



Movement & Dance





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CONGRATULATIONS

to the Architects (Herzog & de Meuron) for winning
the RIBA Stirling Prize 2003 for the
'Building of the Year'
at **LABAN CREEKSIDE!**

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letter to all guild
members
from Rudolf Laban



editorial

*The following extracts were published in the **Laban Art of Movement News Sheet** in March 1954. They express Laban's conviction as to the value of movement in relation to health, his delight at the foundation of the art of movement centre in Addlestone, his commendation of the 'excellent' contributions of members to the News Sheet and his 'sincere affection' for all members of the Guild.*

"... I have been subjected to what I would like to call two minor miracles.

When I almost thought that my days were numbered, I had the inspiration to use my movement knowledge on myself and started to work assiduously on a series of small movement exercises which I surmised to be beneficial in my special case. The result was that I have regained a fairly satisfying state of health in half the time which much younger people usually need for recovery from the same illness. This looks like propaganda, but it is simply a statement dictated by the desire to encourage others not to forget 'what movement can do to man'. This is a question which has in fact been systematically investigated for many thousands of years, but its importance has in our day receded into an almost complete oblivion.

The other less personal miracle was, that when I was still lying rather hopelessly incapacitated, I heard that a circle of friends had decided to build up an art of movement centre, and that already a place had been found with ample opportunities to house and to develop such a centre. It is the place of my new address: Woburn Hill, Addlestone, Surrey. Not until several months after I had heard this good news was I able to visit this charming place, with large gardens on a hill just outside London in the Thames Valley. There are also a few buildings just fitted to carry on our work with its manifold branches of interest ... The amount of activity needed for settling down and the laying of the foundations of future development, in which I soon had my modest share, is the principal reason why, for the moment, I cannot write too detailed letters ...".

(and Laban concludes):

"...Every number of the *News Sheet* of the Guild contains a great deal of excellent information which connects our various interests ... and I wish to add only the expression of my sincere affection to you all".

R Laban

Festivals, farewells, friendly confrontations and philosophical reflections - these are but a few of the features of this expanded issue; and there are other attractions too - not least: 'Therapy for expectant mothers', archival memorabilia for would-be Guild historians and a lively celebration of children and youth at the South Bank, vividly illustrated on our cover.

Such variety must surely invite responses - especially in this age of 'interactive' media! We too can regard our Magazine as an interactive medium - for we live or die by members' dialogue, debate and expert deliberations - for was not the 'excellence' of Guild members' responses to the *Guild News Sheet* of 50 years ago commended by Laban himself in his foregoing letter? Surely this is an historical reminder of our interactive legacy? And what 'minor miracles' have taken place since Laban's departure: in Community Dance? in Labanotation? in National Archives? in Movement Pattern Analysis? in Therapy? at Laban Creekside?

As for variety and open-mindedness - Laban was no recluse! His catholic interests were (literally) as boundless as the universe itself (from the 'harmony of the spheres' to the minutest 'crystal' on earth)! Even within the dance domain he was liberality itself - for in his very first Presidential address to the Guild he declared that we should serve:

... all schools or styles of dance in which the basic rules of organised body-mind movement are used ... (they) should be accepted into our circle without bias, whether they spring from ballet, modern dance in Europe, modern dance in America, acrobatic, or exotic dance'.

There is nothing parochial about this declaration - only a clarion call for a generous broad-minded involvement in wide-ranging movement manifestations!

We shall look a little closer at Laban's interests in movement and dance related to aspects of Nature in our next issue and we would welcome your contributions in what we hope will be another expanded edition.

Gordon Curl

COPY DATES

Material should be sent to the Editor (see facing page)

Copy dates are:

1st January, 1st April, 1st July and 1st October.

Typescript please, on one side of the paper, ready for the scanner if possible. Alternatively e-mail copy/photos as attachments.

NEXT ISSUE IS FEBRUARY 2004

What is LabanConnect?

LabanConnect is a new collective or coalition of organisations which has strong links with the work of Rudolf Laban. Its aims are to exchange information and to work together to achieve more than could be achieved as individual organisations. The current members are: the *Laban Guild*, *Sherborne Association UK*, the *Language of Dance Centre*, *Laban International Courses*, the *Labanotation Institute*, the *Lisa Ullmann Travelling Scholarship Fund* and the *National Resource Centre for Dance*.

These organisations share a common belief that all sections of the community should have the opportunity to participate and develop through dance and movement and to benefit directly or indirectly from the legacy of Rudolf Laban.

Dance and movement based upon Laban's principles is not aimed at creating a specific style or dance technique, rather, his principles of movement allow for the development of physical skill, creativity and the building of positive relationships. The universal nature of Laban's work and its later application in many different fields of human activity have ensured that it is as exciting and relevant today as it has ever been.

LabanConnect seeks to inspire and inform the general public about this extraordinary man and the way in which his work can have a profound effect on so many people - from dancers, actors and academics to the ordinary person in the community including children and those with special needs. The member organisations engage in the following activities as autonomous bodies:

The Laban Guild promotes courses and publications in: dance, drama, therapy, movement pattern analysis, choreography, conferences, discussion groups, lectures and seminars in philosophical aspects of Laban's theories, recreation and community dance workshops, demonstrations and festivals. It also trains Community Dance Teachers to facilitate creative dance sessions within the community, encouraging participants to find their own means of self-expression and creativity through dancing with others.

Sherborne Developmental Movement (SDM) builds on Laban's principles to promote awareness of self and an awareness of others. SDM places equal importance on the development of physical abilities, a good self-esteem and the ability to form positive relationships with others through shared movement experiences. SDM was devised by Veronica Sherborne over a period of 30 years, initially with children with severe learning difficulties, but has now been greatly extended to include people of all ages with many and varying needs. It is now used in many areas of education, in therapy and in the community as well as in the field of personal development.

Language of Dance® (LOD) with its integration of motif symbols is a fresh and original way of looking at dance and understanding the basic movements of which it is composed. The LOD approach promotes the transference of the physical experience of dance to an intellectual understanding which enhances learning and contributes to the dance-making process. *The Language of Dance® Centre* was founded in

1967 by Ann Hutchinson Guest and offers courses, choreographic workshops, research services, reconstructions and revivals of notated works etc.

Laban International Courses (LinC) has just celebrated its 25th Anniversary and has been running dance and movement courses during this time. All courses (which have a great reputation for Movement Choirs) are rooted in the work of Rudolf Laban and are aimed at dancers of all ages and levels of experience.

The National Resource Centre for Dance (NRCD) is a non-profit national archive and resource provider for dance and movement. The NRCD aims to preserve the nation's dance heritage and enables, supports, and enhances the study and teaching of dance. Founded in 1982, the Centre is based at the University of Surrey Library and contains the *Rudolf Laban Archive and Related Special Collections*.

The Labanotation Institute was founded in 1985 and is located at the University of Surrey in Guildford. It is the European centre for the promotion and development of Labanotation and Laban Movement Analysis. Amongst other services, it houses an extensive library of Labanotation dance scores, offers training in Labanotation and Laban Movement Analysis from introductory through to professional level, and reconstructs and notates work in Labanotation.

Lisa Ullmann Travelling Scholarship Fund is a small charity which provides financial assistance for travel to individuals working in movement or dance who wish to undertake a project or short course of study, or attend a conference, either overseas or in the United Kingdom. LUTSF supports professionals and students working in all areas of movement and dance. Applications are welcomed from choreographers, performers, lecturers, teachers, writers, therapists, administrators and related professionals, irrespective of age, nationality and previous training.

NB. LabanConnect initiated and took responsibility for organising the *Free Summer On the South Bank Royal Festival Hall* on 18th August which was an outstanding success. We are grateful to members of the LabanConnect Committee for all their initiatives and in particular to Jan Nicol and Dick Matchett. Photograph: Pam Anderton.



A Day to Remember at The Royal Festival Hall

Monday 18th August 2003

The colourful glossy brochure presented to anyone entering the doors of the Royal Festival Hall on this mid-August morning would read as follows:

**'LabanConnects! Mind Body & Soul'
'Big Workshop Day'**

'A rich variety of movement and dance activities for all ages and abilities based on the work of the inspirational Rudolf Laban, movement analyst, educator and visionary. There will be plenty of fascinating things to see and do during the day, including workshops to develop skill, creativity and sensitivity through dance-making, technique, developmental movement, and mask work, as well as learning the language of movement and dance ...'- plus talks, videos, exhibitions, archival material from the National Resource Centre for Dance.'



And so with an amazing feat of co-ordination, it all came about - as the following comments confirm:

'Tremendous atmosphere of energy, excitement and achievement'.

'A privilege to be part of such an important occasion'.

'Beautifully presented exhibitions - photographs, video, PowerPoint presentations, graphics - variously mounted by the *Sherborne Association, Lisa Ullmann Travelling Scholarship Fund, National Resource Centre for Dance, Laban International Courses (LinC), Language of Dance Centre and the Laban Guild*'.

'We saw remarkable archival film of Rudolf Laban and scenes from the Art of Movement Studio in Manchester and Addlestone ... with outdoor scenes filmed in Miss Dewey's garden'.

'A wonderful opportunity to promote Laban's work to an audience which might otherwise not have the opportunity to experience it'.

