

# *Movement & Dance*





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# copy

**Contributions to:**  
The Editor: Gordon Curl  
(address above right)

**Copy Dates:** 1 May, 1 August, 1 November,  
1 February  
**Copy Format:** by email or scanner-ready copy.

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

## Cover Design/Typesetting:

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## Printed by:

Mickle Print  
Canterbury, CT1 1YY  
01227 780002

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[www.labanguild.org](http://www.labanguild.org)

## Photo credits

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# trinity laban

from increased possibilities for collaborative work.

The announcement of Sir Bob Scott as the new Chairman of *Trinity Laban* follows the conclusion of the formal



Uninitiated members might well be forgiven for thinking that the title 'Trinity', in such close proximity to the time-honoured name of 'Laban', has connotations far beyond those intended - connotations ranging from: the religious veneration of a dance deity; a minuet in praise of Laban; a Muse dance trio (led by Terpsichore) for an 'extraordinary life'; a trilogy of Asconian Community Dances; a Berlin Olympics three-choirs festival, street pageantry and the UK Industrial Movement; 1) Laban Notation, 2) Laban Pattern Analysis and 3) the Laban Guild; the revered trinity of 'space', 'time' and 'weight'; the sophistication of a choreutic 'three-ring'; the triple-bill of ballet, modern and post-modern dance; dance for mum, dad and the child in the local community centre - or the beacons of R.N.Trinity House shining the way up the Thames to the tricolour flagship of Laban - moored at Creekside!

But the 'Trinity' in 'Trinity Laban' is none of these things! It is (like Laban) a title with a long and distinguished pedigree; it is in fact none other than *Trinity College of Music* - a world-renowned conservatoire of high repute. So what is 'Trinity Laban'?

'Trinity Laban' is an awe-inspiring union of two glorious institutions: *Trinity College of Music* Greenwich and *LABAN* Deptford. Press Officers take up the story:

*Trinity College of Music* and *Laban* are acknowledged as leaders in the fields of their respective disciplines and this merger of Europe's leading conservatoires for music and dance will build on the established strengths of each whilst preserving the uniqueness and identity of both. Students will be afforded the opportunity to benefit substantially



agreement for the merger which took place on 1st August 2005. The announcement of his appointment follows the exciting news of *Trinity College of Music* being ranked 'No 1 for Music' for the second year running in the *Guardian's University Guide* in April, 2005. Sir Bob Scott lives in Greenwich and is Chairman of the *Greenwich Peninsula Partnership*, *South London Business* and *Greenwich Theatre*. He led Liverpool's successful bid to be *European Capital of Culture* in 2008 and Manchester's successful efforts to bring the *Commonwealth Games* to the city in 2002, as well as being chairman of the *Manchester Olympic Bid Committee* in 1996 and 2000. He has a rich career in all fields of the arts in Manchester, South London and Liverpool.

Sir Bob Scott says, "I am both delighted and privileged to have been invited to assume this new role. The creation of *Trinity Laban* will bring a new force to arts education both locally, nationally and internationally. *Trinity Laban* will add enormously to the growth and regeneration of the area of South East London centred on Greenwich and Deptford as a thriving cultural hub".

*LABAN* is situated in its awe-inspiring and award-winning building at Deptford Creekside - winner of the 2003 *Royal Institute of British Architects' Stirling Prize* - barely half a mile from *Trinity College of Music* in King Charles Street within the historic *Old Naval College* at Greenwich.

Members of the Guild will wish '*Trinity Laban*' every success in the future and look forward to the closest creative collaboration between music and dance - a collaboration so celebrated in the history of those disciplines.

Photo above: courtesy of *Trinity College of Music*

Photo left: by Tim Crocker, courtesy of *LABAN*



## editorial

The title 'Trinity Laban' will doubtless create a measure of speculation among members - particularly in the wake of recent interest in the new Stirling Prize-winning LABAN building at Creekside. We hope the information opposite will serve, therefore, to explain the momentous developments that have taken place in an effort to 'bring a new force to arts education locally, nationally and internationally'.

