

Movement & Dance



'Brisk Singing' Richard Alston Dance Company



Ann Hutchinson Guest rehearsing 'L'Après-Midi d'un Faune' for the Royal Ballet

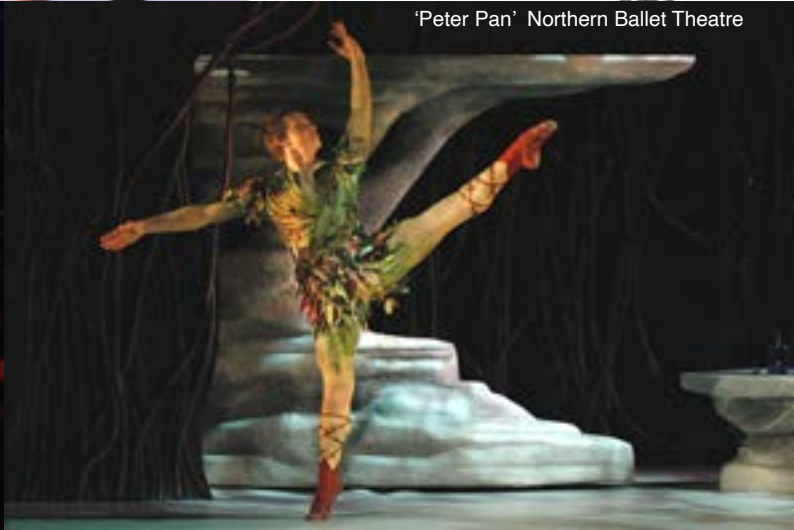


THE CHOREOGRAPHIC SCORE

'Loose Time' (2002) Merce Cunningham Dance Company



'Peter Pan' Northern Ballet Theatre





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letters

(Anna Carlisle MBE, our new President writes)

It is a delight and an honour to become President of the *Guild* - an organisation committed to the promotion of Laban's work, its continuation and development. As a long-standing *Guild* member, it has been heartening to see a number of strands of the *Council's* work become successfully established - *the Community Dance Leader's Training Courses*, the regionally based *Laban in Places* initiative and the increasingly professional presentation of the *Guild Magazine*.

During my term of office, I hope to bring to the hard work of the *Council* both support, inspiration and ideas for regeneration related to access for a younger generation of Laban students. We are the inheritors of a very profound body of knowledge and have, I believe, a responsibility to ensure that Laban's work maintains life and relevance for the future.

Anna Carlisle

(Ken Bartlett, Director of the Community Dance Foundation writes)

Dear Laban Guild

I was deeply unhappy not to be able to be with you at your *Annual General Meeting* in Liverpool last month.

Unfortunately a seriously bad spell of illness prevented me from attending and contributing to your debate and discussion. I do hope that the event was a great success and I look forward to being with you next year.

With all best wishes

Ken Bartlett

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editorial



The image of Ann Hutchinson Guest, (on our front cover), rehearsing Zenaida Yanovsky and Carlos Acosta in Nijinsky's *L'Après-midi d'un Faune* for the *Royal Ballet's* May 2004 performances, serves to remind us of two significant legacies for *Movement and Dance* - legacies which perhaps receive less attention than they might in our pages - notably: a) our possession of a dance notation capable of preserving, and enabling the reconstruction of, valuable choreographic works, and b) our national and international *dance theatre* performances which embody, and are paradigm cases of, aesthetic and artistic values which permeate our more general activities - whether our festivals, community dance, drama, therapy or movement pattern analysis.

Rudolf Laban undoubtedly played a central role in the development of both notation and dance theatre internationally - for he originated *Kinetography Laban/Labanotation* and was an acclaimed 'Man of the Theatre' and 'Father of Modern Dance'.

The advent of the *ICKL* Conference at *LABAN* Creekside, in July/August has provided us with an excellent opportunity to focus our attention on notation by questioning its experts and historians. Simultaneously, the launch of our dance appreciation (Critics' Awards) brings into focus our interest in dance theatre, and we are grateful to dance companies (including: *Transitions Dance Company*, *Rambert Dance Company*, *Richard Alston Dance Company*, *Northern Ballet Theatre* and David Vaughan, Archivist of *Cunningham Dance Foundation* for their interest and support in providing us with striking images for our Magazine.

Dance appreciation (or dance criticism to use its more professional title) has undergone a period of turbulence - due in part to some intransigent positions held by some critics and dance writers; we have pleaded for a more tolerant approach to appreciation - one which acknowledges the benefits of diversity rather than strict uniformity.

We are delighted to reproduce two reports from winners of the *Lisa Ullmann Travelling Scholarship Fund*; it is hoped that they will stimulate further applicants and donors. We have also welcomed reports from regional activities and would plead for more of your illustrated contributions and letters.

Congratulations!

We offer our warmest congratulations to **Uma Mather** on having received notification from *LABAN* Creekside of the award of **MA European Dance Theatre Practice**.

The *LABAN* Faculty have sent Uma their 'warmest congratulations on (her) success as well as good wishes for (her) future.'

Uma's Graduation Ceremony will be on Saturday 3rd December 2005

(It will be recalled that the Guild nominated Uma for the MA Course and members are delighted at her achievement!)

dance criticism:

- 'brilliant guesses', 'applied poetry', 'inexhaustible confusion', or 'genuine enthusiasm'?

(The editor explores the troubled parameters of criticism in general, and dance criticism in particular, questioning the seeming paradox between Roger Copeland's defense of 'formalism' and his penchant for 'interpretive' criticism)

Let us first consider three scenarios on the role of criticism:

1) Clive Bell maintains that:

... it matters hardly at all what words the critic employs provided he has the power of infecting his audience with his genuine enthusiasm for an authentic work of art. No-one can state in words just what he feels about a work of visual art ... he may ... seek some rough equivalent in words for his excited feelings; he can only make it clear that he has them ... (1)

2) I A Richards surmises that criticism amounts to little more than:

... A few conjectures, a supply of admonitions, many acute isolated observations, some brilliant guesses, much oratory and applied poetry, inexhaustible confusion, a sufficiency of dogma, no small stock of prejudices, whimsies and crotchets, a profusion of mysticism, a little genuine speculation, sundry stray inspirations, pregnant hints and random aperçus ... (2)

3) R P Blackmur reveals that criticism:

... lays out the terms and parallels of appreciation from the outside in order to commit itself of internal intimacy; it names and arranges what it knows and loves and searches endlessly with every fresh impulse or impression for better names and more orderly arrangements ... (3)

What more radically opposed conceptions of criticism can there be? They would seem to confirm a bird's eye view of twentieth century criticism: that it manifests little unity of purpose and still less unity in practice. T S Eliot, for example, likened professional critics to 'a Sunday park of contending and contentious orators who have not even arrived at the articulation of their differences' and Harold Osborne, the President of the *British Society of Aesthetics*, similarly lamented that:

... critics are in dispute not only about the methods which are legitimate to the conduct of their craft but about the very functions which criticism exists to fulfil; and amidst the confusion of purposes ... one can detect no sign or symptom of ultimate concurrence...(4)

Confusion or Confrontation in Dance Criticism?

If confusion reigns in critical practice generally, what prospect is there of finding unity of purpose in dance criticism in particular - if that is desirable? It is evident that considerable disagreement exists among dance writers - disagreements to be found in the captions and contentious headlines of dance theatre journals and dance writings of the past decade. Not only are there protests of 'excruciatingly detailed description', 'bias against ideas', 'intellectual insularity' and indignation at the 'arrogance' and 'philistinism' of 'interpretation' - but also ravings against criticism itself! (5)

Of the principal critical methods variously designated as 'descriptive', 'analytical', 'interpretive', 'contextual' and 'evaluative', it would seem that 'descriptive' and 'interpretive' criticism are at the centre of an embattled arena. There is conflict among those who would both applaud and denigrate these critical categories. Let us then take a look in turn at these different practices and the dissention that arises from them.

Pure Evocative Description - 'a wonderful gift'!

Good descriptive criticism is often characterised as 'vivid', 'evocative', 'loving' - a 'rare and wonderful gift!' Small wonder that Edwin Denby has been admired as *the* doyen of descriptive dance criticism - for 'no one has operated with perception like

Denby's (6). He wrote of Markova's performance of *Giselle* in the *New York Herald Tribune*, as follows:

... Markova danced... with incomparable beauty of style - dazzlingly limpid, mysteriously tender ... There is no other dancer whose movement is so perfectly centred, and who controls so exactly the full continuity of motion from the centre to the extremities. There is no other dancer whose waist and thighs are so quick to execute the first actions that lead to an arm gesture and to a step, or who diminishes the stress so precisely as it travels outwards along the arms and legs. It is this that gives her dancing figure its incomparable clarity, its delicacy and its repose. It is this, too, that makes her dance rhythm so clear to the eye and so full of variety ... The fragility of her figure, the dramatic conviction of her characterisation give her dance another and equally strong expressivity. Her physical and intellectual concentration confer on her a mysterious remoteness and isolation, and this tragic dignity makes her expressions of tenderness extraordinarily touching ... (7)

Such descriptions as 'incomparable beauty of style' - 'dazzlingly limpid' ... 'delicacy' ... 'incomparable clarity' ... 'fragile' ... 'expressivity and tragic dignity ...' - all conspire to portray, with consummate accuracy, Denby's razor-sharp 'objective' perceptions - coupled with his exquisite capacity for pure evocative description.

But if we think that good description confines itself to this particular kind of (classical) aesthetic, we are mistaken, for just listen to Judith Mackrell on William Forsythe:

... Forsythe actually arrived at a new choreographic position where he deconstructed the language of ballet - creating what he has called an 'aesthetic of perfect disorder' in which all parts of the body became manic with energy ... this aesthetic involved wrenching classical positions apart at the joints, shoving them off balance and turning them upside-down. Dancers didn't simply point a foot, they jabbed it wildly into the floor; pirouettes didn't spin predictably in one direction but turned ferociously back on themselves. Big movements didn't ride on a string of little steps but slammed one after the other through the body. The dance was angled, slanted, twisted and rarely still, and the stage as a whole could flip from a single dancer's broody twitching to a frenetic pitch of activity where many dancers competed simultaneously for the audience's attention. (8)

Here once again we witness a keen eye for detail and precise description - or as Copeland would put it: a 'capacity for describing the exact contours of the body in motion ... the ability to see movement clearly and to describe it evocatively ... probably the rarest of all critical achievements ...'.(9) Such ability has a great deal to offer, for it enables us to identify a wide range of perceived qualities in the dance i.e: formal qualities, intensity qualities, sensory qualities, temporal qualities, expressive qualities, complexity qualities and of course dramatic qualities. Doubtless Deborah Jowitt, Arlene Croce and Marcia Siegel (of the *New York School*) are among those who are regarded as pre-eminent in the sphere of descriptive criticism; but despite their wonderful gifts they are not without their vociferous sceptics who remind us that:

... it often seems that good descriptive dance criticism demands a laser-beam intensity of vision and 'locks-on' to the work so tightly that it prevents the mind from taking the next step, and arriving at generalised conclusions that are interpretive, theoretical and contextual ... (my bold) (10)

This seemingly poisonous chalice must surely mortify the descriptive critics - for one moment they are extolled as dedicated and loving, the next denounced as mindless, disturbed, intellectually impotent. Why? Because (according to Copeland)

dance criticism (cont)

'good descriptive dance criticism' fails to 'interpret', 'theorise' or engage in 'contextual' connotations. But why this imperious demand for 'generalised conclusions'? Is it not enough that good descriptive criticism provides us with pure gems about the exquisite details of the dance? Apparently not, for we are told that there is a 'growing dissatisfaction' with 'mere' description. Why? Because it must necessarily 'be enhanced by a love of ideas, an awareness of social context, and a willingness to generalise about highly significant experiences'.