'Children, young people and the young at heart of many nationalities male and female, took to the floor to explore Veronica Sherborne's development of Laban's principles and her own ideas ... that vast ballroom space could not contain all the people who wanted to

participate in the Sherborne Developmental Movement Workshop. Everyone was just having a go and enjoying the experience...!'

The festival atmosphere pervaded all five levels of the prestigious South Bank building as folk bustled from one activity to another in a packed and overlapping programme.

'Janet Lunn offered a dance experience to 5-9 year-olds but in no time the dozen children were joined by people of all ages until the floor space was covered by a delighted, enthusiastic crowd'.

Kathy Geddes created a fantastic range of props, masks and costumes with children 7-11 year-olds and used them with magical effect to create a spectacular dance'. (see photo column 1)

'Jane Dulieu's (*Language of Dance Centre*) session on the fifth floor foyer was a sight to behold! Mums, dads and carers - lifting, rolling, crawling and dancing with their toddlers from eight months to four years of age. Jane helped the adults to discover new physical activities which could be enjoyed together, introducing the *Language of Dance Movement Alphabet* and glittered miniature notation symbols'.

'Geraldine Stephenson conducted a masterclass for actors with wonderful insight into characterisation, concluding with a formal dance and much hilarity ...! (see photo on opposite page) 'Mitch Michelson explored different theatre genres with aplomb using the theme of 'Laban and the Mask of the Actor'.

'To a crowded bar foyer, Warren Lamb (with charismatic charm) introduced us to the fascinating world of observing and analysing in order to discover the secrets behind our own and others' movements'.

'Dick Matchet (organiser of RFH events *extraordinaire*) chaired an inspired panel, including Walli Meier, Geraldine Stephenson and Warren Lamb, before a packed 'Voice Box' eliciting memories of their personal contacts with Laban and how he had influenced their careers. For one member of the audience this session was 'the gem of the day'!

'North Hertfordshire College HND, BA and BTEC students graced the splendidly lit stage with a costumed and colourful performance using Laban's principles based on words, phrases and shapes. It was a spectacle of disciplined dance'.

'The exhibition by the *National Resource Centre for Dance* was a rare insight into some of Laban's archival material - beautifully presented and a great privilege to see; if only we could see more of his wonderful legacy!' 'The PowerPoint presentation by the *Lisa Ullmann Travelling Scholarship Fund* was a masterpiece of graphics, photographs and sound.

'Wendy Hermelin in the 'Hothouse' gave the more experienced dancers a technical challenge in Laban-based work; it was truly a physical, expressive and creative awakening and at the end of the day she conducted a large-scale movement choir - a truly moving experience!

(We are indebted to Sheila McGivering, Cher Mather, Jane Dulieu, Ann Esbester, Ann Ward for providing summarised responses to the day; also to LabanConnect, under the guidance of Jan Nicol and Dick Matchett, for organising such an inspirational event).

Photograph: Pam Anderton.

Farewell to Dr Marion North OBE

PhD, Hon: DLitt, DArts, DMus, FRCM, FRBC

It was one of those blissful Sunday summer afternoons when the heat of the July sun was diffused by the gentlest of breezes. The only sounds to be heard were those of straining boat hawsers - as they held their captive vessels against the ebbing tide - and the muffled rubbing of gunwhales against the wharfside. There was none of the usual Creekside bustle of students coming and going in various states of dancewear - only the solitary figure of Marion on her way to a quiet afternoon cup of tea with a few of her colleagues at the beautiful new, pastel shaded, luminous, state-of-the-art building, whose glazed panels reflected the deep blue sky and a few wisps of cirrus cloud.

Imagine Marion's surprise when the automatic glass doors opened to reveal hundreds of guests in the concourse - all in animated conversation sipping champagne and tasting canapés. Unbeknown to Marion, they had all come to wish her well in her retirement and to celebrate her monumental achievements.

Understandably, Marion was taken aback at this reception



but entered into the mood enthusiastically, mingling with the melée of friends and colleagues until she was escorted to the sumptuous new Bonnie Bird Theatre to witness performances by a former faculty member, Jamie Dryburg, followed by a dance conceived, created and performed by Maho Ihara and Steve Blake (all of whom were collaborators and dancers with *The Cholmondeleys* and *The Featherstonehaughs*). The pieces (*Angel and Mimiza*) struck the perfect note for such an occasion glimpsing at the past and foreshadowing the future.

Then came the accolades! Not one, not two, not three ... but seven distinguished guests took the stage, one by one, to sing the praises of Marion and her life's work in movement, dance and administration. Anthony Bowne, the Principal and Chief Executive elect, graciously and with great dignity compered the proceedings; he spoke warmly of Marion's visionary powers in bringing about the new LABAN. Mirella Bartrip (Vice Principal at Laban) paid tribute by enumerating the extensive range of courses mounted by Laban - from the first honours degree in dance, to MA courses, to MPhil and PhD validations. She said that Laban as an institution had been at the 'cutting edge' of contemporary dance development both in performance and academically - thanks to the leadership of Marion! Graham Hutton (former Registrar

at Laban and Addlestone and Honorary Treasurer of the *Bonnie Bird Choreography Fund*) reminisced on the long years of Marion's achievements. Valerie Preston-Dunlop (Research Fellow at Laban) recalled her days at Manchester *Art of Movement Studio* with Laban, Lisa Ullmann, Sylvia Bodmer, Geraldine Stephenson (in the



audience), Jean Newlove and Marion herself. She spoke of Marion's deep interest in research which provided her with opportunities to scour Europe in search of archival material on Laban - bringing together priceless items on Dance Theatre in Germany. Valerie spoke of Marion's own research and her capacity for successfully combining both academic interests and performance.

Lea Anderson (Artistic Director of the *Cholmondeleys* and *Featherstonehaughs*) burst on to the stage, and in her ebullient style, oozed gratitude to Marion for providing students with the freedom to forge their own artistic visions - for which she had ever been grateful. Joan Ruddock (MP for Lewisham and Deptford) was most eloquent in her admiration of Marion. She recalled the 'ramshackle premises of the old Laban Centre in Laurie Grove' and how it was 'languishing for lack of students and funding' - 'no money' and 'diminishing courses'. But Marion said: 'I want a new building!' The result - a multi-million £ grant from the Arts Council and an award winning piece of architecture (the largest dance space in Europe). She spoke of Marion's sheer determination, 'an iron fist in a velvet glove' and a 'spine of steel'. Even the MP's desire to have the new building named:



Conservatoire for Dance at Deptford was rejected in favour of just 'LABAN' (a mark of Marion's deference to Laban the man).

And finally, Sir Walter Bodmer (Chairman of the Laban Board of Directors - and incidentally Principal of Hertford College Oxford and son of the legendary Sylvia Bodmer) spoke authoritatively of Marion's determination, dedication and leadership. He presented her with a priceless collection of his mother's letters and papers, a book of signed messages



and a beautiful stainless steel lemniscate sculpture - a symbol of Laban's own fascination with geometrical forms. It was such a round of fulsome tributes to Marion that few would have imagined that one person could have accomplished so much in so little time. Marion replied with great feeling and gratitude for all the support she had received and looked forward to seeing the new Laban flourish under the leadership of Anthony Bowne and the staff who had contributed so much to a new dance era at Creekside.

Note: (Anthony Bowne, the new Chief Executive has held positions at Laban since 1983 both as a Senior Lecturer in lighting design and theatre production skills and as Executive Director of *Transitions Dance Company*. He is a graduate of the University College London (*Bartlett School of Architecture*) with an MSc in Architecture (Light and Lighting). His lighting designs include: *Fin Walker and Rosemary Butcher* (UK), the *Lyric Theatre* (Hong Kong), *National Theatre* (Taiwan) and *Hong Kong Ballet* (Hong Kong). Anthony won a London Dance and Performance Award in 1992 for the lighting of Yolande Snaith's *No Respite*. He is a Fellow of the *Royal Society of Arts*; an external examiner for the *Royal Scottish Academy of Music and Drama* and a member of the Board of Directors of: *The Cholmondeleys and Featherstonehaughs Dance Company*; the *Bonnie Bird Choreography Fund* and the *Granada/University of California Davis Artist-in-Residents Programme*.

(The Editor is indebted to Laraine Fisher, Arts Press Manager of Laban, for this information on the new Chief Executive and to Mark Whitfield for photographs: Column 1 - Marion receives a standing ovation (Marion centre; Joan Ruddock MP to her right; Sir Walter Bodmer behind Marion; Fionna McPhee, Marion's PA to her left). Column 2 upper: Marion North with Mirella Bartrip, Vice Principal to her right and Anthony Bowne, Deputy Chief Executive to her left). Column 2 lower: Gordon Curl congratulates Marion on her achievements; Column 3: Marion North with full-scale version of the lemniscate presented to her by Sir Walter as a leaving gift.

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Questions for the Experts!

The editor questions Dr Mollie Davies MBE FRAD (one of the Guild's Honorary Members) on her fascination with movement and dance in the early years of childhood.

(‘Dr Davies is known internationally for her outstanding and scholarly work in the field of Movement and Dance Education. She has influenced many adults and young people with whom she has worked and her contribution has been honoured with an MBE for services to dance education and by a fellowship from the Royal Academy of Dance’).