Our Dance Appreciation Award Scheme has attracted an impressive response and we are most grateful to Judith Mackrell (Dance Critic of the *Guardian*) for having adjudicated the entries; the winning three of these reviews have been reproduced in the following pages. It is hoped that all the entrants - whether winners or otherwise - will be encouraged to further their considerable critical talents by emulating Judith's own outstanding ability.

Dance theatre was undoubtedly a main-stream fascination and commitment of Rudolf Laban - he was widely recognised as 'a man of the theatre'. Our interest, therefore, in these last two issues, has endeavoured to bring into focus the practice of dance critics - if only to ascertain whether they offer us any guidance as to what makes a good dance? In this respect we have plundered the (archival) wisdom of Jane Dudley and Peter Brinson on this very question - for there we find some strongly held views both on the 'criteria' they would embrace and their response to post-modern developments; we have reflected on the existing and potential conflict. We are enormously grateful to the Dance Companies that have allowed us to use images from their productions on our cover and inside.

The hosting of the *International Conference for Kinetography Laban (ICKL)* at LABAN Creekside is a major coup for the UK and we have delayed the publication of this present issue in order to be able to capture some moments of that Conference. We are greatly indebted to Jean Jarrell, Tutor in charge of Notation Studies at LABAN, for her reports and to Ann Hutchinson Guest for photographs.

Two of the Guild's Honorary Members - Dr Marion North CBE and Dr Mollie Davies MBE - have both been further honoured with the dedication to them of new buildings, which now bear their names: the 'Marion North Building' LABAN at Creekside and the 'Davies Dance and Physical Education Building' at Roehampton University. The Guild offers them its warmest congratulations.

*Gordon Cowl*

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## view from america

An executive of an English client company told me of an experience on visiting a town in Florida where he was required to stay over the week-end. In England, at the Lancashire village where he lived, he attended church every Sunday and the congregation varied between five and eight. In Florida he asked his hosts whether there was a local Protestant Church where he could worship. They took him a few miles to their local church. It looked like a vast theatre, had huge electronic signs transmitting various "Come on" messages, and the feeling inside was more like a party than a religious service according to his standards. He estimated the congregation to be over a thousand.

This was twenty years ago and attempts have been made by some churches in Britain to liven up their offerings according to the American model. But a big distinction still remains. Both the numbers actively practising religion, and the manner in which they do it are vastly different. The biggest difference is the way religion is being used to wield political power.

Although the Archbishop of Canterbury has a formal role in British government, his pronouncements on key issues of the day may or may not have a small degree of influence. Here in America, the conservative Christian religious right seems to be running the country. The election of President Bush, support for the Iraq war, opposition to stem cell research and to abortion, and now the nominations to the supreme court are examples. I find it remarkable that a nation as diverse as America, with people of so many religious backgrounds, should have come to this pass. Could it happen in Britain? Prime Minister Blair avows his Christian beliefs, but I cannot imagine that his party or any other party would allow sectarian religious cultishness to become so dominant as is currently the case within the Republican Party in America.

There have been reports that Bush revealed in an interview that he shares in "The Rapture", a belief passionately held by a small proportion of Christians that they have been chosen by God to be lifted up to the Elysian Fields while the rest of the world's population is left to perish in dire torment. I know someone who disposed of all his assets and took his family to the top of the designated hill in 1997 where this was to happen. He and all the others came down from the hill eventually, and undeterred now say it is going to happen in 2012. Some of Bush's political opponents explain this is why he appears to be indifferent to the environment; Armageddon is going to happen in 2012 anyway so why worry?

Even if there is no truth to "The Rapture" story the power wielded by the religious right is so pervasive that I have to ask how far can it go? Almost every day there is a report or someone boasting that the trend towards secularism has been reversed. It supports my view that America, the most technologically advanced nation, is culturally reverting to mediaeval times.

What would Laban have made of this? His "Rapture" was the power of movement to achieve ultimate joy by means of the universal patterning of space harmonies. He tried to convince the Freemasons and the Rosicrucians of this, not very successfully, by all accounts. He did convince me, however, that his findings have the potential to contribute to quantum theory, chaos mathematics and brain science - far removed from sectarian religious power-seeking.

