their own right, demonstrating the highest standards, and a great variety of dance, drama, therapy, education, industrial practice, and kinetography among them. Teachers and others use their understanding of Laban's analysis to achieve their own professional ends and to help understand those with whom they work. What richness!

It is a pleasure to me that Gordon Curl is to remain in close association with Guild as Vice-President since we may continue to benefit from his considerable expertise as well as the great understanding he has acquired after six years as Chairman. In particular we are grateful for his undertaking the temporary Editorship of the magazine.

My thanks for all the support I have received, and I hope you will continue to get in touch if you have any comments, ideas or requests.

Janet Whettam

from previous page...

invaluable contact for mask makers and initiated me into the form as well as entertaining the staff at his wife's establishment with his impromptu performances. I complemented his tutoring with a young graduate from the Performing Arts school who formalised the work for me. So I had a worthy if challenging attempt at the elegant Dalem, fine touch and authority, an interesting paradox. I tried the curtain drumming, firm and cutting (incomplete effort), with moments of sudden Clan like the Kabuki mie posture, movement vocabulary of the Patih. I adored the comic pathos dignity of the Topeng Tua, a mixture

of sudden and sustained, firm and fine. Finally I learned the basic movements and some of the routines of the villagers with their eccentric walks, and diverse typology, the lecherous old man, the drunk, the happy go lucky man, the hypochondriac, the lazy scoundrel, the shy woman who bursts into song and dance. Like the Commedia, all life is there. And I have applied the work quite extensively at summer schools, during classes on Brecht, as an adjunct to workshops on Commedia and mask work and on story telling projects. The scholarship enabled me to develop as an artist and teacher and apply that work here. Laban has propelled me into new worlds, literal and

metaphoric. I have been encouraged by teaching outlets with Sam and Susi Thornton at LinC and with Jean Newlove who represent continuity with the memory of Laban and Lisa. And Geraldine (Stephenson) suggested I wrote this up for the magazine when I bumped into her at a performance by Derevo, the Russian troupe who combine startling disturbing imagery with lyrical beauty and Rabelaisian downing. In the words of an unknown poet from Gabon, Africa "All lives, all dances and all is loud."

Mitch Michelson

VERONICA SHERBORNE DEVELOPMENTAL MOVEMENT

Heidi Wilson reflects on this year's Laban Lecture given by Cindi Hill of the Sherborne Association UK.

“Through my experience of teaching and observing human movement, and of learning through trial and error, I have come to the conclusion that all children have two basic needs: they need to feel at home in their own bodies and so to gain mastery, and they need to be able to form relationships” Veronica Sherborne Developmental Movement for Children, 2001

Cindi referred to her presentation as a “sharing of thoughts”. She wanted to impart a sense of Veronica Sherborne as a person. It was her bubbly personality and infectious enthusiasm which drove the work forward and attracted so many advocates, leaving as her legacy The Sherborne Association which has both a UK and an international arm. Coupled with her determination was a generosity of spirit and helpfulness which touched and inspired those she came into contact with.

Veronica first studied with Laban whilst at Bedford College. He spent two days with the students and left a huge impression on Veronica. She said of these two days, “I found everything I had been looking for”. Following three years teaching at Cheltenham Ladies College she spent two years studying with Laban at The Studio. This formative experience provided the bedrock for her developments in movement studies, “everything I teach is based on Laban's principles and analysis of movement”

In the 1950's Veronica was recommended by Laban for a part time post at the Withymead Rehabilitation Centre in Exeter where adult patients suffered from deep psychological problems. She worked here for fifteen years and through this experience

identified three important elements which could be explored through movement, namely, bonding, breaking down barriers and building positive relationships. Simultaneously, she was working with trainee teachers. She shared these early ideas with them. Some of the students employed her methods during teaching practice with children and reported very positive results. This was the catalyst for a thirty year exploration into the positive effects of movement with people with special needs.

Veronica evolved a method of working through movement which promoted a positive self image and engendered feelings of confidence in oneself and in others. Her ideas are based on the principle that children need:

- Body Mastery
- Good Body Awareness
- The Ability to Form Relationships

There are two basic objectives:

Awareness of Self

At its most simple this is a knowledge and awareness of body parts leading to confidence in your own body as a whole. This allows the individual to move confidently within their own movement range, encouraging self-esteem and confidence at a physical and a mental level.