Q: You attended the *Art of Movement Studio* in the days of Rudolf Laban and Lisa Ullmann. How influential was this experience in your subsequent career in teaching and research?

It would be difficult to over-emphasise the importance of the two years I spent at the *Art of Movement Studio*. I arrived having taught in the state and private sectors secure in the knowledge of different oriented disciplines; gymnastics, dance, hockey etc, but totally ignorant of any comprehensive concept of movement itself. So, my first important discovery was that Laban's theories included a movement framework which characterised the immense potential of the body; its expressiveness and ways in which it was defined in terms of space and relationships. This in itself was a great insight but even more impressive was how my tutors used their knowledge of Laban's ideas in their own specialised fields. Through practical sessions, lectures and discussions with individuals, especially Rudolf Laban, Lisa Ullmann, Marion North, Betty Redfern, Geraldine Stephenson, Valerie Preston and Mary Wilkinson, I realised that the strength of Laban's work was its adaptability providing a springboard for development in a variety of spheres. There were many other aspects of the programme I valued - and still do things like the facilitation of creativity, movement training, teaching experiences and opportunities to perform but, among all these, the notion of uniqueness was paramount. Fascination with personal individuality was the catalyst to stay on for a second year when I was privileged to work in greater depth with Marion North who taught me so much about the theory and practice of movement observation and its importance in personality assessment. I shall always be grateful to her.

Q: *The Froebel Institute* (at which you were Head of Dance and Dean of Students) has a long and distinguished history in the training of teachers in child-centred education. In what ways have Froebelian ideas influenced your research into movement and dance in early childhood?

I was not to know at the time that my appointment to the *Froebel Institute* would play an equally important part in my teaching and research. But I should have guessed as part of my interview for the post included a visit by the Principal and her colleagues to see the end of year performance at the Studio; my solo was *Mary Magdalene* and included a long passage where I stood on one leg! I still wonder how I got the job!

I discovered that the notion of uniqueness, which consumed my interest at the Studio, was also a prominent theme at Froebel. In similar vein to Laban, Froebel's ideas were explored by his followers in a variety of ways. Molly Brearley, Principal, along with Elizabeth Hitchfield (Bevan Roberts) and Chris Athey greatly influenced my thinking and I shall always be indebted for the way they shared ideas.

Q: Does an adequate ‘theoretical framework’ exist from which clear movement practices can be advocated for early childhood?

Yes, I do think that movement practices can arise from a theoretical framework as long as the framework and its use are relevant and encompass the feeling and thought of young children at any given time. As well as its value as a movement language it plays an important role in terms of recording, assessing and checking progress as well as in creating individual movement profiles helpful to family and teachers alike.

Laban's ideas are both comprehensive and relevant. In terms of comprehensiveness, Preston-Dunlop, Laban scholar and researcher writes:

His ideas have innovations not just in dance, but also in acting and performance, in the study of non-verbal communication, in ergonomics, in educational theory and child development, in personality assessment and psychotherapy.

Later, referring to relevance in today's world she comments: *Today his (Laban's) concepts are alive and well, adapted, pruned and developed to accommodate the needs and demands of the twenty first century* (1998).

Q: In your new book: *Movement and Dance in Early Childhood* (0-8 years), second edition, you emphasise the importance of ‘expressive movement’. In what sense is this term manifest and nurtured in early childhood?

From early days babies show a preference for certain expressive movements and it is important that these characteristics (movement schemas) are developed and extended in order that children are increasingly able to operate and respond appropriately. Whether the context is everyday natural/social expression or artistic expression such as dance or drama, Holms advice rings true: *Your body is your language. Cultivate your language. Be able to say what you want* (1980). The photograph of Timothy dancing (top right) incorporates his interest in a particular part of the group dance where he enjoys using elements of his current movement repertoire to express what he wants to say about the sun.

As young children increase their own movement potential they relate to adults who have developed a more sophisticated range of movement ingredients from which they can select. A recently observed incident brought home to me the importance of mood modification through movement. Bethany, aged 20 months, managed to turn the key on the inside of the bedroom door. With her mother outside and unable to reach her Bethany was extremely distressed.

Eventually, rescued from an outside window, mother and daughter were reunited. The second photograph down was taken seconds after the reunion and shows Bethany being comforted by her mother. You can see that their arms are entwined and bodily contact is close. The third photograph down shows Bethany now soothed by her mother's sideways rocking action and peaceful conversation. As she recovered, Bethany released her tight hold and assumed a vertical position. She partially turned towards her mother who, while maintaining a close face to face contact, encouraged space to develop between them. It is clear that through the mother's appropriate selection of movement and words Bethany's confidence is returning.

Archie, aged 18 months, (bottom photograph) shows the final stage of movement conversations which took place over a period of time. First Archie was lifted and lowered in rhythmical games played with his mother and father getting to know and trust their individual rhythms and expressing his own. Archie was then passed between them and, finally, as shown in the photograph, gently thrown. The delight of all concerned is obvious.

Q: in your book you contrast the 'professional' model of dance education with the 'child-centred' framework. Do you consider the 'child-centred' approach the only model appropriate to (say) Key Stage 1?

I did not mean to imply that these two stances were contrasts. Rather a matter of emphasis. If the educational notion of child centredness (perhaps child orientation is a more accurate notion) were to be extended to teaching situations and students of all ages in both the state and public sectors, there would be no dichotomy. The following words by Bissex surely apply to all life-long learning situations.

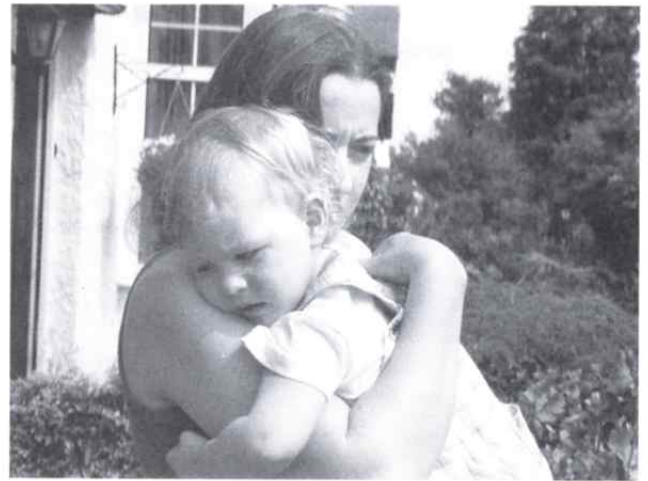
'We speak of starting with a child where he is, which in one sense is not to assert an educational desideratum but an inescapable fact; there is no other place the child can start from. There are only other places the educator can start from (1980).'

Q: With regard to dance appreciation in young children, you seem firm in your conviction that the teacher (and parents) should 'share responsibility for increasingly informed comment' on their own and others' dances. Why?

Dance appreciation is the natural counterpart of making and performing dances. One minute young children are performing and the next minute they are a member sometimes the only member - of an audience. The first remarks of parents and teachers help to build the foundation on which dance-viewing and progressive stages of appreciation are built. Opportunities for the children to talk about their dances, the dances of their peers and the dances on video they look at together, are important maturation markers.

Sometimes spontaneously, and at other times as part of a follow-up experience, children are asked to talk, draw or paint about their dances. It was interesting to see how Carol Bond's class at Grove School, Birmingham, was given clear guidance in appreciation through an assortment of relevant

questions and invitations to illustrate what had been seen (*Dance Matters Summer 2003*). In this way she, as a teacher, shared the responsibility for dance appreciation with the children. Later on, the responsibility can be increasingly transferred to the children who are gradually able to shape their own critical dialogue.



'Dialogue and Dance'

- reflections on Dr Davies' conviction that:
'What the teachers say when they ask children to show their dance is of the greatest importance'

On the face of it the practice of dance appreciation in childhood education might seem premature - if not misplaced! But is this really the case? Dr Davies in her book *Movement and Dance in Early Childhood (0-8)* thinks not; she firmly believes that dance appreciation (and I quote) 'is central to the learning of young children where *doing* and *viewing* are considered as interchangeable partners'. She goes further and states that 'Children's critical abilities fit naturally into the general practice of early childhood education ...'.

There is no equivocation here - only a confident assurance that critical dialogue is valuable in dance education. And the instigators of such dialogue? Why, of course: teachers, parents, carers and the children themselves. According to Dr Davies they all share the responsibility for 'increasingly informed comment' in the creation and performance of dances - for it is 'upon this practice that the later stages of dance appreciation are built'. Furthermore, she adds: 'What the teachers say when they ask children to show their dance *is of the greatest importance*' (my italics); the teachers' comments and questions are 'guidelines' and 'clues' about what is expected from children's performances. What clues and guidelines, therefore, might the teacher offer in what she says? Dr Davies illustrates:

Let us all watch Shalom and notice especially how he seems to soar through the air and the soft way he melts into the floor as his dance ends.

And again:

*What a lovely stretch your body has.
You are almost flying through the air.
That position is really strong.*

So what is it about this language that is calculated to stimulate appreciation and improve performance? Clearly, not the literal interpretation of such remarks Shalom doesn't literally 'melt' into the floor, nor does he 'fly' through the air - yet this is how his dance *appears*. The teacher, in discussion with the children, is highlighting certain qualities of movement which she considers important, and in so doing has recourse to metaphors and other figures of speech; the dialogue illustrated has the status of *aesthetic discourse* and Dr Davies is directing children's attention to *aesthetic* appreciation.