'Interpretation' Paramount or Arrogant?

What then would a piece of criticism look like which pays so much homage to 'ideas', 'theory' and 'interpretation'? Perhaps a vivid description by Acocella of the participation of Twyla Tharp with Barryshnikov (quoted by Copeland), will persuade us; it reads:

'What she (and he) achieved was a kind of apotheosis of her disorderly order ... Plump-like pirouettes suddenly melting off sideways, grand battements so grand, so forceful, that they knocked the body off balance - not so much, however, that it didn't recover in an instant, and launch itself into some other feat of embattled perfection - and this moreover, while sliding and driving down the beat like an otter down a snowbank; it looked like a dream ... Her work was an idea of America: that you indeed could have freedom and order at the same time. It was also an idea about history: that you could question the past without losing it' (my bold)(11)

Now whilst this account begins with some delightful aesthetic description - with choice metaphors and similes - it concludes with some weighty philosophical issues about 'freedom and order', 'history', the 'questioning the past' - and not least the 'idea of America'! But are these moral, historical and national identity ideas really *about the dance itself* - as we perceive it? Or are they extraneous and irrelevant interpretations of the dance? Must one's vivid sensuous dance experiences, captured so impeccably by Acocella, for example, be harnessed to such wide-ranging reflections - whether political, philosophical, moral, historical or patriotically territorial? There are those who would maintain that such generalities, far from enhancing the reader's experience, actually usurp it - stifling the very love of particulars which descriptive critics articulate so vividly and express so evocatively? Susan Sontag, for example, writing about criticism in general is among those who deplore such interpretive 'excesses'. She writes:

... to interpret is to impoverish, to deplete the world - in order to set up a shadow world of 'meanings' ... The world, our world, is depleted, impoverished enough. Away with all duplicates if it, until we again experience more immediately what we have ...
Susan Sontag *Against Interpretation* (12)

So here we are at the very heart of a major dispute about the very function of criticism - the 'purists' (or formalists) *versus* the 'associationists'! *Purity* of form for the formalists in an absolute! *Generalising* about our perceptual experiences in the arts, for the associationists, is paramount! The conflict rages!

Critical 'Formalism' Defended:

Copeland reminds us that:

... Formalism ... teaches us how to refrain from projecting our needs, our biographies, our political or personal, on to the work of art. That's why daydreaming about goblins is not (contra Jowitt) 'an OK thing to do' when watching a formalist dance by someone like Cunningham ... (my bold) (13) for:

... to reduce works of art to their content (political or otherwise) is to lose sight of what makes them works of art rather than some other form of expression ... (14)

Here then, we find a formalist aesthetic which has little time for extraneous interpretations - interpretations which detract from the purity of the formal qualities of the dance. Clive Bell, that champion of extreme formalism, even went so far as to declare

in respect of art works that:

... To appreciate a work of art we need bring with us nothing from life, no knowledge of its ideas and affairs, no familiarity with its emotions; we need bring with us nothing but a sense of form and colour and a knowledge of three dimensional space ... (my bold) (15)

Such purists' prescriptions, then, bring us to the strange paradox where we find one eminent dance writer defending both the purity of critical description and simultaneously allowing himself to make *imaginative associations* when describing the dance.

Cunningham's 'busy people'!

Consider Copeland's excursion into Sontag's 'shadow world of meanings':

... Cunningham is a formalist, but it's hard to think of another choreographer whose works provides a more vivid sense of contemporary urban life. Granted, he never gives us 'stories' about the city featuring briefcase-wielding characters who dash about in the fast track or walk on the wild side. What he offers instead is the dense spatial and rhythmic texture of urban life ... sudden reversals of direction, and unpredictable entrances and exits. The resulting images capture the unmistakable look and feel of busy people going about their business. In the world of Cunningham's dances, the driving impulse is to hurry up, then stop: race to the street corner, but stop at the traffic light. No need to commission back-drops painted with stop signs. What we see is the deep structure of urban life, not the photographic surface ... his dances ... are also about many things other than the beauty and complexity of their own architecture ... (16)

Now just imagine the purists' indignation at these interpretations of 'urban life' - particularly in respect of Cunningham's acknowledged abstract works. Who, they would ask, wants to see 'the deep structure of urban life' in these dances - particularly when we know that they are *not* intrinsically *about* busy people racing to the street corner and stopping abruptly at traffic lights? Do such dances really 'cry out for' this kind of narrative? We know that there are no plots, no characters, no messages or symbols in Cunningham's work - why then presume to interpret his dances in terms of 'the unmistakable look and feel of busy people going about their business'? Do not these images so clog the mind that when we make, or renew, our acquaintance with his work we find ourselves ambushed in busy urban streets, arrested by traffic lights and enveloped (to borrow Sontag's phrase): in 'the fumes of the automobile and of heavy industry which befoul the urban atmosphere ...'? And are we not reminded of one writer's remark (quoted by Ann Nugent) that such "dances ... 'do more' on the page than they ever did on the stage". (17)

Such 'urban life' interpretations by Copeland are in sharp contrast to his pure formalist aesthetic, which paradoxically maintains that in Cunningham's dances:



Photo by Oscar Bailey

'Rainforest' by Merce Cunningham
Dancers: Albert Reid, Barbara Dilley and Merce Cunningham

dance criticism (cont)

... the meaning of the dance is concentrated into the sensuous surface of the dancer's body; the meaning is entirely there, which is to say, here and now, in this very space that we (as audience members) inhabit together ... The dancers aren't representing another reality, whose essence lies elsewhere, beyond these particular bodies in some other space and time ... (18)

And yet Copeland does not hesitate to remind us of Doris Humphrey's poignant evocation:

... Four abstract themes, all moving equally and harmoniously together like a fugue would convey **the significance of democracy far better than would one woman dressed in red, white and blue, with stars in her hair** ... (my bold) (19)

Critical Eclecticism?

We have hinted at the cut and thrust of differing conceptions of the role of criticism - the controversies, the attack and defence of seemingly opposing practices and we might be left wondering where the truth really lies? Must we commit ourselves exclusively, on the one hand, to pure (evocative) description, or to wide-ranging generalisations and interpretations on the other hand? Or, yet again, should we opt for a generous critical eclecticism? Perhaps one eminent aesthetician should have the last word on these vexed questions, for he reminds us, not insignificantly, that:

... **The aesthetic form of life allows us to be related to its objects according to a great variety of modes, and easily tolerates very extensive disagreements and fluctuations of opinion** ... (my bold) (23)

Coda:

It is said that ten dervishes find room enough under a single blanket (24). If such is the case, then might not many modes of critical practice be comfortably accommodated under a single blanket of 'Dance Criticism' - without, that is, the constant claims and counter-claims for the pre-eminence of one kind of criticism over the other?

International Council of Kinetography Laban

ICKL - A brief history -

The International Council of Kinetography/Labanotation was formed in 1959 through the initiative of Lisa Ullmann following the death of Rudolf Laban in 1958. In 1959, at the invitation of the Trustees of the **Laban Art of Movement Centre** (then in Weybridge, Surrey), leading exponents of the Laban system from Hungary, Yugoslavia, Germany, France, Iceland, the USA and the UK met to exchange views and experiences.

Owing to the isolation of notation experts, especially during the years of the Second World War, divergent solutions to problems of movement analysis had been adopted by individuals.

The first purposes of **ICKL** were:

- To work for **unification**, identify and safeguard standards of practice and guide further development of the Laban notation system.
- To define and establish universally recognised standards of **qualifications** for kinetographers.
- To survey **copyright** conditions relating to Kinetography, maintain Laban's copyright of the alphabet of basic symbols, and work for legal protection of kinetograms.
- To compile a **bibliography** of material written in the Laban Notation system.
- To organise **regular future conferences** to assist the development of the many latent possibilities of the system.

Notes and References:

NB. Roger Copeland is *Professor of Theatre and Dance* at *Oberlin College Ohio USA* and co-editor of 'What is Dance'. He has also been a regular contributor to *Dance Theatre Journal*.

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- This image was used by R K Elliott in his inaugural Lecture to the Chair of Education *Birmingham University* 1975

Gordon Curl

f) For **ICKL** to be recognised as the highest **authority** on **Kinetography Laban/Labanotation**.

Since 1959 regular **Biennial International Conferences** have been held in the UK, Germany, Holland, Switzerland, France, the USA, Belgium, Canada, Hungary, Spain and China.

For the first ten years, research discussions on unification were paramount and membership was restricted to a relatively small group of experts in the system. For the purpose of stability two responsibilities were recognised:

- to maintain the system as it stands, and
- to improve the system, increasing its range by addition if necessary, but not by changing the meaning of signs.

From 1969 membership was broadened from the initial 22 to 120 in 2001. The range of countries with participating members increased from 7 to 20: UK, USA, France, Canada, Hong Kong, Germany, Ireland, Hungary, Hawaii, China, Mexico, Japan, Switzerland, South Africa, South Korea, Spain, Slovenia, Taiwan, Sweden and Indonesia. There was also a decision to broaden conferences to include a wider range of topics covering the needs of practitioners and the many uses of the system in movement study, dance and research.

The proceedings of all past conferences are housed in the **ICKL Archive** at the **National Resource Centre for Dance** at the **University of Surrey**, Guildford UK.

International Council of Kinetography Laban

ICKL INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN/LABANOTATION

24TH BIENNIAL ICKL CONFERENCE: JULY 29TH – AUGUST 5TH 2005 at LABAN, DEPTFORD CREEKSIDE LONDON UK

Information: In addition to discussion of Kinetography/Labanotation research matters, the 2005 Conference will be focussed on: APPLICATIONS OF LABAN-BASED CONCEPTS AND METHODOLOGIES in areas such as movement research, dance technology, cultural studies, stylistic analysis, teaching, documentation, performance, directing from score, compositional process, etc.