Awareness of Others

This involves moving in space, both personal space and general space, which can either be shared or defended. This includes spatial concepts such as on, in, over, through, between etc. It places ‘me’ in relation to other people and objects in the space.

Relationship Experience

Veronica identified three types of relationship which are central to her method.

The “with” or “caring” relationship involves playing two distinct roles, “the carer” who is responsible for the other person, and “the one being looked after”. Another type of relationship is the “shared” relationship in which both partners have an equal commitment and responsibility within



Veronica Sherborne 1922 - 1990

the movement experience. The final relationship is the “against” relationship. This allows an individual to experience the use of strength and force against another person's body in a non-aggressive manner. This supports children to be positive and assertive.

It is easy to identify Laban Fundamentals within this brief outline of the Sherborne work. Body relates to the awareness of self. Space and Relationship provide a framework for the three relationship experiences outlined above. Effort relates to the quality or intention behind the movement exploration.

Cindi was very clear that the Sherborne approach is not a set of physical exercises but psychological experiences carefully formulated to promote the possibility of quality interaction between the people working together. She also stressed that this work is a shared experience, all participants are equally valued be they students, carers, parents or teachers. There is not a prescriptive list of activities, rather a framework which can be used in order to observe the group working. Observation is key for this person centred approach in order to elicit, encourage and extend ideas from the individuals involved. She also reminded us that not all days are good days, we must learn to accept the “not so good” as well!!

Although Veronica is no longer with us, she died in 1991, she has left an important legacy which continues to thrive and develop. The work is now moving beyond the arena of Special Education and is being taken up by the caring and therapeutic professions as well as in the wider community. Cindi finished by sharing the following thoughts, “In Veronica's classroom we were all equal. She believed in the power of the human spirit beyond disability and that we are all capable of helping each other to learn”.

Heidi Wilson

For further information concerning the Sherborne Association UK please contact Alleyne Cliff, tel 01462 453094 or email abc104@supanet.co.uk



‘Children in charge’ looking after the adult (Veronica)

PAST, PRESENT AND FUTURE?

Uma Mather shares with us her first year at Laban at Creekside. Uma received a scholarship from Laban (formerly The Laban Centre) to pursue an MA programme in European Dance Theatre Practice.

I have this knack, or rather life has a knack, of throwing me in at the deep end and watching me swim for it as hard as I can! In 1999 when I was only nineteen, I was accepted into the Laban Guild and on to the Dance Leaders in the Community Stage II course with the prerequisite that I study all the Stage I course material with a personal tutor. That tutor was none other than Sheila McGivering and those tutorials were absolutely mind boggling in the amount of information given to me, but some of the most wonderful and cherished hours of my life. Sheila gave me such an understanding of Laban's principles and evolved in me a yearning to learn more about all that Laban worked for and created. I completed my Stage II in 2000 and my Stage I in 2001. I still miss our weekly sessions and in Sheila I found a wonderful tutor, a lady who is a wealth of knowledge and support and a greatly cherished friend.

Last summer Sheila contacted me with a request that I should apply to Laban in London to study on their MA European Dance Theatre Practice as the Laban had kindly offered the Guild a special place for one of its members. So, with Sheila McGivering and Gordon Curl as my referees I applied.

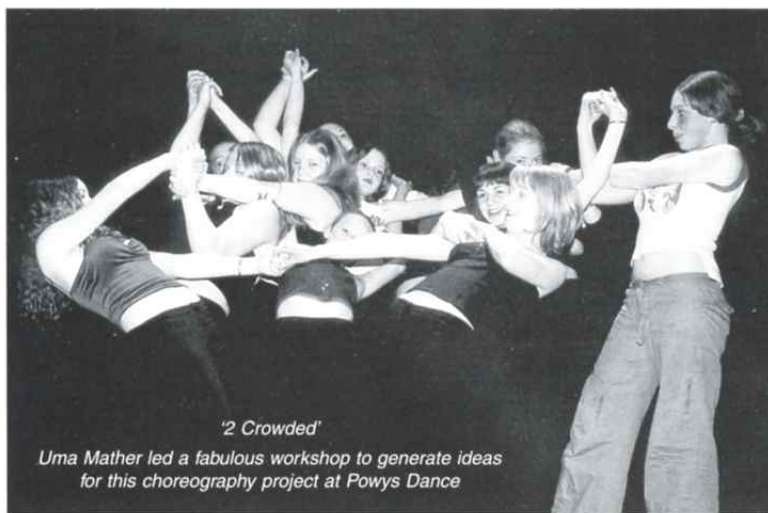
In August 2002 with great emotion I discovered I had been accepted. From this point my life had taken a great leap and in the deep water I landed again. This is the point at which my present began. Not 'present' in the ultimate meaning of the word, a culmination of time and space to mean 'now' but an elongated present that covers my two years at Laban.