The whole question of critical or appreciative dialogue (with a few exceptions) may not have received the amount of attention it deserves² - bearing in mind its alleged importance. It may come as a surprise, therefore, to learn that philosophic aesthetics has itself something to say on the topic of critical dialogue with particular reference to aesthetic qualities and their recognition by children. Frank Sibley, for example, in his famous paper '*Aesthetic Concepts*', wrote the following many years ago:

'Certain phenomena which are outstanding or remarkable or unusual catch the eye or ear, seize our attention and interest, and move us to surprise, admiration, delight, fear,

*or distaste. Children begin by reacting in these ways to spectacular sunsets, woods in autumn, roses, dandelions, and other striking colourful objects, and it is in these circumstances that we find ourselves introducing general aesthetic words to them, like 'lovely', 'pretty' and 'ugly'. It is not an accident that the first lessons in aesthetic appreciation consist in drawing the child's attention to roses rather than to grass; nor is it surprising that we remark ... on the autumn colours rather than on the subdued tints of winter. We all of us, not only children, pay aesthetic attention more readily and easily to such outstanding and easily noticeable things. We notice with pleasure ... scenery flecked with a great variety of colour or dappled variously with sun and shadow. We are struck and impressed by great size or mass, as with mountains and cathedrals. We are similarly responsive to unusual precision or minuteness or remarkable feats of skill, as with complex and elaborate filigree, or intricate wood carving and fan-vaulting. It is at these times, taking advantage of these natural interests and admirations, that we first teach the simpler aesthetic words ... mastering as we go the more subtle and specific vocabulary of taste ...'*³



(Icicles and iceflows)

This general account of aesthetic interest, whilst focussing on natural phenomena and skill, has clear implications for movement and dance - for as with Nature, so with children, *their movement is rich in aesthetic value*. It is not surprising therefore (transposing Sibley) that the dance teacher draws attention to children's striking dance movements rather than to the less remarkable aspects of their everyday actions. '*She seems to move effortlessly, as if floating*' is one of Sibley's aesthetic appraisals - an appraisal eminently apposite to dance.

But if such dialogue in the teaching of dance is so important, then would not a systematic analysis of its nature be helpful? Sibley obliges by proposing seven strategies as to how the critic (teacher) might assist in heightening aesthetic awareness not least in children. Let us then transpose Sibley's analysis with examples potentially appropriate to young children - assuming that the teacher-led remarks will in fact become a 'shared' dialogue.

Sibley's seven strategies transposed:

1. The teacher may 'simply mention or point to non-

aesthetic features':

'Notice Jennifer's landing!; 'Look at Ronnie's leap!; 'Watch Belinda's steps!; By drawing attention to these actions, the teacher hopes to focus attention on such aesthetic qualities as 'feather-like descent', 'soaring flight', 'sparkling footwork'.

2. The teacher may 'mention the very qualities (she wishes children) to see':

'Look at Hannah's floating arms!; 'Watch Belinda's dainty steps!; 'Notice Barry's wild spiky jumps!; Highlighting these qualities brings them into focus as relevant to dance.

3. The teacher may 'link non-aesthetic and aesthetic features':

'Notice Melanie's bent arms and legs? Don't they make her look strong?' 'Watch Samantha suddenly shoot out her arms and legs! Isn't she exploding?; 'Look at that group coming towards us - doesn't it look scary?'

4. Teachers also make 'extensive and helpful use of similies and genuine metaphors':

'Watch Felicity's arms slice the air!' 'And John bulldozing his way through the undergrowth!' 'Look at Barbara - she's as stately as a Queen?; 'Tamsin is perched on the edge of a cliff, just like a bird - watch!' 'Sean is frozen as if he were an iceberg - and the rest of the group are pounding him as if they were wild white water and spray!'

5. The teacher uses 'contrasts, comparisons and reminiscences':

'Look! Martha has fallen at the end of her dance, suppose she had remained standing?; 'Isn't James' dance playful - just like Puck in the play we saw last week?; 'Don't you think the slow moving procession is just like the monks we saw at the monastery? Or are they stealthy gangsters about to attack?'

6. The critic (teacher) according to Sibley uses 'repetition and reiteration': and if one word does not do the trick she may have recourse to a barrage of near synonyms: 'turning', 'twisting', 'swirling', 'whirling', 'spiralling', 'corkscrewing', 'weaving', 'revolving', 'spinning', 'rotating', 'reeling', 'pirouetting', etc.

7. Finally, the teacher 'accompanies (her) verbal performance with appropriate tones of voice, expressions, nods and looks, and gestures': - together with her own and children's demonstrations (not to mention the persuasive influence of accompaniments whether percussive, spoken, or musical).

Qualitative categories:

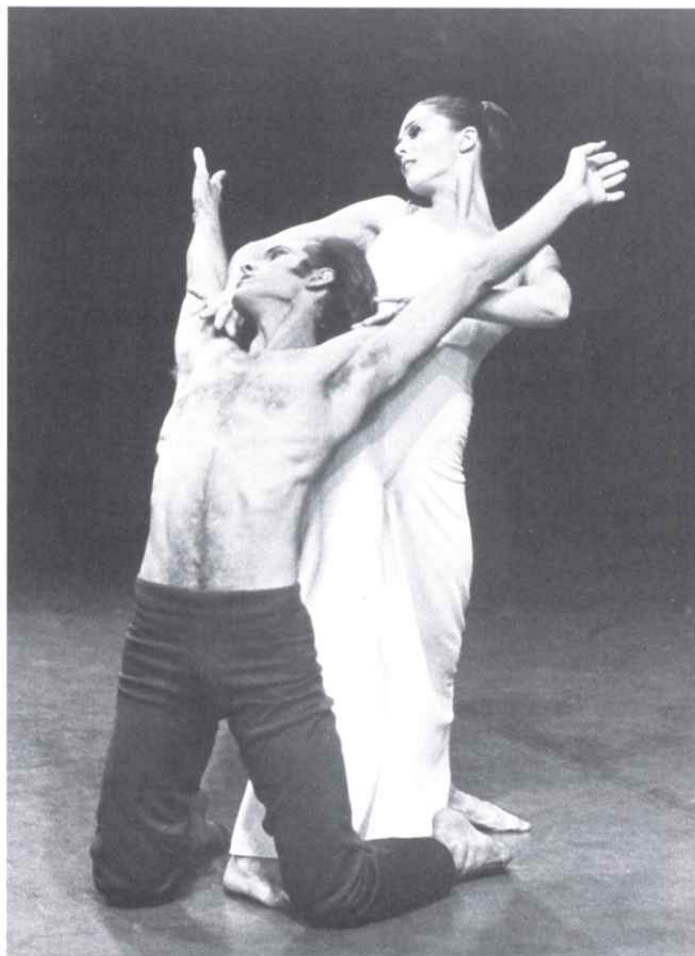
The experienced teacher of dance will doubtless have used all of Sibley's strategies at some time or other during her teaching. She will have drawn on her personal experience of dance, ballet, dance-theatre, dance history and dance criticism and will, with her keen perception, have recognised a whole gamut of aesthetic qualities from which she can draw simplified transpositions - tailored to her 'key-stage' needs; they provide a funding source for *aesthetic judgements* and condition what she says when children are asked to show their dances. So, bearing in mind that our reflections are directed towards aesthetic aspects, we can formulate a number of qualitative categories, which whilst not exhaustive, do at least suggest a framework of comments

critics and teachers might use in more advanced stages of dance appreciation. They include (together with their negatives):

Formal qualities: of 'line' - 'shape' - 'form' - 'balance' - 'symmetry' - 'unity' - 'design' - the 'elegance' of an *arabesque* - the 'classical lines' of the Kirov *corps de ballet* - the 'body sculpture' of Nijinska's *Les Noces* - the folk dance 'step patterns' of Mark Morris - the 'pure alignment' of a (Darcey Bussell) *pirouette* - the 'grotesque distortions' in MacMillan's *Romeo & Juliet*.

Temporal qualities: of 'swiftness' - 'briskness' - 'urgency' - 'hiatus' - the 'leisurely look of a dancer in flight' - the 'sweet well-timed' *jeté* - the 'start-stop' sequences of Cunningham - the 'insistent rhythms' in the *Rite of Spring*.

Sensory qualities: 'delicacy' - 'softness' - 'pliancy' - 'tension' - 'touch' - the 'smoothness of transitions' - 'hard, abrasive' encounters - the 'controlled power' of contraction and release - the 'crispness' of a classical turn - the 'cool aesthetic' of minimalism - the 'elasticity' of Silvie Guillem - the 'razor-sharpness' of a Forsythe ballet - the 'subtle textures' in Alston - the 'tautness' of Graham technique.