Surely the domination of Church over State is a throw-back to an earlier age. America decries "Old Europe" but perhaps France, in declaring itself a secular state, is more "New World" than America!

*Warren Lamb*

## dance appreciation critics' awards

The launch of our *Dance Appreciation (Critics' Awards)* has led to a lively response and we are publishing below the winners of the first, second and third awards. These have been judged to be the three best pieces of dance criticism, by students of dance, of professional works performed during the Season 2005.

We have been privileged to have the professional dance critic, Judith Mackrell, to undertake the adjudication.



After a BA in English and Philosophy at York University, and a D.Phil thesis on the experimental English novel at Oxford, Judith lectured in English literature. She joined *The Independent* in 1986 as their dance critic, moving nine years later to the *Guardian*. She is the author of *Out of Line: The History of British New Dance*; *Reading Dance*; and co-authored the *Oxford Dictionary of Dance*. Judith is currently working on a biography of Lydia Lopokova, and broadcasts regularly on arts and dance for TV and radio. An Honorary Fellow of LABAN, Judith lives in London with her husband and two sons.

Those familiar with Judith's writings, both regularly in the *Guardian* and also in her books, will have had their spirits raised by her capacity for sheer perceptive detail of qualities in dance - and by her exquisite command of English with which to express those perceptions. No student of dance can afford not to be in possession of Judith's book *Readings in Dance* (1997 Michael Joseph, London) - a model of clarity, comparative and historical information - but above all of her beautiful description, analysis, interpretation and evaluation.

### The Awards have been made as follows:

**First:** to Louise Costelloe for her review of *Fall and Recover*, Project Arts Centre Dublin;

**Second:** Lisa Haight for her review of *Flesh and Blood/Double Take*, Queen Elizabeth Hall;

**Third:** Cerise Andrews for her review of *Dido and Aeneas*, mac productions & Sampad Birmingham.

### Fall and Recover

Review by Louise Costello



Photo by Chris Nash

"A dance choreographed by John Scott for 13 survivors of torture from ten countries. Live music composed and performed by Rossa O Snodaigh of KILA..." (programme note)

From the moment the lights came up in the empty space, with the floor covered in white paper, there was a palpable tension amongst the audience for this performance, perhaps because of the political significance of the piece, which was overshadowed by the imminent deportation of one of the dancers. In the beginning, to the backdrop of a haunting score, the dancers in the space were still shadowy figures, simply dressed in white, their movements ghostlike and solemn, treading softly on the paper floor. Some figures were splayed against the back wall, others were engaged in an urgent gestural silent conversation, dancers moved in patterns that were restrained and bound by what seemed like some invisible force, groups moving into different relationships with each other, eventually forming a line moving in unison which dissected the space. When the dancers ripped the paper from the floor - this shocking and destructive movement seemed to release energy into the space. A trio of female dancers spoke in different languages, their cacophony of sounds providing a soundscape to the cacophony of movement.

The images from this piece were powerful and moving; the solitary jumping of a male dancer, movement beginning deep inside the body and arms and legs arcing behind as he released himself into the air, the sounds of strain audible in the silence; the drawing around figures lying in the space leaving a curious imprint of bodies on the floor; the rhythmic slapping of hands and feet passing from one dancer to another as they form a joyous line, singing and weaving and eventually, swirling, through the space, opening it up with sound and vibrant movement; the contrast between the solo movement and the dancers in unison; the dancers softening into a ritualistic circle at the end, hands raised and touching, providing an almost unbearably poignant finish.

The audience was engaged by the constant flux in the relationships between the dancers, from the beginning, where the movement created questions about the status of those involved in dialogues of movement, to the emerging of leaders who drew their followers with rhythm and sound into a dance together, and the solitary jumping while other dancers watched in silence. There was a tremendous sense of power when the group moved together, this was disturbing when they moved as a line across the space and emotionally cathartic when they joined together in the circle at the end. The dancer's expressions were open and engaged, reacting to each other and present in the movement, the action and relationships unfolding before us in real time.

There was a sense of the unexpected throughout the piece, a real sense of wondering what was going to happen next, which was greatly contributed to by the changes in relationships and the sudden changes in structure and mood. The action

## dance appreciation [cont]



Photo by Chris Nash

reflected the complex drama of human emotions, desires and relationships, communicated through movement.