SCHOLARSHIP OFFER

Would you like help with fees to study for the MA in European Dance Theatre Practice at Laban, Creekside, in the academic year 2003-04?

Details of the course can be found on www.laban.co.uk and initial application or requests for further information should be to the Secretary of the Laban Guild, Gill Hibbs, 5/24 Westcote Road, Reading Berks. RG30 2DE

Here at Laban a third exceptional lady entered my life, first being my mother, now I was being taught by Valerie Preston-Dunlop. Sheila had expressed the hope that some of my time at Laban might be spent in a class with Valerie, but for the whole 1st year of my course to be spent in those classes was a gift above all I had hoped for from Laban.



Valerie's lessons have been deeply rooted in Laban's concepts of space, effort, relationship, time and notation. I have been thankful many times that Sheila cajoled me to understand basic notation though I tried to shy away from it at the time! I feel that in no way could I have understood the work on my MA without my deep grounding in Laban studies I gained through the Guild. Every lesson has taken us deeper and deeper into the realms of Laban's teaching. The course has been devised to give us a full understanding and practical feeling of the concepts studied. We have also learned week by week how Laban's work has influenced and informed so many notable choreographers of our time, this gives us, as the next generation, the confidence to use Laban's concepts as the very core of our understanding and future creative process. Also, we have had to get to grips with what Laban was physically creating during his lifetime. As part of this process we attended an evening lecture by Valerie called "Laban: Man of Theatre" on 20th February this year. It was nice to see so many Guild members also in attendance and I hope this small recall of the evening brings happy memories flooding back! The lecture was fantastic. We were taken on a journey of Laban's early years to see how Laban was working, and why he was doing what he was doing. Some of my classmates were performing Laban pieces reproduced by Valerie. It was fascinating to see them and to realise that his work seems timeless, still evoking great feeling in the viewer, still

as powerful as they were when created. It was inspirational to see Valerie perform, not dancing across the stage but holding her audience transfixed, commanding every ounce of attention and giving us an insight into her lively and witty nature.

Weekly studying at Laban has thrown us new challenges none so great as the lesson led by Dr Marion North whose precise analytical attributes had me wondering if any of us could ever be so clever or so exact as that great lady. There is no hiding behind big theories or popular buzzwords when answering question from Dr North!

The support network at the Laban has also been for me brilliant. Anita Donaldson has been very helpful, understanding and supportive despite her huge work load as Head of the Graduate School at Laban, always finding time for a conversation and giving me encouragement to keep on striving ahead. The Guild has also been fantastic and Gordon in particular I owe a huge thank you, for having belief in me that I can do it, with readiness to discuss all aspects of my course and helping me to clarify my

theories and techniques, I am endlessly grateful.

This year so far has seemed to fly by and I feel that though the workload will only get bigger my present will be coming to a close before I've had time to take a deep breath. Soon I will be embarking on my future. What are my hopes? What do I want for the years ahead? Only this, that one day Sheila McGivering and Valerie Preston-Dunlop are as proud that I was their student, as I have been to be the pupil.

Uma Mather

LABAN GUILD COMMUNITY DANCE TEACHERS COURSE

INFORMATION DAY IN
CHELMSFORD, ESSEX

21 JUNE 2003

10.30am - 3.15pm

Essex Dance
Chancellor Hall
Chelmsford

For further details contact Rebecca
Essex Dance on 01245 346036
or email rebecca@essexdance.co.uk

TO DANCE - A STORY IN RETROSPECT

Dee leads us a merry dance (excuse the pun) through her life as a science teacher, ski bum (sorry Dee), mother and finally community dance artist and teacher. Dee's talents are numerous - she recently 'knocked up' seven beautiful costumes for me in the blink of an eye, as well as choreographing a youth dance piece for the recent Powys Dance Gala - oh yes, and being a full time maths and dance teacher and mother of two. Don't miss Dee's workshop in Lymm on 5th July.