Intensity qualities: - perceived 'vitality' - 'vibrancy' - 'explosive interactions' - the 'controlled violence' of DV8 - the 'tightly-clinched' contest in *Troy Games* - the 'startling gestural cry' in *Revelations* - all in contrast to the 'sparkling and nimble footwork' in *Giselle* - the 'delicate transmuting gestures' in *Swan Lake* - the 'evanescent mobility' of Twyla Tharp;

Complexity qualities: 'intricacy' - 'subtlety' - 'elaborateness' - 'deviousness' - the 'deftness' of an *entrechât* - the 'filigree

footwork' of a *pas de quatre* - the 'exquisite' detail of Indian dance, the 'decorative brilliance' of Fonteyn - the 'tangled bodies' in Newsom - the 'rambunctious interactions' of Macmillan in *Manon*;

Expressive qualities: of perceived 'confidence' - 'boldness' 'tenderness' - 'anguish' - 'horror' - 'despair' - 'flamboyance' - the 'flaunting and flair' of Baryshnikov - the 'menace' of 'Death' in *The Green Table* - the 'romantic grace' of *La Sylphide* - the 'nonchalant abandon' of Isadora Duncan - the 'agony' in *Lamentations*;

Dramatic qualities: - danced 'terror' - 'conflict' - 'comedy' - 'triumph' - 'submission' - 'tragedy' - the 'human catastrophe' in: *Clytemnestra*, *Ghost Dances* and *Dead Dreams of Monochrome Men*;

Illusory qualities: - the dancer 'flies', 'floats', 'soars' - becomes 'weightless', 'defies gravity', is 'suspended in space' - 'moves in slow motion' as if in a 'denser medium' - the dancer's sphere of influence conjoins with another's - the stage space becomes 'alive with interacting forces' - 'space tensions' - powers far greater than those physically present;

The priority of aesthetic appreciation in dance!

The recognition of a rich range of aesthetic qualities in performance does not, of course, exhaust the full scope of critical dialogue, for a great deal of factual, technical, biographical, historical, social, cultural and literary content falls under the general heading of 'appreciation'. But unless aesthetic description occupies a *central* role in dance appreciation, then there will be little to distinguish dance as art from other curriculum activities (a crucial distinction when unequivocal justifications are called for in dance education). It cannot be assumed that aesthetic values will automatically emerge in teaching, that is, unless they are continually and consistently brought into focus for aesthetic perception and the imaginative critical attention of pupils. 'Description', 'analysis', 'interpretation' and 'evaluation' will, doubtless all play their part in dance appreciation, but the *raison d'être* of these inter-dependent elements of criticism must ultimately be *the aesthetic experience itself*; and critical dialogue - an essential aspect of aesthetic education - is, as Dr Davies so clearly demonstrates, calculated to enhance that experience!

Gordon Curl

1. Davies Mollie (2003) *Movement and Dance in Early Childhood (0-8 years)* Paul Chapman Publishing
2. see Curl G (1971) 'An Aesthetician Looks at Movement' and 'Aesthetic Judgements in Dance' (1973) in ATCDE Collected Conference Papers in Dance, also: Curl G (1982) 'The Critical and the Appreciative Attitudes to Dance in Education' in *Proceedings of the VI Commonwealth and International Conference on Sport, Physical Recreation & Dance* Vol 1 Dance Dept of Human Movement Studies University of Queensland Australia.
see also: Redfern HB (1983) *Dance Art and Aesthetics* Chapter 6 Dance Books Ltd
and: Redfern H B (1986) *Questions in Aesthetic Education* Chapter 6 Allen & Unwin
3. Sibley F (1959) *Philosophical Review* Vol 68 in Neill, Alex & Ridley, Aaron Eds (1995) *The Philosophy of Art - Readings Ancient and Modern* Chap.23 McGraw Hill
Photos: p10 *Icicles and Icelflows* Perthshire Pam Anderton
p 11 Janet Eilber & Peter Sparling in Martha Graham's *Diversion of Angels* by courtesy of Martha Graham Centre of Contemporary Dance Inc.

View from America



I have just spent a few days in New York and found it changed from the time (more than twenty years ago) when I was such a frequent visitor that I actually rented an apartment there for a few years. Then I shared the common view that New York was intense, dynamic, exciting. There was also the other side; the crime, tough policing, and ruthless competitiveness in almost every aspect of life. Groups of residents combined to support each other and distanced themselves from the rest of the population.

Most particularly, people were narrowly focused. The image of a New Yorker was someone pointedly forging ahead, looking neither right or left, and quite likely to be rudely indifferent to requests for his/her attention. It is as though people had done a directing Effort, and an enclosing Shape, and got stuck there.

Now, New Yorkers seem to have become unstuck. They take a more general interest in events going on around them, are more open outside their own group interest, and are more generally approachable. There is less crime, and, of course, 9/11 may have had an effect in encouraging a broader common interest and a readiness actually to be courteous to one another.

For example, complete strangers start conversations in lifts and can almost be as poetic as the British in talking about the weather. Almost everyone responds to requests for information with care and consideration as to how they reply. Even "Have a nice day" is spoken with sincerity.

It is in contrast with California which used to be regarded as the friendly, laid-back counterpart to the harsh, driving New York. Now, however, Californians say, "Have a nice day" with great frequency but it has become so routine that it has no meaning and people are probably unaware that they are saying it.

The Californian tendency is probably exemplified by my bank which used to have a notice at the counter saying "if the teller does not mention you by name at least once please inform the management." I got fed up with being called Mr Lamb in every sentence. Now there is a new notice; it says 'If you score your teller less than 10 out of 10 on customer relations please inform the management.' I recently asked my teller whether customers really did inform the management and she said "Oh yes, often."

Does this happen in New York? I did not visit a bank on my recent trip so I do not know. But my impression is that New York is now more representative of genuine courtesy while California does not know what is genuine any more.

As it happens I had two meetings in New York with researchers working on Posture-Gesture-merging, one of whom has notated the movement of a number of people while they were talking about themselves. He has found that when a merger occurs it usually coincides with the expression of "core values". As I write, the Californian recall election is going on, with Arnold Schwarzenegger prominent, and there does not seem to be much "core value" associated with it. When I first came to California I thought it was the ideal place for developing Movement Analysis. Now, if I had a choice, I would opt for New York.

Warren Lamb

Therapy with Expectant Families:

Developing Early Empathy through Notating Foetal Movement in Pregnancy

This is an abbreviated version of an impressive paper by Susan Loman MA, ADTR, NCC, Director MA Program in DMT, Antioch New England Graduate School Keene NH

Research in foetal movement analysis has supported what many mothers have long claimed to be true: that aspects of a child's personality and temperament begin in utero. Training expectant mothers to notate foetal movement may give them a head start towards enhancing their non-verbal relationship with their child. Through touch attunement exercises, expectant parents learn how to recognise and respond to early movement patterns used in non-verbal communication.

A Prenatal Project was designed by Judith Kestenberg and colleagues to help expectant parents prepare for the arrival of the new baby. Kestenberg describes: "They (expectant mothers) were aware of the foetal movement during labour and had a feeling of continuity from inside to the outside by observing the movement of the baby as soon as it was born. The expectation that one can recognise the baby by the way it had moved inside of the mother, strengthened the feeling of belonging mothers develop after the initial estrangement from the infant (1980, p.59)."

The expectant mother was encouraged to keep a journal of her foetal movement notations, physical sensations, feelings and dreams. Special exercises were taught to help the expectant mother's body actively support, stretch and adjust the foetus. Beginning the process of communication between parent and child early in the pregnancy supports the development of bonding and mutuality even before delivery takes place. Assisting expectant parents to experience and anticipate comfortable parenting involves preparation.

Background for the Project: Inspiration by Rudolf Laban

In the field of dance/movement therapy, a basic assumption is that the way we move, feel, think and cope with the world are inter-related phenomena. Many dance/movement therapists use Laban Movement Analysis as a tool for movement observation and analysis. Rudolf Laban recognised the close connection between body movement and personality. Dr Judith Kestenberg, child psychoanalyst and originator of the Kestenberg Movement Profile (KMP), drew heavily on the work of Laban when developing the KMP. Laban's classification of efforts and his insight and understanding of movement provided a fundamental core in the creation of the KMP. Kestenberg trained with Warren Lamb, Marion North and Irmgard Bartenieff, all students of Laban. Kestenberg was concerned with the limitations of verbal language in assessing psychological processes, especially in the young child. Her background in neurology suggested that movement patterns might be just as revealing as verbal communication. In 1953 she began a longitudinal study of three infants, focussing primarily on their movement patterns. Watching the babies move, she

began to move with them. Her pen traced rhythmic and semi-rhythmic lines across the paper as she kinaesthetically attuned to the infants' movement. She showed these drawings to her teacher, Warren Lamb, who suggested that they represented variations in bound and free flow, or releasing movement, concepts of Laban's Eukinetik or Effort system. As she reviewed the tracings, bound flow or constricted movement, seemed to be associated with caution, anxiety or restriction, while free flow, or releasing movement, was associated with ease, letting go and indulgence.

Over time, distinct rhythmic patterns could be discerned from the tracings, each of which potentially associated with a particular biological function, such as nutritive sucking. Eventually ten pure rhythms were discovered. Each of these rhythms were present from birth onward and could even be detected in the foetus. Kestenberg and colleagues also discovered that each of the pure rhythms had particular qualities or attributes that helped describe them. The rhythms might be even and steady or have fluctuations and adjustments; they might be extremely intense in muscle tension, or more relaxed and low key; finally they might have abrupt or jerky qualities or gradually increase or decrease in energy. These attributes were shown to reflect an individual's temperament and remained consistent in the person's life. For example, some people are more quiet, calm and soft-spoken (low intensity), while others are loud, brash and intense (high intensity). Often it is the similarities or differences of attributes between people that creates harmony or clashes in their relationships. When expectant mothers learn foetal movement notation, they are laying the groundwork for empathy. The process of paying attention to the unborn child's preferences acquaints the new mother with the child's movement style and temperament. She is beginning to attune to the child's early communication.