A brief talk with the performers and choreographer after the performance revealed that the piece began as a series of workshops with people at the refugee centre as they looked for some way to express themselves after their individual journeys. They chose dance as a medium which could encompass their different backgrounds and experiences and the piece grew naturally from this. The dances they created as a result of this work were deeply personal, a statement of themselves as human beings through movement, and yet, the piece was a vehicle for universal themes about our relationships and solitary struggles. They and John Scott, the choreographer, have created a piece that was devastating in its simplicity and emotional impact, which reinforced for me the value of dance as a medium for our expression of ourselves as human beings and the fragility of our common humanity.

(Adjudicator's comment: - accurate, moving description, eloquent ideas (if a little bit dense).

### Flesh & Blood/Double Take

Review by Lisa Haight

Being a successful choreographer for 20 years is no mean feat. British born choreographer Lea Anderson has hit this milestone and chose not to celebrate it with her fans in the traditional way by giving them a flashy emerald, but instead by giving them the gift of the unexpected, a double bill of *Flesh & Blood* and *Double Take* albeit with a twist. Anderson's 20th anniversary tour, *Double Take*, danced its way into the realm of surprise with her all female company, *The Cholmondeleys* performing work originally choreographed for her all male company, *The Featherstonehaughs* and vice versa.

*Flesh & Blood* kicked off with a thunderous roar; rock music composed by Steve Blake and performed by the *Victims of Death*. Then dancers appeared as if by magic amongst

the dry ice and white lights in full-length dresses, with tight bodices and long sleeves, which seemed to change colour under the lights like an oil slick reflecting the colours of a night sky.

For the first few minutes, I was utterly transfixed by the six male dancers. Their movements were small, spiky and repetitive and together with their costumes, like insect armour, this reminded me of beetles scuttling across a pool of water darting this way and that. As the piece progressed, the choreography became more graceful and the dancers' steps, elongated and fluid. The dancers held hands, lifted each other up and one couple created a Madonna like tableau pose. Thoughts of religious ritual kept springing to my mind reinforced by this, the gothic ambience, the shorn hair and the recurring cycle of patterns created by the dancers in twos and threes.

What amazed me nearly as much as the mind-blowing choreography was that I was watching men dancing together, holding hands, cradling each other, lifting each other up and, dare I say, being affectionate with each other in a non-sexual way. How rare this is and yet, how refreshing. *The Featherstonehaughs* and their agile bodies were able to carry off *The Cholmondeleys'* repertoire almost undetected as if it could have been created for them.

*Double Take* started in a kitsch bar complete with dance floor, glittered streamers, bar stools, table and live band *Bog Standard*. *The Cholmondeleys* were dressed in tailored suits and trilbies, which revealed quiffs when removed, reminiscent of Hollywood film stars or the American pop sensations of the 1950s and 60s. During *Strangers*, the dancers skulked around the stage, and passed a microphone between themselves so that each sang a bit from *Strangers In The Night*; a simple yet effective idea. My favourite piece that night was most certainly *Elvis Legs*; a collection of borrowed moves and grooves from the King's films and stage performances comically juxtaposed against each other. Another piece Anderson had subverted from film was *Visselvice* in which the dancers whistled the song *Edelwiess* from the *Sound of Music*. *Visselvice*, unlike *Elvis Legs*, was calm and serene to watch.



Photo by Pau Ros

## dance appreciation [cont]

Unsurprisingly, as this was a piece originally choreographed for *The Featherstonehaughs*, the choreography in *Double Take* was angular and masculine. What interested me here was watching *The Cholmondeleys* perform it as female dancers are not often given the chance to do these kinds of movements. Although *The Cholmondeleys* performed *Double Take* well, they lacked the *je ne sais quoi* of a cabaret performer to really pull it off with the *panache* that is a prerequisite. I felt that there could have been more one-to-one interaction with the audience in terms of a cheeky wink here or a devilish smile there.