So, here I am, learning how to use my computer, and writing an article for the Laban Guild magazine, both of which are long ago self promises to do "as soon as I have the time". Well now I have more than enough time on my hands, so here goes. You see, I have just had a long



*'Branwen' - tales from The Mabinogion, Powys Dance
Choreography: Heidi Wilson, Costumes: Dee Stott*

Miss V..? I was one of the lucky ones, I found that I could easily remember how to 'strip the willow' etc., but I wince now as I recall the fate of those whose brains and bodies just couldn't get it together. Fear gets in the way of memory and of learning, thus worsening the fate of that hapless group. There is probably a whole group of people having therapy right now so that they too can go and enjoy a ceilidh, without the involuntary tensing of muscles at the first sound of those opening chords!

We were also in the era of the 'Music and Movement' tapes. Those of you who shared the delights of said tapes are probably groaning in unison. A 'lady' in true BBC tones, exhorted us all to curl up as a seed and to slowly grow into an opening flower waving in the breeze. You can imagine us, especially the boys, stuck in a school hall, in just our pants, in the middle of Birmingham, frisking about like spring lambs! "Loik wot Muiss?"

My one sparkly memory of that time is from being allowed to stay up to watch 'Sunday Night at the London Palladium'. Every week it starred the Tiller Girls with their sparkly costumes and their high kicking routines; they were truly wonderful! It was on the show that I first saw some real ballet. I can't remember who it was but I do

remember being totally stunned by the grace and elegance, and somehow realising that there was a link between what I was doing every Saturday morning at Moorfield Hall and the vision I held before me on the silver screen.

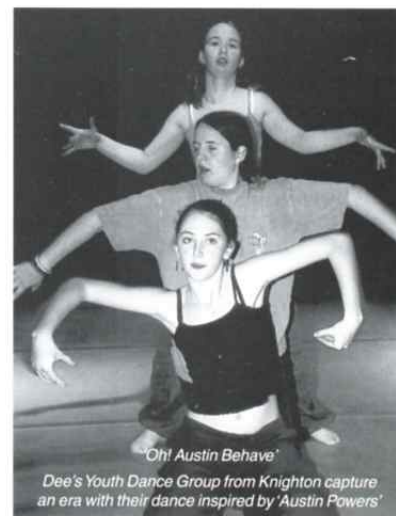
I did have a brief sojourn into formation dancing that swiftly ended when my parents realised that it was all geared towards shows and exams which entailed very expensive sequinned ball gowns!

It all came to a painful stop, when at the age of about 14 my feet decided to rebel. They had had enough of being dowsed in spirit, wrapped in lambs wool and squashed in point shoes, and so they threatened to fall apart or explode - well that's what it felt like anyway.

It's here that we get to the "Oh, if only.." bit of my life! Oh, if only careers advice had existed then (we are going back to the dark ages!). I went to quite an academic school where the only questions to be considered were, firstly which degree were you going to study for, and secondly therefore which

University were you going to go to? Dance just didn't come into it at all. I had to stand my ground very firmly (backed all the way by my parents) and surreptitiously withdraw from UCCA and go for Teacher Training. It was at College that I had my first taste of Creative Dance. It was a short introductory course for all Junior teachers, but once tasted, I joined in as many of the lessons as I could fit in to my schedule. I began my teaching career with A Level Chemistry, along with various other motley crews into whose heads I was supposed to instil some knowledge of Science. I hated teaching A level Chemistry, but thoroughly enjoyed battling away with the "motley crews". But the real enjoyment came when I took the Dance Club. Inexperienced, ill prepared (the lessons at college were good fun but were of little use to me in a high school from which many pupils graduated to nearby Wormwood Scrubs!) And then, it was here in Powys, some twelve years after the start of my working life that I found the job I loved, the man I loved and I found Footloose (later to emerge as Powys Dance). I became a member of their Performance Group, which was an exciting, vibrant group for all ages - the youngest was nine and I was the oldest at thirty something. We met weekly and put together pieces for performance every term. It was the most wonderful dance experience ever! There was input from all three of the dance leaders, and we got to work with visiting choreographers. After all the ballet, formation, contemporary, jazz etc. I found where my mind and body shouted, "yes, this is it!" I didn't know the name of the type of dance, I had never even heard of Laban, I just knew that I loved it and couldn't get enough of it. I considered retraining as a dance teacher, but that would have involved going off to London, and when you've just found your Prince (I had kissed an awful lot of frogs!), its just not a wise thing to do. So, I stayed put, married said Prince, had children and just when I was starting to get fidgety, what should come 'plop' through the door but information about the Laban Leaders Course to be held where? London, Birmingham some other great Metropolis? No! Here in little old

..continued on page 13



*'Oh! Austin Behave'
Dee's Youth Dance Group from Knighton capture an era with their dance inspired by 'Austin Powers'*

awaited operation on my shoulder and as I can't work or do much about the house (such a loss !?!) I decided that I had better do something constructive to stave off madness.