Susan Loman

(the full version of this article can be obtained from the editor upon request).

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Laban Guild Collection at the National Resource Centre for Dance

Chris Jones, Archive and Research Officer, outlines the extent of the Laban Guild Collection at the NRCD

The history of the Laban Art of Movement Guild is well documented in several archives held by the *National Resource Centre for Dance (NRCD)*, and this year, the NRCD's holdings on the Guild have been a priority in the Dance Data On-line project. This three-year project, funded by the *Arts and Humanities Research Board*, allows the NRCD to catalogue electronically a number of previously uncatalogued collections and to put the resulting records on the internet in a searchable database.

In the mid-1990s, two former Guild chairmen - Sheila McGivering and Anna Carlisle - donated their papers to the NRCD, thus establishing the *Laban Art of Movement Guild Collection*. McGivering also passed on early Guild records given to her by Lisa Ullmann, whose own archive has complementary materials. Taken together, the *Guild Collection* and the *Lisa Ullmann Archive* provide a comprehensive picture of the organisation from its founding in 1945 to the late 1980s.

The 84 folders of papers in the *Guild Collection* cover the main areas of the Guild's work, in addition to some interesting sidelines. Among the official papers are minutes from Council meetings (1946-1988), Executive meetings (1979-1988), and Annual General Meetings (1952-1987); a number of revisions to the Constitution; and reports from officers and sub-committee leaders. Two 'books of members' record names of paid-up members from 1948 to 1969, while the 1970s are represented by a series of small, narrow filing cards with names and subscription dates for members old and new.

In addition to files on courses and conferences is a folder about the Guild's standard examinations in the 1960s. Under the *Data Protection Act*, the papers detailing students' results have been removed and stored in a separate file, which will be closed to researchers for 70 years because of their confidential nature. In the 1960s and early 1970s, the Guild frequently showed interest in promoting dance as part of the *General Certificate of Education*; the collection holds letters to official bodies offering advice and suggesting course outlines.

All the preparatory work for the 25th anniversary celebration, *Kaleidoscopia Viva*, held at the Royal Albert Hall in 1970, is documented in the collection, as is the preparation of Guild's first magazine, *Movement*, of which only two issues were published in 1948. The collection holds original manuscripts, drawings, and photographs for these issues. Also of interest are the occasions when the Guild sought legal advice about protecting Laban's name and the name of the Guild, through a patent or trademark (which did not prove possible). While consisting mainly of papers, the *Guild Collection* also contains a few photographs, some theatre programmes and posters, and incomplete runs of the newsletters of the junior section and the overseas members.

As Lisa Ullmann founded the Guild with Sylvia Bodmer, it is no surprise that her archive contains a number of files relating to the organisation. In some cases, these overlap with those in the *Guild Collection*, particularly regarding official business.

Ullmann's archive has correspondence surrounding the drafting of the first Constitution in 1945, and papers concerning 'Fellows' and people seeking 'Master' status. It also contains letters between Ullmann and various Guild members.

Three other collections housed at the NRCD have Guild-related materials. Rudolf Laban was the organisation's first President, and his archive has a few files of Guild correspondence and drafts of essays published in the magazine. Although Joan Russell was the Guild's chairman from 1978 to 1981, her archive holds very little concerning her time in office. It does, however, have the necklace presented to her upon her retirement - a large pendant with the Guild's logo inlaid in silver. The NRCD's own 'core' collection has complete runs of both the *Laban Guild Magazine* (published 1948-1991, numbers 1-80) and the current periodical *Movement & Dance*, which started life in 1982 as the *Laban Guild Newsletter*. Each issue of the magazine has been catalogued individually with its table of contents, allowing researchers to find articles by a word or author search in the electronic database.

By the end of 2003, all the NRCD's holdings on the Laban Guild will be catalogued, and the records put on the internet database. This can be searched by keyword or type of material, or users can browse the full extent of a particular collection, clicking on individual records for more details. Although the web database shows only the catalogue record, not a scan of the physical item, it opens up access to the NRCD's collections, allowing researchers to decide in advance which files they wish to view during their visit to the study room. (The internet catalogue can be searched on <http://www.surrey.ac.uk/NRCD>. Click on 'archive', then 'on-line catalogue'.)

In addition to the Guild holdings, the catalogue of the *Rudolf Laban Archive* will be available on the Internet database by the end of the year. As Guild members know, the NRCD houses Laban's personal archive of papers, drawings, photographs, and other materials. The majority of the 4,500 files of papers contain unpublished writings, ranging from notes written in pencil to completed, typed book chapters. These materials show Laban charting new territory and taking his theories further than his published writings demonstrate. Other papers concern personal correspondence, production scripts of his choreography, and substantial material on *Laban-Lawrence industrial Rhythm*. Laban's papers were sorted into subject categories by Lisa Ullmann (with the help of Ellinor Hinks), and will appear in the web catalogue in alphabetical order by subject.

The drawings and photographs in Laban's archives were also

given subject categories. Showing human figures in various geometric forms, or simply the shapes themselves, the drawings represent Laban's working out of his complex theories. The photographs document his life, from a three-year-old to a mature man, as well as the various facets of his work. A few silent films show him in later life doing movement scales and a mobius pattern with his hands, and demonstrating his seven-ring. The *Rudolf Laban Archive* also houses periodicals, programmes, posters, and scrapbooks.

Laban's Archive is contextualised by collections donated by his colleagues and students that demonstrate the use of his movement principles in various fields. For example, the application of Laban's work in therapy is documented by the collection of three women who trained with him and Ullmann: Audrey Wethered, Chloe Gardner, and Betty Meredith-Jones. The NRCD also holds the official archive of the *International Council of Kinetography Laban/Labanotation* (ICKL), which makes annual deposits of materials. The NRCD's own *Core Laban-Related Collection* contains a variety of resources contextualising *German Expressionist Dance* and the further development of Laban's work by others. All these collections will also appear on the NRCD's Internet database by December 2003.

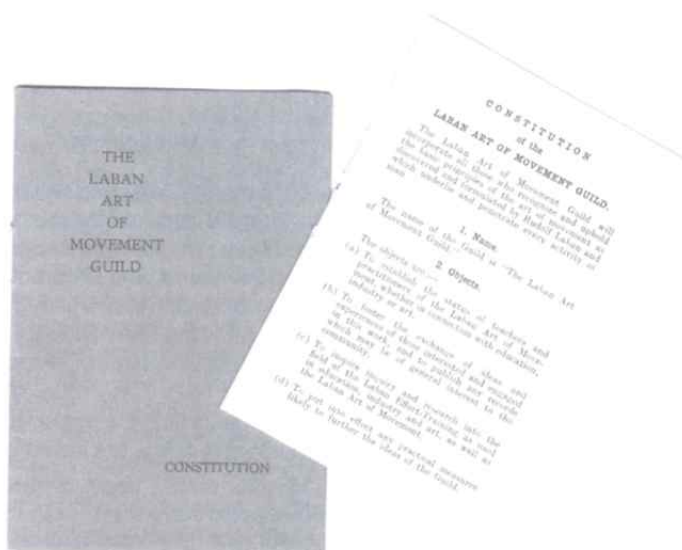
Can you help?

The NRCD has gaps in some runs of Guild periodicals from the 1960s: the *Laban Art of Movement Guild Bulletin for Overseas Members*; the *Laban Art of Movement Guild Junior Section Newsletter*; and the *Laban Art of Movement Guild News Sheet* (1956-1967), which seems to become to *Laban Art of Movement Guild Newsletter* (1968-1973). (This last is different from the news sheets and newsletters that came before and after it, and it is unclear how often it was published.) If you would like to donate any materials that may enhance the existing *Guild Collection* at the NRCD, please contact Chris Jones or Nicola Wallace (tel: 01483 683030, e-mail: nrcd@surrey.ac.uk).

Chris Jones



A meeting of the Guild Council in Addlestone in 1954 with Rudolf Laban third from left in back row. From the Laban Art of Movement Guild Collection, NRCD. Back row left to right: Elsie Palmer, Geraldine Stephenson, Rudolf Laban, C D Ellis, Len Fullford, Sheila McGivering. Marjorie Bergin, Dorothy Hornby, Ursula Bevir; Middle row: Elma Casson, Lisa Ullmann; Front row Joan Heath, Margaret Dunn, Marion North. Gladys Stephens, (? any help please ?)



A pocket-size version of the constitution sent to members in 1947. From the Laban Art of Movement Guild Collection, NRCD.



The cover of the second, and final, issue of *Movement*, the Guild's first magazine, published in 1948. From the Rudolf Laban Archive, NRCD.