There will be PAPERS, PRESENTATIONS, WORKSHOPS and PANELS

The Conference is open to MEMBERS OF ICKL and INVITED GUESTS

For further information contact ICKL Secretary, Richard Ploch, 3524 West Paul Avenue, Tampa, FL 33611, U.S.A. <secretary@ickl.org> Tel: 00.1.813.835.1066 or On Site Organiser: Jean Jarrell, LABAN, London SE8 3DZ UK j.jarrell@laban.org

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Sally Archbutt

(Sally Archbutt questions Ann Hutchinson Guest on the current state and status of Kinetography Laban/Labanotation).

(Sally Archbutt MPhil is a Fellow of The International Council of Kinetography Laban/Labanotation - having been both Secretary and a Research Panel Member of ICKL. As a Graduate of Bedford College of Physical Education she went on to become Principal Dancer, Notator and Co-Director of British Dance Theatre, Hettie Loman Theatre and Co-Director of Croydon Dance Theatre, Contemporary Dance Theatre Centre Toynbee Hall, and Centre for Dance and Related Arts Croydon. Her dance studies included Classical ballet (RAD 10 years), Russian, Laban-based Modern Dance with Laban. Lisa Ullmann, Sigurd Leeder, Lilla Bauer, Hettie Loman, and Hans Zullig of the Folkwangschule Essen. Sally studied Kinetography Laban with Valerie Preston-Dunlop and Albrecht Knust in London and Essen).

(Dr Ann Hutchinson Guest is currently President of The International Council of Kinetography Laban/Labanotation and was founder of the Dance Notation Bureau in New York in 1940 and of the Language of Dance Centre in London in 1967. Ann became fluent in Labanotation early in her career and studied at the Jooss-Leeder Dance School with Sigurd Leeder. Kurt Jooss commissioned her to notate four of his ballets, including The Green Table. As a dancer and notator Ann worked with Robbins, Agnes de Mille, Tudor, Balanchine and Doris Humphrey. Ann is the author of many books, has been awarded two honorary doctorates and several life-time achievement awards and is an Honorary Member of the Laban Guild.)

Q1. To most of the general public it is still amazing to hear that movements can be written down, yet music notation is widely known and accepted. Is the idea of dance and movement notation out of date now in this age of film, video and computer technology?

Film and video would indeed appear to many to have made movement notation obsolete. Video is so immediate, you do not have to learn anything, yet in the dance world, experience in using video has made dancers aware of its shortcomings, but these are not generally known. What have been the results of comparing use of video with use of notation? A carefully orchestrated examination took place at the *University of Washington* some

questions for the experts

years ago. The same modern dance sequence was learned by two different groups of dancers, one group from the video, the other working from notation. A jury examined the results which were also recorded on video. It was anticipated that the notation group would be more accurate, and they were. It was anticipated that the video group would be more expressive, but they were not. Why? Is it because the movement message goes through the eyes to the limbs without engaging the understanding? It is a copying, not a creative process. The notation people had to bring to life movement recorded in symbols on paper. Their intelligence and movement understanding had to come into play. They had to create the movement and this creative process gave it meaning. In the *U.K.* examiners working with *A Level Dance* have observed that better performing results are produced from notation in comparison with students working from video.

Comparison with music notation can be revealing. Why, in this age of recorded music, disks, tapes, CDs, is music notation still taught in music schools and used by professional orchestras? Because it gives intimate access to the structure of the music, the thematic development, chordic organisation and other aspects which are part of the education of the music student. How better to explore compositional details than by written notes on paper. This comparison with music notation can be carried further, but let us recognize that, in terms of notation, dance is still virtually in the middle ages, dance is still largely an illiterate art.

Q2. What are the main uses of dance and movement notation? Why it is important and necessary? How can it serve the needs of performers, choreographers, teachers, researchers, children and amateur dancers?

I will pick up on the question: "How can notation help people to express ideas and thoughts in choreographic forms?" There is a general need verbally to express ideas and thoughts, to be specific about movement facts, and this occurs early on in the dance classroom. When you talk about dance, what language do you use? At the *Laban Centre* where many dance techniques and styles are taught, students have complained about the confusing inconsistency in use of terminology between the different teachers. What a tremendous advantage if all used the tried and proven basic *Labanotation* terminology which evolved to be as universally applicable as possible. A graduate student from *Middlesex University* reports on how very clear

questions for the experts (cont)

Leslie Maine is in all her teaching, her explanations are always easy to follow. At the time when Leslie was a student there at *Trent Park*, Labanotation was still part of the curriculum. At a college in the *States* where each of the dance teachers had studied *Labanotation*, they discovered the advantage of having a common language in discussing movement between themselves as well as with the students.

Q3. You have a wide knowledge of many movement notation systems. What in your opinion are the main advantages of learning to use the Laban system?

While we never claim that the Laban system is complete, it is the most highly developed movement notation that exists. I am not taking into consideration scientific methods of analysing and recording movement, but of the practical, humanistic approach which 'speaks' the language of the ordinary person. There are many 'facts of life' in dance that are never met head on and are never clearly defined until discovered in *Labanotation*. Dealing with spatial aspects is a central part of every dancer's life. Students should know and understand the different Systems of Reference available in describing spatial directions. These are an intrinsic part of dance, they were not invented by *Labanotation* practitioners, our task has been to codify, to define them. The Eskimos (*Inuits*) have 20 words for *snow* in its different forms because snow is such an important part of their life. Spatial directions are central to dance, but many teachers, performers and choreographers have no clear, appropriate terminology to use. Take another movement aspect for which many people have no clear terminology - flexion and extension. What forms are possible for the different parts of the body? Often the visual demonstration is not enough, use of appropriate words immediately clarifies. These are just two practical examples: what of subtle movement concepts, ideas, intentions which the choreographer wants to impart? We are not automatons, with our limbs placed in different spatial directions. The motivation of the movement, its subtle timing, the dynamic energy used may be far more important. The study of *Labanotation* provides terminology and symbols to clarify what is wanted. If anyone wants to get an idea of the system, take a look at the *Index of the Labanotation* textbook to see the range of movement needs and aspects which it covers.

The availability of publications in *Labanotation/Kinetography* is another feature which no other movement notation system can match. Apart from English, textbooks exist in French, German, Spanish, Dutch, Swedish, and Hungarian. Published choreographic scores include classical ballet, modern and contemporary dance, folk dance of many different cultures, European as well as Asian. Many books on dance technique include notated examples. The *International Bibliography of Labanotation Scores* gives information on the wealth of published as well as unpublished materials.

Q4. Has the existence of two notation systems, the *Benesh* and the *Laban*, been a problem?

It has been a problem in that it has confused the general public and this includes the dance world. Who has the time to investigate the advantages/disadvantages of each system? In France there is a leaning toward using a French system, in England de Valois decided for *Benesh*, a "British system", (despite having previously publicly announced that *Labanotation* was to be introduced in the School.) We see from this that reasons for choices can be varied. At a conference in Canada a very clear presentation on the indication of 'Timing' in *Labanotation* was given by Odette Blum. David Adams, leading dancer in the *Canadian Ballet* looked very puzzled, but he responded with enthusiasm when the stick-figure-based system of Valerie Sutton was demonstrated. "Now that I can understand!" he said. This was an important lesson for me. There are people tuned in to *Benesh Notation* who cannot come to grips with *Labanotation* and vice versa. At the *College of the Royal Academy of Dance* where currently both systems are taught, some students gravitate to the one, some to the other.

For this reason alone It is clear that both systems will continue to exist.

Q5. Is Labanotation based on Laban's theories and philosophy of movement?

In the early 1940s when notators in New York were meeting different kinds of movement it became clear that adhering to the Laban teachings did not provide the means nor serve the needs at hand. We found we were not recording the movements in the terms that they were being described by the choreographer or teacher. To be universally applicable to all forms of movement the separation had to be made. Albrecht Knust also met this need. To cite two examples. In a gestural path which deviated (let us say upward) from the standard path, Laban only allowed deviations toward the eight three-dimensional diagonals (the *schrägers*). This came, of course, from his *Space Harmony* theories. Adhering to this rule was impossible if we were truthfully to record the required movement. Another instance was recording the action of the 'foot on the walk' in *Graham technique*. Laban had not provided descriptions for anatomical actions, his focus was on space, not on activities within the body joints. But spatial placement of the limbs did not serve our purpose. I developed the folding signs which soon became adopted in both *Labanotation* and *Kinetography*. We also found that more generally appropriate terminology could be found so that the specialized Laban terminology did not have to be learned.

Q6. How do *Labanotation* and *Motif Notation* relate and how do they fit in to the education of the dancer?

Motif Notation (the term 'Motif Writing' has generally been dropped) has been used very successfully at *Ohio State University* as an introduction to *Labanotation*. With greater freedom in movement but a clear basic command, students gain an immediate understanding of the meaning and use of the basic symbols and hence after several weeks, the transition into the structured form of *Labanotation* is much easier.

Motif Notation is also used in the study of *Language of Dance (LOD)*. Here, however, there is an entirely different focus. The *Language of Dance* teaching method is concerned with the understanding of **movement**, the exploration and experiencing of movement through the basic 'Movement Alphabet'. This is a list of the raw material, the root actions on which all movement is based. Laban provided a list of Actions which I found incomplete. Subsequent research led to my codification of the Movement Alphabet and the *Family Tree of Movement Verbs* as well as the *Tree of Parts of the Body*. As charts on the wall, these are very revealing of the diverse nature of movement and how parts relate to each other. In developing *LOD* the Motif symbols needed further development and refinement. Also developed was the simple terminology, chosen to be as everyday, but accurate, as possible.

Q7. If notation is introduced into the dance classroom, is there a danger that it will slow down the movement learning process?"

In an experiment undertaken at the *Hertford Ballet School* some years ago, incoming eight-year old children were divided into two groups. One group was taught ballet in the traditional way, the other group had *Labanotation* introduced as the physical instruction proceeded. Special books had been prepared which followed the sequence of the ballet material to be learned. At the end of the year the two groups were compared. Had the notation group lagged behind in learning technique? No, they had not, they were on an equal par with the dance-only group. But they had the additional benefit of being able to read and write ballet.

Q8. There appears to be a reluctance by dancers and teachers to learn and use notation. Is this the fault of the notation systems or because of the way dance has traditionally been taught?

questions for the experts (cont)

History is much responsible for the lack of dance literacy. In the 18th Century the *Beauchamps-Feuillet* system was widely used through Europe by the educated classes. The change in dance styles, for which that system was not well suited, together with the social upheaval of the *French Revolution*, changed the picture. As dance developed in the theatre, performers were drawn from the working classes; traditionally the educated classes frowned on dance as a career. In ballet teaching, thinking, understanding, knowing clearly what the movements were, was discouraged. In my own ballet training I was repeatedly told: "Don't ask questions, just do it!" We need intelligent dancers. Even though *Benesh Notation* has been taught at the *Royal Ballet School* and elsewhere, interest in it wanes because it is not used in the mainstream of dance. The same is true of *Labanotation*.