I guess my story starts, as with many others, as a little girl of five going to ballet classes - only for a slightly different reason than most. Coming from a Council Estate in Birmingham, my parents had neither knowledge nor experience of the arts, but my Mom had noticed that I was pigeon toed and a friend suggested that ballet with its turn out may counteract, and correct the problem!

Thus began a life long love of dance. It's interesting that I knew nothing of 'the Ballet'. My only experience of it outside of my classes was reading 'Belle of the Ballet' in my sister's GIRL annual. (I didn't even know how to pronounce it properly, I called it 'Belly of the Ballettel!!' I just knew that I loved dancing.

At school we did country dancing with Atilla the Hun, or was it a white haired witch called

DRAMA & MOVEMENT

Janet Lunn reviews the exciting and vibrant Day of Drama and Movement on 5th April in Ipswich with an impressive line up of guests and tutors - John Dalby, Geraldine Stephenson, Walli Meier, Michael Platt, Martial Rose, David Male, ever get the feeling you have missed out on something?

SPRING SONGS, DANCES, DRAMAS AND OBSERVATIONS IN IPSWICH

I've never been to a soireé. It sounded like something from a nineteenth century novel where guests sat around the pianoforte whilst songs were sung, poems recited and party pieces performed and that's pretty much what we experienced in the Wolsey Room of The Holiday Inn, Ipswich, on the evening of Friday April 5th but with a modern flavour. Having welcomed us all, our host, Gordon Curl, used his usual techno' wizardry to present highlights from the talented Suffolk Youth Theatre's previous shows along with a string of compliments for the participants and their genius director, Michael Platt, that were backed up by luminous reviews from local newspaper critics.

Then came the entertainment on the pianoforte, from the acutely hilarious John Dalby; where has he been all my life? Have you heard of him? He sits behind the piano like an individual Flanders and Swan or Cook and Moore with a hint of Noel Coward and Kenneth Williams yet with his own unique and captivating style. He sang a range of his songs, written over the past 30 or more years; sad songs, romantic songs and some make-you-fall-off-your-chair-in-hysterics songs that were appreciated by everyone in the room from the youngest teenager to the oldest Labanite! Later, after more video extracts of past SYT successes, John and Geraldine Stephenson entertained us with reminiscences from their past and then they were joined by the other luminaries, Martial Rose, David Male and Walli Meier to share some anecdotes with us.

The evening was drawn to a close with a greatly welcomed return to the piano by the wonderful John Dalby. There was a chance to meet up with old friends and make new ones and the opportunity for different generations to enjoy each other's company.

On Saturday morning at Northgate Arts Centre, other old friends joined us; I met up with a couple of people I haven't seen in over 10 years. There was another opening ceremony and then I went off to a Symposium on "A Guide to Shakespeare in Performance and The Legacy of Laban" whilst my son, Ned, joined a physical theatre workshop led by Michael Platt, based on SYT's forthcoming production of "Romeo and Juliet"

The Symposium began with Martial Rose giving a fascinating talk on the first meeting of Romeo and Juliet, at the ball. He described the movements of a small child he'd observed on an Ipswich bus years earlier; unpatterned, instinctive movements of joy and love directed at her mother. Then he drew our attention to the love sonnet that accompanies the music and movement inherent in the scene where Romeo and Juliet dance and fall in love in their eponymous play; a scene that Shakespeare "crafted with patterned art". He asked questions of the SYT actors present to illustrate his points and then answered our questions on this and other plays.

David Male then took over with opening remarks that included the telling statement, "Speech is the outcome of movement". He observed that poor productions of Shakespeare were those where movement is either largely missing or is inappropriate to the language. Anyone who has seen Michael Platt's SYT shows acknowledge that much of the power and expressiveness that make these productions so effective and successful is the result of all the movements from the smallest individual gestures to the dramatic, whole group, choral sequences, enhancing and illuminating the text.