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Book Reviews

Laban for All

Jean Newlove and John Dalby
Nick Hern Books Ltd

The Glasshouse, 49a Goldhawk Road, London W12 8QP
255 pages · 2003 · £12.99 (in UK only)
ISBN 1-85459-725-6 (UK)

- 'A welcome addition to the sparsity of texts on Laban's work'
- 'The clarity of exposition, supported by drawings and diagrams will constitute a valuable reference book for students and practitioners alike'
- 'The biographical sections offer intriguing information and anecdotal incidents which appear to be at odds with other biographical works and will, no doubt, stimulate further debate about the facts and fictions of Laban's extraordinary life'
- 'Laban for All is described as a simplified version of Laban's system. Can more experienced practitioners look forward to a further publication which addresses the more complex and advanced nature of Laban's theories? This would be most welcome!'

Anna Carlisle

Both the authors of this book knew Laban personally and worked with him. Jean Newlove was one of his first students in Manchester in 1946 and John Dalby, a musician and actor, first met him through his work with Geraldine Stephenson a few years later. The book opens with a brief introduction to Laban himself, after which the crystalline foundations of his imaginary 'scaffolding' surrounding the body in space is explained. The authors then take an analytic approach to the simplification of Laban's concepts of both Choreutics and Eukinetics. In the latter, interesting sections describing the movement in word and speech, the meaning of music and doing, are included.

In Choreutics, to aid the reader's orientation within the Kinesphere, the movement scales are described in detail with notation symbols and figure drawings used to ensure greater precision in the performance of exercises for the reader to practise. The second half of the book gives a detailed analysis of effort changes in the dynamic flow of movement and their possible psychosomatic interpretations. Drawing from her extensive experience in the observation of work actions and her work in the theatre, Jean Newlove distinguishes between objective function and movement sensation. She gives many helpful examples, wittily illustrated by John Dalby for the uninitiated reader to experience, observe, and possibly assess their significance.

The authors have endeavoured to simplify a vast field of knowledge in order to achieve their aim of 'providing something of interest and indeed practical use for everybody ... to enhance the work they do and the way they live' (see *Laban Guild Movement & Dance Magazine* Autumn 2003 p 13).

Can this book achieve this ambitious goal? Whilst appreciating their intention, it is perhaps questionable whether the 'movement illiterate' reader will gain knowledge from the given description of movement sequences without tuition in the 'doing'. The book will certainly draw the reader's attention to the significance of movement and hopefully stimulate the reader to seek further understanding of Laban's philosophy (as published in recent years) and the application of his work as used today in the contexts of movement therapy, action profiling, personality assessment, skill acquisition, behavioural studies, recreational dance, theatre dance and training actors for performance.

Hilary Corlett

Laban for All is an ambitious title. How does one communicate the diverse interests of the man and the profound influence of his work in one book? How do you make his multi-layered concepts accessible to newcomers whilst at the same time creating a challenging and thought-provoking work for those already familiar with Laban's work? A tall order for sure, but one which authors Jean Newlove and John Dalby have accomplished through a book whose broad sweep encompasses the interrelation of Space and Dynamics as well as dexterously focusing in on specific concepts through detailed exercises, illustrations and explanation.

The book promises to offer 'a simplified version of his [Laban's] system which can be used by relative beginners upwards'. Whilst I wouldn't class myself a beginner, reading the book and putting its ideas into practice made me realise the enormous range and complexity of Laban's system I have yet to explore. Reassuringly it also enabled me to revisit and consolidate those aspects which have been integral to my own teaching. Unlike some other books about Laban, this book is not a struggle to get into - on the contrary it bubbles along in a conversational style that is full of humour and practical advice, illuminated by John Dalby's delightful illustrations.

Opening with an excellent overview of Laban's life and career we get a brief yet informative insight into the unravelling historical events that had an impact on him along with the key players who influenced, obstructed or helped him as he developed the many facets of his interests. I particularly liked the way the terms and expressions used in the book were explained without jargon at the beginning, avoiding confusion or the irritating need to keep flicking to a glossary at the back. This is followed by another well-placed chapter revealing the foundation of Laban's ideas in Plato's theories on sacred geometry. This gives a resonance and logic to Laban's ideas stretching back from the twentieth century to Ancient Greece, linking him to those other visionary men who, through intuition rather than scientific research, could deduce the crystalline structures at the heart of our beings and indeed the universe.

Anyone involved in teaching or studying Laban's work will surely celebrate the incomparable chapter exploring Space, The cube, the tetrahedron, octahedron, dodecahedron and of course the icosahedron are all here. This is where John's illustrations really come into play! They provide dynamic and realistic visual imagery enabling a refreshingly clear way to experience the unique sensations of moving within each crystalline form. I appreciated the step-by-step approach of this chapter as cumulatively we discover the location of each plane within the icosahedron. Nothing is assumed; everything is explained, without jargon, in a deftly informative way. Little asides add humour and humanity preventing these painstakingly detailed descriptions of spatial orientation becoming dry or prosaic. I was inspired to try it all out, albeit with eyes and surreptitious footwork beneath the seat of a train bound for Liverpool Street Station. Later on, with sufficient space, was able to really appreciate the clarity of this work and the way it promotes not just an understanding of actions and orientation but also the dynamic connections and universal affinities of space.

Effort is effortlessly described, accompanied by many amusing asides, warning of the potential hazards when trying out the recommended exercises. Laban's terminology, which can sometimes appear jargonistic or old fashioned, becomes a succinct and logical way to express complex ideas.

Each of these sections covering Space and Effort (about two thirds of the book) takes us on a journey which becomes increasingly challenging - for example: the explanation of Space, Time, Weight and Flow leads naturally to a discussion of the eight Effort actions, the Effort graph and then the Dynamosphere in which the Actions link to the Dimensional Cross. We then have Ranks and Grades of Intensity, challenging the reader to translate the notation of dots and minus signs, in which one element is stressed or reduced, and

how this manifests itself in the body. This chapter effectively concludes by drawing on its theme to clarify the contrast between functional movement and movement sensation. Phew! It is remarkable to reflect after each chapter on just how far and how deeply the authors have taken us in our understanding.

As in her previous book, Jean Newlove shows the importance of Laban's work to actors and its capacity to liberate the body beyond personal movement preferences, thereby enhancing the ability to express and communicate a range of emotions and situations. The emphasis here is on using the eight basic Effort Actions in their pure form in both body and voice within the context of dramatic scenarios.

An all too brief explanation of the four Drives touches on the complexity of these combinations of Motion Factors using simple yet vivid scenarios to illustrate the behavioural characteristic of each Drive. However I will need to revisit this chapter a lot - to even begin to appreciate this area and agree wholeheartedly with the authors' message: 'Do not despair... Drives should come with a health warning!' I found some of these latter chapters left me hungry for more. They raise awareness of the diverse application of Laban's work but do not offer the richness of detail found in the sections on Space and Effort.

The publication of *Laban for All* is a real cause for celebration and it certainly delivers what it promises in the title. There is a personality to the book, which is stimulating, absorbing and also familiar, managing to convey something of the charisma of Laban himself and his quest for knowledge and experience in so many areas of life. Whether you follow the detailed descriptions of step patterns and movement/vocal exercises or become stimulated by a spatial concept or dynamic impulse - this book will make you want to dance. It is fitting that the book closes by reminding us what it is all about. Dancing should be fun. A wonderfully expressive and liberating experience whether you do it on your own or share it with others.

Michael Platt

(Nick Hern Books is offering a special discount on copies of *Laban for All* for £10.75 with free postage and packing in the UK (normal price including P&P £14.29). Please send cheque payable to Nick Hern Books Ltd or credit card details to: Nick Hern Books The Glasshouse, 49a Goldhawk Road, London W12 8QP Tel: 0208 749 4953 or email: info@nickhernbooks.demon.co.uk. You can also order via the website: www.nickhernbooks.co.uk quoting reference LGM).

L.in.C 2003 25th Course

Sam and Susi want to express their appreciation to all Guild members who have supported and attended L.in.C and L.in.C related activities:

Your enthusiasm, dedication and support combined with our friends from abroad who may not be Guild members (does anyone escape Ann Ward's persuasions?) have made this anniversary possible. We would also like to thank all Guild members who contributed so generously to the gift given to us at the Anniversary Dinner.

We feel privileged to have been able to support Lisa in continuing the long tradition of summer courses which she and Mr. Laban began in 1942. After Lisa's death the dedicated staff members of L.in.C, like us, felt that we must go on. It was necessary to share the movement principles and movement philosophy which we had been taught. New generations of men and women must not be denied the treasure of movement education and this kind of creative experience through the body. We wanted to keep alive the sense of community that arises when people are in harmony and have a common focus. Without our committed colleagues there would not have been this anniversary.