Q9. In an 'Enquiry into movement Notation' (1966), conducted by Gordon Curl (the current *Movement & Dance Magazine* Editor), you answered his question: 'What are the essential features of a good notation?' You replied:

1) Comprehensiveness; 2) Universally applicable movement analysis; 3) Logical development of symbols and rules; 4) Simplicity in general structure; 5) Flexibility in use; 6) Legibility; 7) Practicality; 8) Clarity; 9) Use of conventions; 10) a) capable of being computerized; b) Capable of being taught through teaching machines.

Would you wish to modify these criteria in any way - almost forty years on?

Very little! Recent developments in dance point to the need to be able to make very general statements about movement, thus allowing the reader/performer leeway in evolving an individual interpretation. Innovators such as William Forsythe look at movement in very different ways; a living notation system must be able to convert on to paper these special views and descriptions. It is because of such ongoing developments that the Laban system can never claim to be finished; the door must be left open to future possibilities.

Q10. What do you see as the way forward?

I see the way out in the spread of *Language of Dance*. Being elementary, it is easy for teachers to grasp, and young teachers should be encouraged to learn and use *LOD*. In *LOD* classes, from age 5 the children are encouraged to talk about what they are doing - they experience the movements, they acquire a vocabulary, they are encouraged to observe, to notice differences in movements. Most important of all, they are encouraged to be creative, to compose movement sequences and to record



Dr Ann Hutchinson-Guest teaching notation to a group of children

them with the simple *Motif* symbols. Such early creativity has the potential of revealing choreographic talent. Children will be encouraged to continue in dance even if the body is not the perfect shape. In the ballet world we see the lack of budding choreographers stemming largely from the choice of children with the right physique. That is all-important; there is no test for creative ability.

Q11. What can Laban Guild Members do to help?

This will vary individually. First, spread the word that *Labanotation* is much more than writing symbols and producing scores, it is an education in itself. A major help would be supporting *Language of Dance* by spreading the word about what it is and how it can benefit the child - or older students - by enriching their movement education. Guild members could help in establishing taster sessions around the country, also in finding venues for short courses and intensive teacher-training courses. To gain a better understanding of *LOD*, Guild members should read the book *Your Move, A New Approach to the Study of Movement and Dance*. First published in 1983, this has been a popular book, being twice re-printed. It has been the textbook for the *LOD* courses held in the USA, Mexico and Japan as well as here in England. Promotion of *LOD* here has limped along, particularly because of lack of promotion (a skill at which I am no good!). In the past two years the *Language of Dance Centre* staff's time has been taken up intensely on the revision of the *Labanotation* textbook, now out, and also the revision of *Your Move*. From its use in many teacher-training courses we now know how much better this book can be organized and worded. Once they are inspired by the value of *LOD*, there are doubtless many other ways in which Guild members can help.

Madame Dai Ai-Lian honoured

Report by Ann Hutchinson Guest

It was very fitting that Madame Dai Ai-Lian was honoured at the 23rd biennial conference of the *International Council of Kinetography Laban (ICKL)*, held in Beijing in July, 2004. A pioneer in establishing *Labanotation* in China and in recording important examples of the dances of the minorities for preservation, Madame Dai spearheaded the work of the *Beijing Labanotation Group*, encouraging them to delve into historical sources as well as contemporary examples.

How did this *petite* Chinese lady from Trinidad become the VIP person that she is today in China? In the 1930s Ai-Lian Tai, (as she was called before the change in spelling) came to London to study ballet intensively, meeting and working with leading names in the ballet world. Realizing that she was too small for a career as a dancer in a professional ballet company, she turned to modern dance after seeing a performance of the *Ballets Jooss*. With a scholarship from Jooss, she came to the *Jooss-Leeder Dance School* in 1939 and hence was a contemporary of



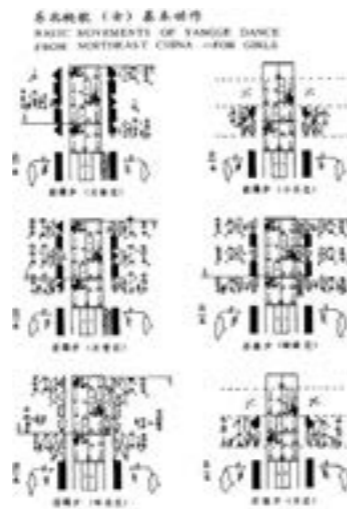
Dr. Ann Hutchinson-Guest presenting a plaque to Madame Dai Ai-Lian at the official opening of ICKL in Beijing
Photo by Ilene Fox

Madame Dai Ai-Lian honoured (cont)

mine. There she met Laban and had the opportunity to discuss her ideas and plans with him. She grasped the script (as the notation was then called) with ease and developed an interest in it. War having broken out in Europe, she took her skills to China. With the development of interest there in ballet, she was well equipped to become a leading figure, ending as director of the *Peking Ballet*. She made use of her notation knowledge when, wanting to enlarge the repertory, she wrote to me requesting notated excerpts from the classics, for example, the *Bluebird Pas de Deux*, which she was able to reconstruct from the score.

Being completely fluent in English, Madame Dai became an emissary, representing China for dance events around the world. Over the years she attended several of the *ICKL* conferences which were held in different European countries, in the USA, Canada and in Hong Kong. She had long expressed her wish to have the conference in China and 2004 proved to be a good year for this to happen, the event being held at the *Normal University* in Beijing. Both at the welcoming reception and at the official opening of the conference, Madame Dai saw to it that her copy of the bust of Laban was given a prominent position. It had been a gift to her from the sculptor, Willi Soukop, whom she had met while at *Dartington Hall* and with whom she had kept in touch. As the conference progressed, it was exciting to see so many Chinese students and teachers taking part in the various sessions, benefiting from the instantaneous translations. The enthusiasm engendered by this conference, as well as those featuring notation held shortly after in Taiwan, has inspired many Asians to plan to attend the next *ICKL* conference, held this coming July in London at *LABAN* Creekside

'Flower Dance of Yunnan, Huadeng Dance – for girls'
The notation below is a page from one of the books the *Beijing Labanotation Group* has produced. This book on *Chinese Folk Dances* was notated by ZHANG Ling-Ling and TAN Lian-Ying with autography also contributed by SHEN Pei. The dance notation adviser was Senior *Labanotation* teacher WU Jing-Shu. Jing-Shu is bi-lingual and has accompanied Madame DAI to *ICKL* conferences. The book has 474 pages, contains nine dances from different provinces of China. For each dance the basic movements are presented and then the notation of the combined forms, the sequences, followed by the (Western) music notation for each.



Lisa Ullmann Travelling Scholarship Fund

(Dr Judith Chapman reports to the Guild)

As many Laban Guild members will know, *LUTSF* was set up to honour the memory of Lisa Ullmann following her death in 1986. Initially a sum of £3,000 was collected and, with this sum, *LUTSF* was launched. In 1987, the first year that scholarships were given, three awards were made. Since that time a total of 314 scholarships have been awarded in Lisa's memory.

Over the years many Guild members have made generous donations to *LUTSF* and readers will doubtless be interested to learn something of the ways in which their donations have affected the lives of others. Award winners are required to submit a short report on their experiences. The report from Gerry Turvey gives some insight into the way in which the opportunities offered by winning a *LUTSF* scholarship can contribute both to the award winner's life experience and also to the culture to which they travel.

To: **Lisa Ullmann Travelling Scholarship Fund (LUTSF)**

From: **Gerry Turvey** **October 2004**

Please find enclosed my report and photos of my project. The funding was for me to undertake a research trip to Nairobi, Kenya, a four-week stay from 30th August until 27th September 2004. The Award made it possible for me to undertake the trip. It was a truly rewarding experience and I continue to learn and grow from it, and I was constantly amazed at how much we take for granted when we work in our own culture, that is so completely different in another!

Thank you so much for making all this possible for me. It was a very easy process, and the travel agent was amazing too. If you would need any other information please do let me know. I look forward to hearing from you.

**Choreographic Encounters of the East African Kind.
Nairobi Sept 2004**

Four weeks of a learning, giving, challenging, richly rewarding and totally stimulating experience.

Background:

Contemporary dance is an infant in East Africa. The last six years has seen the emergence of this new Art Form, a fresh shoot emerging, and rapidly growing. It now needs feeding and nurturing in order to grow and blossom. It is so new, that even in a culture rich in dance forms people are still not sure how to



LUTSF (cont)

respond to it.

In 2001, between January and May, I worked with a group of young dancers in Nairobi with a bursary from UNESCO. Following this, from December 2002 until January 2003, I ran a similar project in Kampala, Uganda, and with *Makerere University Dance and Drama department*. During this trip I also returned to Kenya for a short visit, where I saw clearly the development. Dance was not only growing and strengthening, but the people had formed their own company '*The African Arts Ensemble*'.

The purpose of the visit, supported by funding from *LUTSF*, was to continue the work already started, but also to record, write and document the progress of this project, and look at the aims and aspirations of the East African dancers.



Encounters 2004:

My first two weeks were spent following and participating in *The Encounters Festival*, a workshop and performance exchange with dancers from many African countries. There were performers and participants not only from Kenya and Uganda but also Madagascar, Ethiopia, Tanzania, the Congo and South Africa. This proved to be an amazing mix of people: ideas, techniques and skills were shared, discussed and explored. It was a wonderful opportunity not only to teach such a rich mix of cultures, but also to witness the range of performances and choreographic skills. The performances were well attended by a very appreciative audience, and it is this enthusiasm that needs guiding and nurturing. Some choreographies and technical abilities were clearly underdeveloped; while countries with longer history in contemporary dance showed more sophisticated choreography. It was notable that those from East Africa with less background in the Art form came across as more raw, elemental, and lacking in structure. This is an area that, with some guidance, will change and emerge within a contemporary dance context in its own unique cultural style.

Kenyan Encounters:

During the following two weeks in Nairobi, I ran a workshop, comprising an open class in the morning and intensive choreographic sessions in the afternoons, culminating in a small sharing of the ideas. The whole event took place at the *GoDown Arts Centre*, a massive open warehouse located in the industrial area of Nairobi. A series of old workshops converted into Artists' studios and offices, and two dance spaces. The dance space has open walls and is surrounded by sculptors, painters, and musicians. Add to that the acrobats next door and you have a rich, creative environment with open access and exchange. Some artists attended the open classes and had input into the workshops. This ability to easily cross art forms and be creative on many levels allows for greater freedom in making work and is a fundamentally different approach to how we separate and segregate our Art forms.

Communication and facilitation of the learning process was challenging on many levels. As a teacher I aim to foster understanding, self-development, and openness to question. The rigid Kenyan education system, at times makes it harder for people to fully trust that there is another way. This, in turn, owing to lack of questioning and feedback, made it hard for me to trust at times that I was going in the right direction.