David went on to discuss the opening of "Macbeth" to exemplify his belief that "Every play has a governing idea" and this idea encapsulates the meaning of the play, a meaning that he believes Shakespeare was always completely clear about. Directors and actors may "...manifest this meaning" through their chosen interpretation with a different focus or perspective but it is their duty to ensure that this interpretation expresses and enriches the meaning rather than bypasses or alters it. His ideas sparked off all sorts of questions and reflections and led to a stimulating discussion.

Somewhat belatedly, authors Jean Newlove and John Dalby came forward to describe and discuss their new book "Laban for All". Brilliantly, Jean started by getting us all to stand up, shake our limbs, pick up our belongings and move places. This alerted and refocused, we listened to several anecdotes from their collaborative past including how they came to write this book. John explained how important he had felt it was to explain Laban's theories and beliefs in a way that anyone, from any background, would easily grasp and become intrigued by; as it is also aimed at the American market, John has been exhorting Jean to make it accessible to "Mary from Milwaukee"! Jean was also intent upon making the book of interest to the more ardent Labanite seeking a refreshing perspective. I, for one, have already filled in my early ordering form for this publication so as to acquire my discount and I am looking forward to reading one copy and

giving copies to my actor and director children.

Meanwhile, in a studio nearby, Michael was leading an exploratory session based on Laban's Dimensional Cross with its associated Effort affinities. The dancers developed these ideas into character duets showing various relationships through contrasting spatial and dynamic expressions. Michael then introduced text from "R and J" as a stimulus to further development of these ideas in groups. These were the exercises he had used in rehearsals with SYT in developing their current production so provided a unique insight into his way of working and leading a group.

Following this we had the exhilarating privilege to actually see a 50-minute preview of the upcoming SYT production of "Romeo and Juliet" performed in their rehearsal studio. We provided an audience for them to test their performance against but we got by far the better deal receiving this tantalising extract with powerful performances at a professional level that stunned anyone who was seeing this group for the first time. Ask anyone who witnessed this and they will encourage you to make the trip to Ipswich in May to see the full show; it is a truly remarkable achievement.

After lunch we split up again. Some of us joined Geraldine Stephenson in creating a dance drama based on the themes of love and separation, attraction and revulsion, searching and discovery from "R and J". Others joined with Walli Meier to develop their observational powers in a therapeutic situation and had, I gathered later from my friend June, a wonderful learning experience as well as a lot of fun and conversation. Both Ned and I were part of the dance drama group whom Gerry composed with and conducted to produce a piece that observers said was as moving to watch, as it was to be part of. Gerry's skill at leading and creating evocative dance with a group in a very short time is legendary and I'm sure those SYT members who were experiencing her magic for the first time will have been as impressed as we old hands continue to be.

Before a final drink and farewells, we were treated to a second extract from the forthcoming SYT production, which left us, tantalisingly, with Juliet falling into her death like sleep! The energy as well as the expressive skills of these teenagers and their director was striking and even more impressive, as Gordon pointed out, when we recognised that they were at this level some four weeks prior to first night!

We had a wonderful weekend; nourishing, inspiring, thought provoking and supportive. Thank you so much, Gordon, Michael, Ann Ward, Pam Anderton, Helen and Jos Leeder and Liz Norman for organising and running this day and to all the contributors who made the weekend the great joy it has been. Please run something similar soon and if you missed this one, start saving your pennies for the next one, it was a fantastic experience!

Janet Lunn

Three workshops with LABAN IN PLACES

Laban in Gloucester

A Dance & choreography workshop led by **Anna Carlisle**
Saturday June 7th at City Works, Gloucester

Laban in Lymm, Cheshire

Dance and create for the joy of it with **Dee Stott**
Saturday July 5th at the Village Hall, High Legh

Laban in Harpenden, Herts

Saturday 27th September, *details to be announced*

Contact: **Laban in Places**

Gloucester and Lymm

Studholme, Sandley, Gillingham, Dorset SP8 5DZ

Phone 01747 826007 Email: lydia.everitt@btconnect.com

Harpenden - Hitts Cottage, Whitcombe Road, Beaminster, Dorset

Phone 01308 862332 Email: wjhermelin@hotmail.com

All workshops cost £20 for Guild Members

.. continued from page 11

Llandrindod Wells! You see, there is a God!