Having said that, if I had the opportunity to see this show again, I would go. The two pieces from Anderson's back catalogue she chose to give her fans tonight were entirely different to one another on every level from concept, to stage set to music to choreography and yet they had her trademark signatures; inventive, challenging and the ability to progress the dance genre. I for one am looking forward to her 30th anniversary tour!

(Adjudicator's comment: - lovely descriptive moments and nice energy (though let down by some sloppy clichés).

### Dido and Aeneas

Review by Cerise Andrews

The effect of counterpoint between Baroque music and *Bharata Natyam* (or traditional Indian folk dance styles) has been used to create both a culture clash and aesthetic symbiosis by Shobana Jeyasingh, and has set a precedent for South Asian dance in Britain. Of late there has been renewed attention from the arts media to the striking resonances between the storylines, dramatic devices and values of western classical literature and the bollywood film genre, as seen in films such as 'Bride and Prejudice'. This new cross-cultural sub-genre is flourishing. Birmingham, home of *Sampad* has embraced it, and the cultural juxtaposition proposed by *Sampad's* *'Dido and Aeneas'* is unremarkable in its context of *Midlands Arts Centre*, Cannon Hill Park. This year's annual dance, music and drama extravaganza



Photo courtesy of Sampad  
both singers and orchestra (conducted by Paul Herbert).

(Adjudicator's comment: - excellent on context and some nice images, though the thread of the argument wandered a bit)

used Purcell's '*Dido and Aeneas*' as its framework and *Bharata Natyam*, *Kathak* and Indian folk dances as a new lens with which to re-view the work. If this was an attempt to bring together crossover arts and/or cultural audiences, there are few places outside of Birmingham where this is more unnecessary. On the other hand, the performance provided an excellent opportunity to showcase the type of exchange that occurs within the city on a daily basis, as well as placing it in the fitting setting of an outdoor amphitheatre.

There were very few deviations from the traditional storyline from Virgil's '*Illiad*', with dancers mirroring through movement the voices of their dancer doppelgangers throughout (choreographed by Piali Ray). Remarkably, the Fates or Furies were portrayed as green-faced witches led by a cloak-wielding Sorcerer (Kali Dass). And these dancers in many ways stole the show. Their scary expressions, interaction with the audience (such as entering the stage area by descending through the audience seating) and bizarre costumes somewhat detracted the attention away from the main theme of heartbreak and lingering anguish. Stars of the UK Asian dance scene Shane Shambu as Aeneas and Sonia Sabri as Dido portrayed their characters within a distinct realm of refined gesture, understated expression and physical geometry. The arrival of the Furies interrupted the classical outlook and took the show into the realm of pantomime, filling the space with faux-frightening antics and intentionally erratic and improvised choreography. These characters were well received by the family-oriented audience and came across as loveable rogues rather than threats to the laws of the universe.

Much more a matter for concern was the danger that at times Belinda (danced by Seeta Patel) might completely overshadow her love-forsaken best friend. This was not only due to her taller physical stature, but also through the uplifting clarity of her succinct and emotionally charged codified *Bharata Natyam* hand gestures and lyrical folk-inspired steps as she acted as both Cupid between the two lovers and as interlocutor to the drama. Sabri's Dido was a temperamental, troubled and care worn woman-warrior, pacing sulkily to and fro, but it was not always clear within the choreography what might be the cause of her sense of gloom and foreboding. Overall the choreography supported the score with a series of solo, duet and group dances, and acted as a pleasing visual accompaniment to an excellent performance of Purcell's score by

written by Sampad  
both singers and orchestra (conducted by Paul Herbert).

# question for [past] experts 'what makes good dance?'

(This question was originally put to a panel of speakers by the Editor - then Chairman of the NATFHE Dance Section - at a large-scale conference in 1974; among the speakers were Jane Dudley, Peter Brinson and Arnold Haskell.<sup>1</sup> In view of our interest in professional dance theatre in our present issue, (together with the launching of our Dance Appreciation Awards) it seemed appropriate to recapture the words of two of these eminent speakers (Jane Dudley and Peter Brinson) and then explore some views in contemporary dance writings to determine whether the 'criteria' as to 'What makes a Good Dance?' have in any way changed over the past thirty-odd years, or indeed, whether value judgements in dance per se are now considered to be irrelevant critical practice!)