Being an infant, contemporary dance is fresh, and it could be that, coming into a culture already rich in dance forms, a different approach to teaching and training Contemporary Dance may be required. It is easy to want too much too soon, and impose pre-conceived ideas and notions of what should be expected in contemporary dance. At this point it is useful to offer suggestions, seeds, ideas, and then let the germination process take its natural path. It was also clear to me as a teacher and facilitator, through observation and discussion with some of the dancers, that I needed to approach my work in a manner that could allow that to happen, challenging my methods of communication, and suppositions within a Western culture.

Questions and information gathering:

Following the results of an interview/questionnaire with the dancers, all of them acknowledged similar desires, concerns and dreams for future development.

Most had been involved with Contemporary dance for 4-6 years, from the time that *Garra Dance Co.* run by Opyio Okach was formed. They were all committed to having dance as a central part of their lives. They all stated that dancing had changed their lives, opened new horizons, and crossed cultural borders.

Many stated that contemporary dance gave them more ability to be expressive and creative as an artist than did the more traditional forms of African dance. Statements were made about lack of training, that it was insufficient and sporadic. Often dancers have had to travel in order to train (this was also seen as a positive).

There is a lack of role models for the work, and lack of peers and counterparts to inspire and exchange with. Space to work, train, and play are limited as are recourses, funding and administrative assistance.

There is a limited and underdeveloped audience for dance (again at times seen as a positive as this can be developed alongside the dance/choreography).

All agreed that it was vital to keep the African culture as a root for the contemporary dance work. Not only is it there anyway, but also, it allows for a sense of identity and ownership of a new Art form.

An interesting cultural concept is the lack of women involved in dance. Those that are involved (with a few exceptions) have less confidence than the men. Women dancing are perceived to be 'masculine' pretty much the reverse to the Western stereotypical notion that men dancing are 'effeminate'.

Dance is a child that needs feeding, space to grow, time, sensitive input, development and nurturing. It is an exciting moment, watch this space, this baby is going to grow into something amazing!

Encounters, funded by *French Cultural Centre*, *Garra Productions*, *Alliance Francais*, *Italian Inst. of Culture*, *Ford Foundation* and *The GoDown*, is due to happen annually, we had better wake up, get involved and work towards making it a global event.

Gerry Turvey was funded by *The Lisa Ullmann Travelling Scholarship Fund*, *the Oppenheim-John Downes Memorial Trust Fund* with special thanks to *Dance UK*.

Gerry Turvey.

Post script:

Gerry Turvey writes that "From January 2005 I shall be working for a year in Cape Town, taking up the post of Education Director for an integrated dance company www.remixdanceproject.co.za It will be a wonderful opportunity for me to work in depth with a company and in a different culture for a period of time. I am letting you know this partly to say thank s for supporting me in the past, and also to encourage dancers from the UK to come and visit/work with the project during the time I am there. Email: turveyworld@yahoo.com

Post post script:

A scholarship has been awarded this year to visit *Remix* and work with *Gerry Turvey*

LUTSF (cont)

To: Lisa Ullmann Travelling Scholarship Fund

From: Karen Hardman

August 2004

Exploring Egyptian Oriental Dance in Cairo today. Visit to the 5th Ahlan Wa Sahlan Dance Festival, Cairo, 26th June – 4th July 2004

Getting the funding to travel gave me this fantastic opportunity to experience Egyptian oriental dance at source. Without the funding, it would have been very difficult, and I am eternally grateful to the *Lisa Ullmann Travelling Scholarship Fund* for enabling me to travel to Cairo.

The experience of having the opportunity to see such a wealth of the top dancers from Egypt was indeed very rewarding, and for me it was the experience of a lifetime.

An excerpt from Karen's report:

I travelled to Cairo with Khaled Mahmoud's group (Khaled is an Egyptian dancer based in London) to attend Cairo's biggest festival of Egyptian dance - Ahlan Wa Sahlan. As a dancer, I wanted to see the dance at source, develop my own skills in order to enhance my own performance, and to observe how teachers in Egypt pass on their knowledge.

Once the plane touched down in Cairo, I felt an overwhelming sense of happiness and anticipation of what was to come. I couldn't believe I had actually made it to an event I had dreamt about for several years. It really was a dream come true.

After a very late night I went to Mena House, a truly magnificent hotel right by the Pyramids, in order to register for classes of my choice. It was a very difficult decision as there was so much on offer, and dancers I had seen on video or read about were available to me! There were classes on offer with master teachers, lasting for three hours, and classes with folkloric teachers, lasting for two hours.

The opening gala was attended by many dancers and dance enthusiasts from around the world. The first dancer was called Dalia, and I was very excited to see her perform with a large-scale Egyptian orchestra. Dancers in Egypt do not use CDs!! It is absolutely essential to have your own musicians, and this makes such a tremendous difference! After Dalia, Dina, Cairo's diva of Egyptian dance today, gave a mesmerising performance. The audience were spellbound and there was a buzz of excitement. She was absolutely fantastic to watch, with such skilled movements and interpreting the emotions of Egyptian music so beautifully. I was literally speechless! She was so expressive, with the music being visually interpreted through her exquisite movements and facial expressions. It was a truly emotional experience, and one I felt could be had only in Egypt. She has a very distinctive style. There was great harmony between her and the musicians, and every change in the music was seen through her bodily interpretation. I think Dina's performance was one of the highlights of the event.

My first day of classes began with a folkloric teacher, Freiz, who taught a very lively Saaidi dance with a cane, with a very enthusiastic drummer to accompany her teaching. She came across as being very passionate about what she was doing. I observed her way of interpreting the music, and obviously she understood the lyrics, which play a big part in how a dancer expresses herself. Most Egyptian songs are about the joy or pain of love. My next class was with Soraya, a Brazilian who is living and dancing in Cairo. Her shimmies were very strong, and she also taught ways of going down and rising up again to the music. This was very hard on the legs. I felt there was a Brazilian feeling coming through in the way she danced, which complemented Egyptian dance beautifully. I learnt some new and very interesting techniques.

The class I had really been looking forward to was with Randa Kamal, a dancer from Alexandria. I had seen her perform in Cairo before and I was very impressed with her style. I love the way she interprets the music: she is very dramatic, with clearly defined, well-controlled movements and isolations of the body. She put so much feeling into her dance. I thoroughly enjoyed her class and I got such a lot from it, particularly the way she taught. What I really noticed, and was very impressed by, was the way dancers have such control, grace and fluidity.

I attended Dina's class, one of the master teachers, and the diva of Cairo. Her class proved to be excellent. Her style is unique and I realise it would be impossible to dance like her. However, there was a lot to be learnt from the way she held her body, the tiny subtle movements, and her own unique hip circles, which are very powerful. She has such a presence both as a teacher and a performer. I made a lot of notes on combinations of movements, music etc., which I found vitally important when I got back to the UK. As well as the classes, there was a fantastic choice of costumes, which you would never find on a normal trip to Cairo. It is amazing to see how styles and fabrics are changing to move with the times.

One evening the group went to one of Cairo's top nightclubs to see Lucy, who is very well known amongst Arab circles. One point that interested me was the diversity of people in the nightclub - families, veiled women, single men and women and a few Europeans. Most performers in clubs do not appear before at least 2.00 a.m., and, although I was very tired at this point, the experience was well worth it. Lucy has been dancing for many years, and again, she has her own unique style. She put on a spellbinding performance, lasting for a few hours with four or five costume changes. Her orchestra was amazing. She danced various styles: oriental, saidi and khaleegy (which comes from the Gulf). It was about 5.30 a.m. when we got back to the hotel, falling into bed to have a few hours sleep before attending the next class!! Watching her, and how she kept her audience interested, was another learning experience. It is very important to make a connection with the audience.

The next day I took part in Dandash's class, another dancer from Alexandria. She shimmies all the time she dances, and layers movements on top of movements. It was very inspiring to see her powerful shimmies, which she made look effortless.

Reflecting on my experience, expectations, and the aims of going to the festival, I can say that I had a truly rewarding experience. I learnt a lot about how to combine movements and how important it is to develop your own style, which must reflect your own passion for the dance and love of the music. You can be taught technique, but not how to express feeling – this only comes from within.

I will pass on what I have learnt to my dance students, and I feel I have been inspired by the great love Egyptians have for this part of their culture. Whilst I was there I was invited to dance for a bride and groom in a hotel (there were weddings taking place most nights), and I considered this to be a great honour. No wedding seems to be complete without someone to dance in front of the bride and groom alongside the wedding musicians. For me this was a great privilege.

Although the dance is frowned upon by some conservatives in Egyptian society, it clearly has its place as an art form and is a great source of entertainment to be enjoyed by male, female, young and old alike. To sum up, attending this festival was a wonderful opportunity and a source of inspiration that could only be experienced in Egypt. It was a learning curve, and an important step for me as part of my own personal growth as a dancer and teacher. I have come back with even greater enthusiasm for what I do and I hope my own dancing will be enhanced by this experience.

Karen Hardman

12

dance residency project

with Wolfgang and Colm Gallagher of Amici Dance Theatre Company in October 2004

(Jenny Haycocks is a skills tutor in the Foundation Studies Department Norwich - a department of The College of West Anglia; she works with students who have moderate learning difficulties and emotional and health problems on a course entitled 'Developing Performing Skills' - validated by BTEC. Jenny took a degree in psychology at Hull University and is currently undertaking the Guild's Community dance Teachers Course Stage 1. Amici is a world renowned integrated Dance Theatre Company whose members have physical and mental disabilities; it is celebrating its 25th anniversary this year.)

I and four of my students, from *Foundation Studies Norwich*, and Sophie Wood and three of her students from Barrington Farm were asked to take part in a week long residency culminating with a performance in front of a paying audience at *Norwich Playhouse*. The project was funded and managed by *Norwich Playhouse* which is committed to supporting inclusive performing arts projects. Thirty five disabled and able-bodied dancers from the Norwich area and six Egyptian visitors took to the stage to produce 'Sucre-Sundae' by our company, *Reach – Wassol*.

The Ethos

We began and ended every session with all members of the cast in a circle. Every dancer was involved in creative decision making throughout the entire week. The company of dancers were all given an opportunity to lead and to follow others. An ethos of empowerment pervaded the room; everyone was asked to be quiet when someone with a small voice offered a comment. All contributions were greeted positively. People were challenged and seeds were planted for future development. People were given space to experiment and find things out for themselves. Risks were taken; individuals were given responsibilities for the stage production yet direction was given. If the direction was that we should all have our arms raised, or be looking to the right, we were encouraged to physically move fellow dancers with gentleness whilst maintaining the integrity of the dance piece. There was no rush, Wolfgang was calm and serene and he gave time for things to develop. Yet he was focused and kept his artistic integrity.

Getting Started

Simple ideas were offered and members given the chance to improvise with the idea, or work in small groups, on a simple idea to choreograph a short sequence.

As an example of small group work:

- We were asked to choose a short word and communicate our word to the other groups using a combination of sign language and dramatic movement to make a short sequence e.g. 'hit', 'jam', 'reach', 'hello'.
- The idea was developed by each group working together to put all the words into a story. This story was then given to the neighbouring group to perform.
- The words were used as a starting point/stimulus to adopt a name for the dance company.