The Community Dance Leaders course run by the Laban Guild and hosted by Powys Dance was the most informative and inspiring course that I have ever been on. I subsequently became a part-time tutor with Powys Dance, and thoroughly enjoyed the Stage 2 course. Alas, I have had to leave the cosy nest of Powys Dance and seek full-time employment across the border. I am now teaching Maths and dance at Ludlow High School, an unusual, but interesting mix, which has me running like a mad thing from classroom to hall and back again, placed, of course at opposite ends of the school! The dance, I have to say provides the highlight of the day and I'm hoping that next year I will be able to reinstate the dance element in the Expressive Arts GCSE, and maybe even offer GCSE Dance. Exciting and scary!!!

This academic year has seen me revisiting the Stage 1 course currently running at Powys Dance, but not as a student but as a shadowing and even emergency stand-in tutor! I really enjoyed teaching a group of people that a) wanted to be there, b) listened to what was being said, c) given a snippet of an idea, instantly produced the most wonderful creative work, and d) half of which didn't look at me as if I had gone 'out to lunch' when I asked them to do something slightly 'different' that wasn't to the pulsing beat of 'suck my lollipop' and the like tunes! Do I

sound old and past it? Well I suppose I am in a way. But then having fifty in sight does work to my advantage in a strange way; as far as the kids I teach are concerned I am almost dead, beyond help, and therefore they don't even expect me to know, let alone use the latest sounds. Imagine the disappointment, if I was young and fresh and - ignorant!!! I have many an amusing tale to tell from my encounters with conscripted dancers, all of which, in time, I will put to paper for your perusal and amusement. Watch this space.

Dee Stott

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

VIEW FROM AMERICA

Having been part of two class action suits in the U.S. has made me wonder about differences in the extent to which people resort to the law. In Japan litigation is resorted to only 10% of the extent in the U.S. and the U.K. is somewhere in between.

I actually benefited a little from one of these suits but both were set up by lawyers whose prime interest was to gain the millions of dollars in fees which they are awarded in these cases. It is incredible the amounts that are awarded and it seems that corporations in particular are often held to ransom.

An example of one effect of the litigation rampart is that many professionals have to pay such high insurance premiums to protect themselves against claims, a lot of which are scurrilous, that many cannot afford them and go out of business, and the public pays increased costs.

The Republican Party in the U.S. is typically supported by big corporations while the Democrat party is supported by the lawyers. President Bush is currently attracting a lot of criticism on the Iraq issue but the litigation issue is one he is trying to reform and for this he deserves applause.

As the U.K. follows the U.S. in such trends we can expect that the British will become more litigious. What motivates people to go to court? While for lawyers it is clearly money for their clients it is probably more to do with pride, proving their rights, and to come out tops in what is conceived as a win/lose battle. These are similar to the motivations that lead political leaders to go to war. Resort to the 'rule of law' is surely much more sensible, and more civilised.

I recall Alastair Cooke saying that the early American pioneers usually had a lawyer close at hand as they ventured west. From the beginning the availability of the law has been more in the forefront of consciousness in the U.S. than it now is in the older nations of Europe.

However, the current excesses in the U.S. are having an interesting effect. In order to avoid crippling costs - and that is the prime motivation - opposing parties are resorting to arbitration. There is often opportunity in the arbitration process to apply some of the principles of conflict resolution, particularly to search for common ground, and pursue reconciliatory rather than adversarial procedures.

This is where Movement comes in. Laban's concepts of harmony have been applied as part of conflict resolution procedures with executives. Understanding what motivates people to get into conflict in the first place, irrespective of the issues for which people think they are fighting, can offer a new perspective on those issues. Movement analysis is especially appropriate for such application because it concerns itself with process (or 'flux', as Laban would say) rather than fixed, static stances which tend to be impervious to reconciliation.

It would be nice to think that instead of following American trends that in Britain we can get more into arbitration than litigation without waiting to be forced into it by escalating legal costs. And I hope it is not too far-fetched to envisage that Movement petard!