This year we wanted to express what it is that draws our delegates back year after year. We called it the *Heart of Creativity* and this theme was explored in movement, art, sound and creative writing. A succession of L.in.C courses has shown that when we open ourselves to our creative impulses we feel alive and we want to reach out. When we reach out to others who are reaching out to us, we can feel a stirring in the heart, vibrations of love for our fellow man and for our universe. The whole becomes larger than a sum of the parts. We have Hope. Each year pebbles thrown in the pool produce ripples that spread into the lives and work of the participants; physiotherapists, theatre directors, professional musicians, psychotherapists, teachers, poets, acrobats, secretaries, mothers, professors, artists, actors. Our returning delegates bring new insight and enrichment to the work and encourage L.in.C to celebrate many more anniversaries. We thought Labanites would like a recap. of the staff who have worked with them over the years:

Frank Anderson, Sally Archbutt, Colin Archer, Patricia Batho Davis, Katya Bloom, Sylvia Bodmer, Terry Brathwaite, Carl Campbell, Anna Carlisle, Scott Clarke, Wendy Cook, Judy Gantz, Chloe Gardner, Jill Goff, Jenny Goodman, Janet Goodridge, Sue Grover, Viv Hailwood, Simon Harmer, David Henshaw, Wendy Hermelin, Cyndi and George Hill, Charlotte Honda, Richard Hougham, Kurt Kremser, Jo James, Su Johnston, Billy Lindquist, Vera Maletic, Rosie Manton, Hilary Matthews, David McKittrick, Melinda Meigs, Henry Metcalfe, Mitch Mitchelson, Jane Mooney, Jean Newlove, Jan Nicol, Jenny Nicholson, Claude Perrottet, Pamela Ramsden, Charles Renoult, Megan Riesel, John Rockett, Paulette Sears, Maggie Semple, Veronica Sherborne, Jeanie Shiers, Julie Sparrow, Geraldine Stephenson, Olu Taiwo, Chris Tero, Beate Tischler, Sam Thornton, Susi Thornton, Hen van de Water, Em Westcott, Julie Weston, Audrey Wethered, Lisa Ullmann



Above: Masquerade (Rhyan Parry)



Right: Street Jam (Rhyan Parry)

Some of the 19 students from Haberdashers Monmouth School for Girls who have just been awarded the Laban Guild Foundation Certificate in Laban Studies and Community Dance, tutored by Rhyan Parry. Rhyan says 'The Laban Guild does such an amazing job. I love the Foundation Course and the girls really

value the award'. Rhyan now has the course accepted as part of the Key Stage 4 PE Curriculum in her school, after several years of running it within an after-school dance club.

If you would like your students to benefit from this scheme, please contact the Laban Guild Courses Officer, (Ann Ward's address elsewhere in the magazine for details).



october

22nd	Laban the Man, Laban Creekside Lecture: Valerie Preston-Dunlop	London
25th	Creative Laban Day	Crewe

november

4th	Maggie Dance Reflections To be held at the Churchill Theatre, ring 0870 060 6620	Bromley
5th	Laban Analysis, Laban Creekside Lecture: Dr Marion North	London
19th	Labanotation, Laban Creekside Lecture: Jean Jarrell	London
22nd	3rd ADMT Conference Dance Movement Therapy and Research - workshops and lectures by leading practitioners. Contact: Barbara Feltkeller at ADMT c/o Dance Voice Bristol. Email: bobby64@gmx.net	Bristol

february

4th	The Austrian Connection, Laban Creekside Lecture: Dr Ana Sanchez-Colberg and Dr Andrew Amort	London
25th	The German Connection, Laban Creekside Lecture: Dr Valerie Preston-Dunlop	London

march

3rd	The Laban Diaspora, Laban Creekside Lecture: Dr Anita Donaldson and Dr Ana Sanchez-Colberg	London
27th	Celebration at Laban and Guild AGM, Laban Creekside	London

Laban in Places

Laban in Places is planning Workshops in the following venues:

READING	CHESTERFIELD	HAZELMERE	SWANSEA
For further information contact: Laban in Places: Studholme, Sandley, Gillingham, Dorset SP8 5DZ Tel: 01747 826007 Email: lydia.everitt@btinternet.com			

Laban based dance class listings

Bromley , Avril Hitman 020 8467 3331	Wednesday afternoons & Thursday mornings Community classes for people with learning difficulties
Cambridge , Maddy Tongue 01223 302030	Wednesday mornings over 55s- open class
Swindon , Kathy Geddes 01793 463210	Saturdays mornings, three separate classes for 4 - 5 years, 6 - 8 years, 9 - 13 years

Laban in Places: Laban with a Latin Feeling

September 27th 2003 - Harpenden

Laban in Harpenden went down a storm! Anna Carlisle once again pulled out the stops for an exhilarating day full of simplicities and complexities for all those there. And the hall was full. Some would have preferred a little more space. The mix of people was interesting - Guild members from education backgrounds, Keep fit Association people from different parts of the South, ADMT (Association of Dance Movement Therapy) people and actors. New members and old, non-members and some interest in joining now they know what the Guild is about. So many thoughts spring from the day. Let's present a flavour:

- Movement and choreography is like a big fruitcake, not a spongecake - full of richness and texture.
- The joy of working in personal space and then transferring to working with relationships.
- Our work was the skeleton upon which we could add the meat.
- Movers and creators of the movement need to concede at some point to the director who can make choreographic sense of the whole.
- The Sagittal Plane derives from Sagitarius - the direction being the one in which you would send your arrow.
- In terms of building phrases - less is more, particularly for the Latin feel, focus is the key.
- And we didn't need to learn the tango!
- Be aware of your body and don't forget your hands!

There was a tremendous sense of cohesion in the day. We, all of us, pulled so much together culminating in a whole made up of great and separate parts.

Helen Stenson & Sue Coughlan from the KFA Stable



Current Patrons & Officers of the Guild

Patrons:

Sir Walter Bodmer
William Forsythe
Bernard Hepton
Ellinor Hinks

President:

Geraldine
Stephenson

Vice Presidents:

Sheila McGivering
Gordon Curl

Council Members:

Janet Whettam - Chair
Gillian Hibbs - Secretary
Pam Anderton - Acting
Treasurer
Jill Goff
Sue Grover
Janet Harrison
Sheila McGivering
Bronwen Mills
Ann Ward

DON'T FORGET OUR WEB SITE AND EFLASHES!

www.labanguild.org is regularly updated by member Pam Anderton. You can email your comments to info@labanguild.org. And if you are not yet receiving our E-FLASH service, just email Lydia at lydia.everitt@btinternet.com

WOULD YOU LIKE TO TEACH COMMUNITY DANCE?

The Laban Guild is planning to start their next course in Essex. For further details, please contact the Courses Officer, Ann Ward at:
7 Coates Close, Heybridge, Maldon,
Essex CM9 4PB. Tel: 01621 850 441
or email awardglenkeen@bigfoot.com

FROM THE COURSES OFFICER

We have new Guild tutors!

Both Stage 1 Training Courses in Powys and Kildare have now been completed and we are delighted to welcome the successful course members to the Laban Guild Register of Teachers.

All the participants worked very hard over the eighteen months of the courses and produced a very high standard of work. We wish them every success in their future careers and look forward to hearing more of their work.

In many cases previous successful course members, as part of our programme of continuing professional development, shadowed tutors and we look forward to adding to our pool of tutors for these courses.

Our next Stage 2 Course is planned for Kildare starting in Autumn 2004, so we hope many of our Stage 1 graduates in Ireland will be interested in this further training. It was good to meet so many of them at the Irish summer school run by Kildare County Council at Maynooth in August. Our thanks go to Lucina Russell for organising this wonderful event in such magical surroundings.

We hope that our next Stage 1 Course will be based in Chelmsford in Essex. If you would like further details of the proposed course, please contact the Courses Officer, as below. DONT FORGET the Laban Guild also has a Foundation Course which can be taught by our leaders, is piloting new schemes of graded work for children and can supply packs of Dance Ideas contributed by our members.

For information on any of the above please contact the Courses Officer, Ann Ward, at 7 Coates Close, Heybridge, Maldon, Essex. CM9 4PB,
email: awardglenkeen@bigfoot.com

SUBSCRIPTIONS FOR 2004 WILL BE DUE SOON. Its that time of year again!

Why not send your subscription early and get it out of the way? Everyone paying before 31 January will be entered in a **FREE DRAW** for a special prize! And that includes everyone paying by Standing Order from your Bank. Forms are included for this easy and hassle free way of staying in touch and making sure that you receive your regular copies of Movement and Dance.

ALREADY PAYING BY STANDING ORDER?
You will have recently received a new form for the change to our account number. Please don't forget to return this to your own bank as soon as possible.

LIKE SOME NEW EQUIPMENT OR COSTUMES FOR YOUR DANCE GROUP?

See the enclosed leaflets for details of how to apply and get your members collecting the tokens. This offer is only open to members of Governing Bodies so we do hope that you will take advantage of our status and we look forward to hearing of members successes.

CCPR - Free Kit for your Clubs!

All Guild members running dance/movement classes or clubs are entitled to register and receive equipment or clothing in exchange for Kingsmill vouchers. Look at the enclosed leaflet and visit www.kingsmillkitforclubs.com

IS ANYONE WORKING WITH CLIENTS WITH BRAIN INJURIES?

Jean Elliott working in N Ireland has developed a structure of measurement of functional and expressive movement based on Laban's principles and weekly class measurements over 4 to 6 weeks period. Anyone interested in joining Jenny's pilot scheme please contact her on jenny@elliottj.fsworld.co.uk. The scheme could also be used with other groups who have special needs.

ARE YOU UP TO DATE?

A DANCERS DUTY OF CARE? is the title of a programme of courses to encourage safe, enjoyable practice that includes professional safeguards for both dance workers and their clients. Units include Creating a Duty of Care Policy, The Effects of Exercise, Safe Practice in Frail Elderly Settings, Heart and Chest Conditions and General Mental Health Issues. For further information contact Helen Knight (Foundaton for Community Dance) 0116 251 0516 or info@communitydance.org.uk