Experimenting with simple ideas

Props were offered:

- Lengths of net, masks and fans – slow tempo Japanese music was played
- 12" lengths of bamboo – it was suggested that these were pushed over the index finger of each hand of the two dancers. The bamboo extensions had the effect of magnifying the movement created. The music played had a foreboding quality and the two dancers took on the form of stick insects!
- Lengths of ribbon sewn into a loop were offered to small groups of 4/5. Members held part of the loop as they moved in close proximity to one another. This highlighted the lines of contact and lines of projection through space.
- One of the loops was placed on the floor as a *sumo* circle.

The dancers' task was to do battle within, while resisting from contact. The rest of the company were divided and supported their combatant.

Musical instruments were offered (drums, castanets) with which any member could experiment. Wolfgang found music to fit in with the dancer.

A lot was left to chance

Wolf asks: "Who wants to spin the magic pen?" A member volunteers, takes the pen and goes to the centre of the whole group circle, she spins it, whosoever the nib of the pen rests with, takes their place at the centre of the circle ... they are offered an array of brightly coloured music discs and asked to choose... someone else is asked for a number "between 1 and ...", the central dancer improvises to the music. Variations on this theme included:

- The addition of a prop. e.g. a long stick
- Dancing with a partner
- The rest of the members of the company following the movements of the central character

My own Experience

I didn't expect to enjoy a whole week of dancing as much as I did. I felt more peaceful and more centred. I came face to face with my insecurities about dancing with people in wheelchairs and upsetting them e.g. do you lean on their chair or on them? Do you lead them? Do you push them? I made mistakes but it was fine! I still flinch from being directive with people but am looking for ways to do so whilst retaining an environment of empowerment. What surprised me most was that I too was given the space to express myself through dance. I wasn't there to serve but to dance as an equal. I was given permission to be myself...to be real.

A Message

I overheard Wolfgang say "We are political without shoving it down people's throats."

Hanaa our Egyptian Interpreter said about Wolfgang: 'He is a prophet, there are more real prophets in art than in religion'. Jenny: "What are your last words to me Wolfgang?" Wolfgang: "Don't be scared to try new things, keep going!"

Jenny Haycocks

National Celebration of Movement and Dance 'On Show'

Caroline Mummery and her dancers represent the Laban Guild at the Royal Albert Hall on 24th September at 3pm

'On Show' is the CCPR Movement and Dance festival. Feast your eyes on an array of exciting performances. With more than 25 acts and 700 performers of all ages there will be something for everyone to enjoy. From jazz to ballet, folk to ballroom, tap to salsa, contemporary to historical and latin to sports acrobatics and more, a fast moving and dazzling kaleidoscope of colour and vitality will unfold before your eyes.

Grand tier/rear stalls/loggia	£25
Second tier/mid stalls/choir/stage	£22
Front stalls/circle	£15
Font stalls/circle (children 5-16)	£7.50

Royal Albert Hall box office: 0207 589 8212
On line booking: www.royalalberthall.com

13



obituary Olive Chapman



I recall having attended camps with the Boy Scouts and on one occasion with my school. But none of the camps I attended has left any great impression. They were enjoyable, yes, but I have only a vague memory of the experience. In Britain I imagine that my vagueness will be typical of most people's recollections. Also, school-time camps are usually just a week-end or, at the most, one week. Or else camping is just a cheap form of holiday accommodation.

Not so in America. Summer camp is an institution in its own right and lasts up to a month or more. Many adolescent boys and girls look forward to it as the key event of the year and probably a good proportion of the population is involved. I have spoken to many older people who did go to summer camp and they all recall it in the fondest of terms.

Of course, there are outdoor activities and participation in sports at the American camps but there seems to be a greater purpose. It can be summarised; a learning experience arising from communal living within a beautiful setting.

The camps may be boys only or girls only or mixed but the tradition seems to ensure that they follow a code the founding fathers would have approved of. The style of free-wheeling camp at Ascona in 1910 which attracted many artists and at which Laban is depicted playing the flute for his nude dancers is definitely *not* the American tradition. The mass camping which became popular in the 1960's, exemplified by Woodstock, has nothing to do with what I am talking about.

The camps are run by schools or groups or organisations (some for profit and some not for profit) each with its particular flavour; but all seem to aim to provide a healthy, lively, meaningful adventure. The experience for young people during highly impressionable years of being away from their parents and living in a well organised and supervised environment seems to have the effect, as many testify, of providing a major developmental leap towards maturity. The supervisors take on a big responsibility. From all that I have heard it seems that they are highly efficient, not only in running the camp and providing activities, but also in counselling the young people.

When a grandson aged 16 visited me in California I packed him off to a YMCA two week summer camp based on an island off the coast and for him it felt like admission to a tradition, not just a holiday. Another grandson has acted as supervisor at a summer camp near *Yellowstone Park* at which young people seem to come from the same families year after year. In both, all the characteristics mentioned above apply.

France sponsors camping probably more than any other nation but it primarily consists of families taking tents to designated camping grounds for a holiday. Britain seems to have some camps which offer arts and crafts but it is hardly a tradition. I feel tempted to propose that perhaps the *Laban Guild* could promote camps for young people offering recreational dance - a sort of contemporary Ascona. It would take many years to build anything like the tradition which exists behind the American summer camp, but it would be worth making a start. When so much in American culture is condemned around the world it is good to find something to praise.

Warren Lamb

April 2005

Olive died on 2nd February 2005, aged eighty, at her home in Bromley. Mollie Davies and I were members of a large congregation at her funeral.

She rose from humble but happy origins in Peckham and her intelligence enabled her to move successfully through the education system via local primary schools and the *Mary Datchelor Girls' School* at Camberwell. Her schooling was interrupted by *World War 2* when she was evacuated and when her brother was killed and her parents seriously injured in a bombing raid.

After leaving school Olive was called up for war service in the *Women's Technical Service*. This was preceded by an intensive course in Cambridge where she saw and was intrigued by the complete repertoire of the *Ballet Jooss* - her first introduction to modern dance. She then worked at a secret laboratory in London.

After this she did her teacher training at *Stockwell* - first in Devon where the college had been evacuated, then back in London. Olive always knew that teaching was her vocation and she determined to serve in the inner London schools which had been devastated by the war and which she saw as the most needy and to which she herself owed so much.

Her training was in general subjects with a specialism in Art and with this background she entered her first post in Brixton. But the school was in a dilemma, having just lost its *Physical Education* specialist; so on the grounds that she cycled to school and played netball the headteacher asked her to take over the *P.E.*! Olive's days were then spent in school and her evenings at *LCC* courses which, however, were inspirational and especially those dance classes taken by Joan Goodrich. This was Olive's practical introduction and she loved the experience. She also attended a one-term course at *St. Mary's College Cheltenham* in order to qualify her to use fixed gymnastic apparatus. This was where I met her.

Her next teaching post was in Bromley where Miss Bentley, the organiser, saw Olive's potential and was supportive of her efforts. She attended local classes taken by Vi Bruce, Lilla Bauer, and Lisa Ullmann. The authority then seconded Olive to the one-year Supplementary course at *IM Marsh College* in Liverpool where her main tutors were Hilary Corlett and Connie Dove. It was at *IM Marsh* that Olive gained more understanding of Laban's work and realised that for someone wishing to specialise in dance, as she did, it was deemed essential to attend *The Art of Movement Studio* in Adlestone.

After her year at *IM Marsh*, Olive was appointed to *Nonington College of PE* with a secondment to the *Studio*. She enjoyed working with students and later relished her year of total immersion in dance at the *Studio* where she was taught by Lisa, Gerry, Athalie and Betty. Those who attended at the same time will remember her Martha Graham act! Her keen observation made her an accomplished mimic. At the end of that year she, together with Betty Redfern and June Layson, attended a short course on notation in Essen-Werden with Albrecht Knust.

From Nonington, Olive moved to *Avery Hill College* where she became Head of PE and later Head of the Arts Faculty, where her wide experience of the arts enabled her to weld together the previously separate subjects. Alongside her practical involvement Olive brought a keen intellect to bear upon her work and she sharpened this with studies in the philosophy of education at the *London Institute* where she gained the Diploma and the MA. She entered fully into professional life both within and without the specific posts she held. She attended conferences, *Guild* courses and was a member of the *Guild Council*. She operated

as an External Examiner and was a member of several *CNAA Panels*. She was always involved in the broad field of education and in its politics.

Olive's retirement with Muriel, her long term partner, was as fulfilling as was her career. She attended painting classes, Italian classes, and was an active member of the *Liberal Democrats*; she enjoyed holidays, particularly in Italy and cruises with *Swan Hellenic*; she read widely and delighted in her garden; and always had a lively social life.

She will be sadly missed by her closest friends, but remembered warmly by her many former students and professional colleagues who admired her dedication and enjoyed her ready wit. Olive believed passionately in education and she found in dance the perfect medium.

Jean Carroll

open day of dance and AGM 2005

Presidential Address AGM 2005 (Geraldine Stephenson Hon DArts delivers her final address as the Guild's President after her maximum six years in office)

Ladies and Gentlemen

We are here today at the 59th anniversary of the founding of the Laban Guild - in 1946. We were then in Sheffield; now we are in Liverpool and have been in countless places in between.

During these years there have been triumphs and losses - ups and down. What does the future hold when 2006 is upon us?

The *Foundation Courses' Stage 1 and 2* provide an opportunity for members to learn how to teach Laban's work. We owe a great debt of gratitude to Ann Ward and Janet Lunn for their unending energies and skills in teaching people *how to teach*. Thank you so very much Ann and Janet - I do hope that many young people will take advantage of their expertise in Laban's work. Otherwise the future of the Guild might well be in jeopardy.

I would like to give special thanks to Gordon Curl for his fantastic work on the Guild Magazine. He continually and desperately needs more contributions from members - particularly young members who can support him in this. We all enjoy Warren Lamb's 'View from America' - and it is splendid to see Warren here today! Thank you so much for being in England for this occasion. Imagine as Warren flies across the Atlantic, you could all write a short (even a long) essay for the Magazine. Do think about it; I know the Editor would be delighted!

Our thanks also go to Pam Anderton who works so cleverly devising the cover of the Guild Magazine. Does she not make it so attractive? What a difference it makes.

I never come to Guild meetings without thinking of Lisa Ullmann who in her life was a main pillar of the Guild. What a wonderful teacher she was and a great artist. She had a magic about her which was extraordinary - Laban could not have thrived in England without her.

This is my last year as President. It is to the young people of the Guild that I say - please learn and carry Laban's work forward. It is so worthwhile to do so - and so necessary for the future of the Guild.

Geraldine Stephenson
Vice President (newly appointed)

Jill Goff Reports:

There was a chill wind in Liverpool on 12th March, but the sun was shining. Council had been concerned as applications had been slow in arriving, but eventually, swelling our numbers, we were delighted to welcome students and staff from *I.M. Marsh* to join us. We were particularly pleased to welcome Pauline Brooks, Head of Dance.