Warren Lamb



JUNE

7th Day Workshop - Choreography Theme

Gloucester

Anna Carisle will bring a day full of movement, joy and the wonderful experience of creating dances. Details from Lydia Everitt Tel: 01747 826007, email: lydia.everitt@btconnect.com / Christine Meads Tel: 01823 421206, email: jcmeads@virgin.net / Wendy Hermelin Tel: 01308 862332 email: wjhermelin@hotmail.com

21st Community Dance Teachers Course - Information Day

Chelmsford

10.30am - 3.15pm. This day of practical activities, information and discussion will be hosted by Essex Dance, followed, numbers permitting, by the start of a new course in the Autumn. If you are interested in following this course, attendance at the information day is highly recommended. If, however, you are unable to attend, information packs and application forms are available from:- Ann Ward, email: awardglenkeen@bigfoot.com. See page 15 for address or contact Rebecca at Essex Dance, 01245 346036, email: rebecca@essexdance.co.uk

JULY

5th Day Workshop - A chance for some composition

Cheshire

Dee Stott is looking forward to bringing a fun day of dance to the group - dance for sheer joy of it. Details from Lydia Everitt Tel: 01747 826007, email: lydia.everitt@btconnect.com / Christine Meads Tel: 01823 421206, email: jcmeads@virgin.net / Wendy Hermelin Tel: 01308 862332 email: wjhermelin@hotmail.com

26th - 3rd Aug L.in.C 25th Summer Course

Eastbourne

Held at Eastbourne College, residential and non-residential. Special celebrations. Contact: 0044 (0) 1784 433480, email: mail@laban-courses.co.uk, www.laban-courses.co.uk

AUGUST

5-9th 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

18th Royal Festival Hall

London

Laban Connect presents a whole day of Laban based activities for everyone; see next magazine for details

SEPTEMBER

21st or 28th Day Workshop with a Latin flavour

Harpenden

Tutor to be confirmed. Details from Lydia Everitt Tel: 01747 826007, email: lydia.everitt@btconnect.com / Christine Meads Tel: 01823 421206, email: jcmeads@virgin.net / Wendy Hermelin Tel: 01308 862332 email: wjhermelin@hotmail.com

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

GUILD 2003 NOTICEBOARD

SUCCESS FOR LABAN CONNECT!

The consortium of associations whose work is based on Laban Analysis, has been successful in their application for inclusion in the SOUTH BANK SUMMER FESTIVAL. We have been offered August 18th as 'our' day. Keep it open, and look out for more details in our next magazine.

Council Members for 2003 - 2004.

Geraldine Stephenson President
Sheila McGivering and
Gordon Curl Vice Presidents
Janet Whettam Chair
Gillian Hibbs Secretary
Jill Bunce Treasurer
Jill Goff and Sue Grover Members
Gordon Curl Editor
Ann Ward Courses
Ann Ward Membership
Bronwen Mills C.C.P.R.

NEW COURSES

Train with the Laban Guild and
RUN YOUR OWN COURSE!

Once you have our Community Dance Teachers Certificate (see details of our next course in Essex) you can deliver the Laban Guild Foundation Course in Community Dance AND use our new schemes of work for teaching children, which will reward them with Certificates of Achievement. Contact Ann Ward, the Courses Officer, for further details (address below).

A GREAT DAY OUT IN CHELTENHAM!

You can read reports of the day elsewhere, but I particularly enjoyed meeting members Margaret, Brenda, and Sheila, who had previously only been 'names', in spite of their long support of the Guild, and welcoming new members Vivian and David. Meeting old friends, making new one's and enjoying dancing together - that's what it's all about for the Membership Secretary (plus collecting subs as usual!!)

New Council Members 2003 - 2004

Chair: Janet Whettam
Secretary: Gillian Hibbs
Treasurer: Jill Bunce
Members: Jill Goff and Sue Grover

Co-options

Ann Ward: Membership Secretary
Bronwen Mills: CCPR Representative

Thank you very much to Gordon Curl for his six years in office as Chair. We welcome Janet Whettam as our new Chair and look forward to her stewardship.

Are we FLASHING YOU?

Our e-flash service is back on line, thanks to Lydia Everitt. To make sure you receive regular updates of information of interest - guild events, dance performances, job vacancies etc. - email Lydia on lydia.everitt@btinternet.com, subject **SUBSCRIBE**

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 or bank drafts should be in sterling with all charges paid overseas. Europe: Euro payments are acceptable at the current rate of exchange. We can accept Euro cheques from Ireland and currency (notes) from any European country within the Euro zone.

Cheques payable to the Laban Guild and sent to the Membership Secretary, Ann Ward, 7 Coates Close, Heybridge, Malden, 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, Heybridge, Malden, Essex. CM9 4PB

Guild 2003



danoo



THINKING ABOUT KINESPHERE - more pictures from page 6

Top: 'A Shared Relationship'

There is an equal commitment from both partners. Each one takes it in turn to be responsible for the other person.

Bottom: Whole body movement experiences creeping - feeling your body 'moving' over the floor.