Twenty-six members and two non-members plus Dee Stott's six pupils and, with those from *I.M. Marsh* we were a healthy 40 for most of the day. A local non-member who joined us was Leah Jones from the *Merseyside Dance Centre*.



Dee Stott's pupils

Photo by Jill Goff

The AGM meeting itself was conducted smoothly by our Chairman Janet Whettam. Resolutions were passed *nem con*. We are most grateful to Gillian Hibbs for agreeing to stand for re-election to Council. She is a marvellous, hard-working Secretary. We welcome too, Elaine Mills who was also elected to Council.

Our pleas at the meeting for a Membership Secretary and a Treasurer have both born fruit: Janice Anderson has kindly offered her services as Membership Secretary. A tremendous 'thank you' must go to Ann Ward for holding this position magnificently for so many years. Emma Marsh, a young enthusiastic IT specialist, has offered to be our Treasurer and has been co-opted. Thank you to Christine Long for all her hours of hard work. Christine did not stand for re-election but offered to continue in order to

open day of dance and AGM 2005 (cont)

help the new Treasurer until June; she is now working to effect a smooth transfer to Emma who lives not far away from her.

We were sorry to bid farewell to Dr. Geraldine Stephenson as our President. Geraldine has been most supportive having attended all Council Meetings possible during her six years and helping us through with wise suggestions and her ready sense of humour. The Guild was delighted to present her with a silver Laban Logo pendant and offered her a position of Honorary Vice-President, which she readily and graciously accepted.

Anna Carlisle M.B.E. was warmly welcomed as our new President. Both Geraldine and Anna spoke about their wish to raise the profile and awareness of the contribution made to Laban's work in this country by Lisa Ullmann. Geraldine expressed the hope that more Guild members would apply to the *Lisa Ullmann Travelling Scholarship Fund* for a bursary.

We were disappointed that Ken Bartlett was unable to give his lecture due to ill health. However, the *Foundation for Community Dance*, of which he is the Director, sent the Guild an excellent video, *Dancing Nation* which was shown instead. It illustrated the diversity of community dance in this country and the value to the lives of those who participate. (One member has already ordered the video for himself)

Judy Smith produced a magnificent buffet lunch. No one will forget those delicious cakes!

Our day - celebrating 25 years of the *Guild Training Committee* - was a theme developed by Dee Stott and Rhyan Parry during our afternoon workshops. We performed a myriad of activities connected to party celebration: the textures of cakes, games, presents and even the clinking of glasses were experience through movement. Both Rhyan and Dee managed to create a wonderful, enthusiastic atmosphere with the aid of many props, pictures, masks, Lycra and sounds demonstrating meticulous preparation.

It was lovely to end the day with a very sincere performance by Dee's pupils showing their work based on the Easter Story. 'Thank you'; it was a tremendous effort to come to Liverpool, which was appreciated by everyone.

Throughout the day there was a most artistic and informative display about the Guild and Community Dance organised by Carol Wallman assisted by Elaine Mills. Pam Anderton had taken many of the photographs.

The day was brought to a close with a final round of refreshments - wine and nibbles and an optional meal at the 'Otterspool' where movement conversation never ceased! It was a superb day where friendships were renewed and new acquaintances were made - a cohesive group of people bound together by the experience of Laban's legacy of movement understanding.

An attractively presented set of reports written by Guild Officers had been circulated in advance to all those who had booked for the AGM. Any members wishing for a copy of these reports should ask Janet Whettam.

Phone: 01594 528176. Email: janetw@woolaston.fslife.co.uk

Jill Goff

Responses from Delegates:

"The most useful thing for me at the AGM day was meeting and chatting with so many eminent and knowledgeable people who had deep understanding of Laban work. They were so willing to help in any way they could. I realise how wonderful it would be to experience some master classes in Laban technique from these people."

Jenny Haycocks

"Whilst a heating mishap did not provide a warm environment the video sent by Ken Bartlett was inspiring and therefore raised the inner body temperature quite dramatically. Moving and dancing in the egg dance studio after lunch was uplifting to the body and spirit. Thank you for a great day at John Moores University Liverpool!"

David Chapman

"I arrived thinking I would not join in the practical sessions but mysteriously found myself warming up and being fully involved. I so enjoyed dancing again with two of the more mature participants."

June Petit

"I'll be honest, attending AGM's is not normally my favourite activity but several things tempted me to travel from Devon to Liverpool on a cold March weekend. The day proved even better than expected. It was amazing to be back at I.M. Marsh (where as a student I'd been thoroughly 'Labanised') for the first time since the 1950's. Much had changed but enough was the same to make me feel nostalgic. I enjoyed meeting old and new friends, rendezvousing with my daughter Kate, being inspired by the film, but above all I enjoyed the dance sessions. The presence of a group of teenage dancers made these sessions very special indeed."

Pat Barker

"The day was experienced primarily as cold and hot. The heating had failed at the venue of the morning sessions then the rooms for the afternoon dance sessions were overheated. Sadly, there were a number of absences through illness, notably Gordon Curl and the Laban Lecturer, Ken Bartlett. In place of the lecture Ken sent a film which was most impressive in depicting progress in community dance. Young people who would otherwise have been on the streets were shown enthusiastically participating in a variety of styles, including brake dancing. I was left wondering to what extent Laban in some form has influenced this achievement. Is it a lot or a little? Dee Stott and Rhyan Parry required us to identify with chocolate cake and gooey trifle and created lively dances from this stodgy basis. We all had good fun."

At the AGM Geraldine Stephenson retired graciously and new President, Anna Carlisle, assumed her duties with a speech emphasising that she would seek to attract younger members to the Guild. I hope she will have support in doing this and offer all good wishes for success."

Warren Lamb



Exploring the planes with rubber band strips.
Photo by Jill Goff

book reviews

Nonington College 1938-1986 A short history in photographs

By Judith A Chapman, PhD & Jean M Whittles, PhD

"I had a wonderful evening reading and enjoying every minute of it"

"just the right balance of text and pictures, history and fun"
"it brought back many happy memories; my husband also found it interesting!"

"congratulations on the excellent history of Nonington College. I read it cover to cover. It was 'unputdownable!'"

"congratulations on the superb production"
"caught sight of someone else's copy. Really looking forward to this"

Just a few extracts from letters received by the authors following the publication in November 2004 of *Nonington College* which has been well received by readers.



Included in the contents of this 68-page monograph are over 100 photographs which document something of the life and work of College during almost 50 years; a ten page history of its founding and development; biographies and photos of the four principals - Gladys Wright, Winifred Whiting, Ellinor Hinks, and Stanley Beaumont; a chronology of major events; and information about the *Nonington College Archive* deposited with the *Centre for Kentish Studies (Kent County Archive Service)*, County Hall Maidstone.

The College, which opened in 1938, was established as a specialist training college for women teachers of physical education for secondary schools. In 1966 the courses were extended to include training for male students of physical education and general subjects in the junior-secondary age range. The College grew from its initial intake of 13 students in 1938 to a total of over 600 in the 1970s, when the Department of Education and Science's permitted proportion of women to men was two-thirds to one-third. Government policies on education resulted in the closure of the College in 1986. *Nonington College* was located in the village of Nonington, near Dover in Kent, England.

The authors launched an appeal for materials to help with the compilation of the monograph, and former students and staff have contributed photographs and other memorabilia. The monograph is written by ex-students/staff primarily for ex-students and staff and, in addition, it provides a valuable source for study of the specialist colleges of physical education and pioneering work in gymnastics and dance.

TO ORDER

Copies are available at £10.00 each incl. p&p. Please make cheque payable to Judith Chapman and post to: Dr J A Chapman, Tylosand, Jumps Road, Churt, Farnham, Surrey GU10 2LB. Tel. 01252 792429 email: jchapman@tylosand.freemove.co.uk

'As Others See Us' - Body Movement and the Art of Successful Communication

Ellen Goldman. Routledge 2004

This book makes a useful contribution to anyone interested in interpersonal relationships, particularly those working in the caring profession. It makes a valuable addition to any literature on body movement based on the principles of Rudolf Laban, especially in the field of Movement Observation.

The title *As Others See Us*, is to be applauded in that it emphasises that observation is not only looking at how others move but that the observer is mostly an integral part of a dialogue and should be very aware of hers or his own bodily communication.

Ellen Goldman introduces us to a clear explanation of Posture, Gesture and how they merge to become integrated movements. However, I would suggest that it is necessary to experience these concepts practically, preferably taught by a Laban based practitioner to gain a real understanding. Rarely do we read how movement observational skills may be applied to every day life. Here we have many examples of people placed in different situations being helped to work on their state of 'being' by becoming aware of their Posture and Gesture movements and through integrated movements experiencing change. Throughout the book she suggests activities and exercises that help the reader to a better understanding and perception for their own personal application.

These examples and suggested exercises are placed under different chapter headings e.g.

Relationships, Friendship, Family, Getting to Work, The Body etc. The chapter, 'The Body', might be an interesting chapter for Guild members to read in that it covers a wide range of information including fundamental skeletal awareness, developmental patterns, Bartenieff fundamentals, the Wisdom of the Chakras and more; aspects which many of us may not have considered as part of our movement education.

The ten chapters in fact could be considered as an extended course of Movement and Movement Observation.

My criticism is that whilst the whole emphasis of this book is on Integrated Movement as a basis of communication there is little reference to quality of movement and virtually none to the importance of Effort as an indication of personality. Surely it is how the integrated movement is performed which influences the communication factor and should be emphasized more strongly.

Lastly, perhaps a minor point, but I found the presentation of the suggested exercises printed as inserts on a grey background, blurring and unclear. The pictorial representation was for me, unsatisfactory.

Nevertheless I am pleased to add this volume to my small library.

Walli Meier

FROM THE MEMBERSHIP SECRETARY

Thank you to all those members who have paid their subscriptions for 2005. Please forgive any delay in acknowledgement, but receipts will be sent and should have reached you by the time you are reading this.

Current rates are still UK £20.00 (reductions £10.00) or overseas £25.00 (reductions £15.00). We can accept the equivalent in euros or euro cheques, (email for bank details if not in Ireland). A rise in subscriptions for 2006 was approved at the AGM, so next year UK rates will be £25.00 and £15.00 □ full details later. This will allow us to continue to expand our services to members and to publish our enlarged quarterly magazine.

We are also pleased to announce that Janice Anderson will be taking over as membership secretary during the year. I would like to be able to hand over completed accounts for 2005, so if you have not already done so, PLEASE SEND ANY OUTSTANDING SUBSCRIPTIONS, or any queries, to me at the usual address: Ann Ward, 7 Coates Close, Heybridge, Maldon, Essex, CM9 4PB, email: awardglenkeen@bigfoot.com

Donation of Books and Magazines to the Laban Guild:

Dr Margaret Whitehead writes: 'These books are from the PE Department at Homerton College, Cambridge which has had to 'down-size' its accommodation to make room for others. There was no space for these books and rather than throw them away we hope that they will be of interest and value to Guild members.'

Margaret Whitehead & Patricia Maude

(Further information may be obtained from the Editor.)

Helping LUTSF to continue its work

LUTSF funds travel expenses for individuals to study abroad or within the UK in order to undertake a project that will extend or enrich their dance/movement experience. Each year LUTSF makes awards totalling around £10,000. In order for this level of giving to continue, the LUTSF management committee is constantly working to raise further funds. If you would like to help by making a donation, our Treasurer would be delighted to hear from you. You will be making possible the experience of a lifetime for someone working in dance/movement and, in doing this, honouring the memory of Lisa Ullmann.

Gift Aid forms are available from the Treasurer to increase the value of your donation to LUTSF without increasing the cost to you. You might also consider making a covenant or a bequest. Treasurer: Colin Bourne, Northern School of Contemporary Dance, 98 Chapeltown Road, Leeds, LS7 4BH.

For anyone wishing to apply for a LUTSF scholarship, the closing date is 25th January each year and forms are available from the website or the Secretary from 1st September. www.ullmann-trav.fsnet.co.uk.

ADVERTISING SPACE
with artwork ready to print
£25 - eighth page: £50 - quarter page
£75 - third page:
£100 - half page mono: £250 - full colour
£150 full page mono: £400 - full colour
classified ads at 10p per word
(50 words)
£35 - A5 flyer
£50 - A4 flyer
Please send to the Editor and make cheques payable to the Laban Guild

may

Country Dancing? hosted by Dance South West 25-27 May at Dillington House Ilminster Somerset
For more information, contact Dance South West on 01202 554131, email <symposium@dancesouthwest.org.uk> or visit <www.dancesouthwest.org.uk>.

june

Monday 6 - Thursday 9 June, 19:30 Laban second year students end of year show Tickets: £1, walk-up only LABAN Creekside.

Monday 13 - Tuesday 14 June, 19:30 Laban first year students end of year show Tickets: £1 walk-up only LABAN Creekside.

Friday 17 - Saturday 18 June, 19:30 Laban Professional Diploma students end of year show Tickets: £1 walk-up only LABAN Creekside.

Saturday 25 June - Saturday 2 July*, times vary (* not Sunday 25 June) Laban Degree Show Tickets: £3* / £1 (concessions)
*Book 2 performances for £5
Box office: 020 8469 9500 LABAN Creekside.

july

Saturday 17 July - Picnic at Janet Whettam's home Silverwood House Woolaston Lydney Glos. Further information from Janet Tel: 0159 452 8176 email: janetw@woolaston.fslife.co.uk

Tuesday 19 July, 19:30
Transitions Dance Company: Mixed Bill
Tickets: £12 / £8 (concessions)
Box office: 020 8469 9500
The last chance to see Laban's graduate performance company in their 2005 programme created by: Rafael Bonachela (Spain), Alicia Herrero Simon (Spain), Thomas Lehmen (Germany), Henry Montes (USA) and Crystal Pite (Canada).

Friday 22 July, 19:30
Laban's resident artists in performance
Tickets: £12 / £8 (concessions)
Box office: 020 8469 9500

Sunday 24 July - Sunday 31 July 2005: Laban International Courses at Brunel University, Surrey.
A flexible course providing opportunities both for Professional Development and dancing for enjoyment and health.
Contact: LinC, Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF, UK. Tel: (+44) (0)1784 433 480, email: susi.thornton@ukgateway.net

august

Monday 1 August; Friday 5 August 2005: Kildare Summer Dance at University College, Maynooth, near Dublin, Ireland.
Contemporary Technique and Laban based creative work for dance in the Community, in Education and with Special Needs groups.
Contact: Lucina Russell, Arts Officer, Riverbank, Newbridge, Co Kildare, Ireland. Tel: 00353 (0) 45 448318 email: lrussell@kildarecoco.ie

Monday 15 August - Thursday 18 August 2005: Laban based summer school for Professional Development, led by Anna Carlisle and guest tutors, in Chelmsford.
Contact: Jo Knappek, essexdance, Chancellor Hall, Chelmsford CM1 1XA
Tel: 01245 346036 email: jo@essexdance.co.uk

september

Saturday 24 September - 'On Show' - CCPR Movement and Dance Division at the Royal Albert Hall. See P.13 for further details

For dates of Northern Ballet, Rambert and Sadlers Wells Performances - see separate leaflet enclosed

transitions dance company

Tour:	Date	Venue	Box Office
	20 May	Quay Arts, Isle of Wight	01983 822490
	27 May	Brewery Arts Centre, Kendal	01539 725133
	8 June	The Orchard, Dartford	01322 220000
	16 June	Sherman Theatre, Cardiff	029 2064 6900
	25 June - 3 July	Japan tour (tbc)	
	4 - 8 July	Singapore tour (tbc)	

laban summer school 2005

18 - 29 July Creekside London SE8 3DZ London, Laban's annual Summer School offers two weeks of intensive dance and fitness training with a world-class faculty in the breathtaking surroundings of Laban's award-winning building in Deptford, South East London.
For further information and to book a place visit www.laban.org or contact Liz Atkin on +44 (0)20 8691 8600 or email info@laban.org

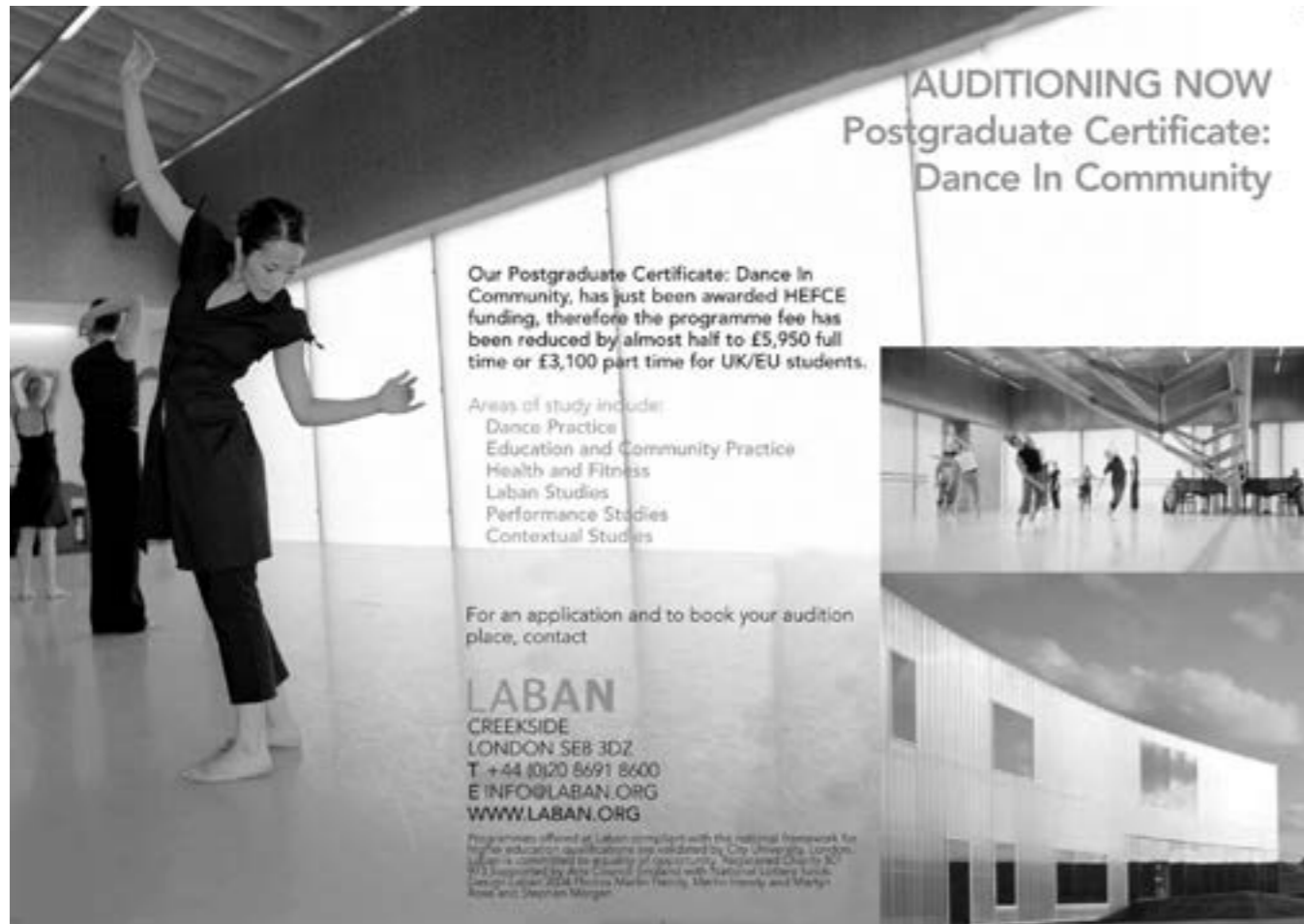
laban based dance classes

Belfast, Crescent Arts Centre
Monday:
4.45pm - 5.45pm Crescent Youth Dance
5.45pm - 6.45pm Adult Movement and Dance
Contact:
Brenda McKee 25 Malone Hill Park Belfast BT9 6RE email: brendagm@aol.com

Bromley
Wednesday afternoons and Thursday mornings
Community Dance classes for people with learning difficulties
Contact:
Avril Hitman 020 8467 3331

Cambridge
Wednesday mornings over 55s - open class
Contact:
Maddy Tongue 01223 302030

Swindon
Saturday mornings, three separate classes for 4-5 years, 6-8 years, 9-13 years
Contact:
Kathy Geddes 02793 463210





'Miguel' Transitions Dance Company

TRANSITIONS DANCE COMPANY 2005 TOUR

1 MARCH
Swan Theatre,
Worcester
01905 611427

6 APRIL
Millfield Arts Centre,
Edmonton
020 88076680

13 APRIL
Roses Theatre,
Tewkesbury
01684 295074

4 - 6 MAY
Laban, London
020 84699500

8 JUNE
The Orchard,
Dartford
01322 220000

16 MARCH
Darlington Arts
Centre, Darlington
01325 486555

8 APRIL
Pyramid, Warrington
01925 442345

19 APRIL
The Broadway,
Barking
020 85075607

20 MAY
Quay Arts, Isle of
Wight
01983 822490

16 JUNE
Sherman Theatre,
Cardiff
029 20646900

28 APRIL
Bridport Arts Centre,
Dorset
01308 424204

27 MAY
Brewery Arts Centre,
Kendal
01539 725133

24 JUNE - 3 JULY
Japan tour (tbc)

4 - 8 JULY
Singapore tour (tbc)



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LABAN

Bonnie Bird
Dancewear Ltd

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