## Jane Dudley

**From 1937 onwards Jane Dudley was: Soloist member of the Martha Graham Company; Founder Co-Director of New Dance Group New York; Member of the Dudley/Maslow/Bales trio; Artistic Director Batsleva Dance Company Israel; Faculty member of Neighborhood Playhouse School of the Theatre of New York and at Bennington College Vermont. From 1970 Jane served in various capacities at the London Contemporary Dance School - including Vice Principal, Director of Graham Studies, choreographer of numerous works, until 1991 when she received an Honorary Doctorate of Music from the University of Kent.**

(Jane Dudley responded to the question: 'What makes a good dance?' with the following remarks - illustrated by examples of what she considered to be 'good' or 'great'; works – listed below).<sup>2</sup>

What characterises all of the works (illustrated) is that they were *innovative*; they had real *significance* - at least for me; in fact I think they had another thing even more important - they were *visionary*, they all were pathfinders, they all searched into new areas. The content was fresh but they were enormously fresh in the way they were conceived; there were no moments of marking-time in any of these works. I remember when I was choreographing myself, Tolstoy made an enormous impression on me when he said: "a poor artist imitates art and a valid artist draws from life", and I think that has a very great truth in it. What then makes a good dance?

As audience, as viewer, it must interest me and it must involve me. I feel a great dance contains the personal insight of the artist. It has a layer of meaning underneath which suffuses it - is there. The movement language must be special to the dance - the content must be unconsciously understood so that we can enjoy the *form*; that I think is very, very important. *We must not be muddled as to what it means*. We must unconsciously know what it means, we must sense it without having to verbalise it. When I say 'involve', I mean there is a curious pull on us that a dance has; we just don't sit back. It should have characteristic movement substance; the movement language should be peculiar to that dance, it should make for the individuality of the dance; *stereotyped movement yields stereotyped concepts of emotion*.

One of the important basic concepts of modern dance

is that each dance must create its own idiom, its own language - creating movement that arises out of the feeling tones in the body. Martha Graham spoke of the anatomy of despair, it could be the anatomy of anything, it could be the anatomy of irritation, it could be the anatomy of glee, it could be the anatomy of boiling over. The important word there is 'anatomy', and that's what I mean by the feeling tone within the body, the movement of the interior body, the source for the movement language coming out of the interior body. I don't think we appreciate this enough. When I look at dances that have so little fresh, evocative movement language emerging, it is as if you think an old *pirouette* that serves for everything, or an old backfall that serves for everything. It is not that, and it never was; the dances I have mentioned do not fall into a pat vocabulary, they are all *initiative*.

A good dance should not have as its built-in motive - *virtuosity*. To display technical brilliance in choreography, to show off technical brilliance, is pandering; but technical brilliance as an expressive tool is absolutely necessary. This is not a problem in the ballet, but it is an enormous problem in the modern dance where they are just walking around, rolling on the floor, turning somersaults and running - which is considered valid choreography - it's poverty, absolute poverty! The training of the instrument so that it is a highly perfected machine is essential (quoting John Martin of the New York Times): 'the dancer's instrument has to be highly, highly trained and there has to be within a dance that kind of brilliant technical proficiency because we as audience crave it.' Movement is a part of everyone's life from the very beginning and if we are not transported out of the energy level that we have as ordinary human beings we are not carried to a new energy level which comes out of the expressiveness of movement. *All art is a distillation, a distortion, a selection of reality and that immediately means a condensation and a condensation means an intensification that has to be in a dance*. It has to be on a heightened feeling energy level and that only can be done if the body of the dancer has been trained so that it can absolutely express the realities of that situation. A dancer cannot get on stage and be fat, a dancer cannot get on stage and lose his balance; but modern dancers think that they can do this. We have a terrible, terrible position to fight against. The ballet has another tradition to fight against, I don't know which is worse, but they don't have to worry about the technical prowess because that is built in to their training; most of the time it is there - there to a lesser degree; they may have no style and may have no elegance but everyone knows that you have to be able to stand on pointes even if your calf muscles look like cows.

In modern dance I have seen dances where people's bodies on stage didn't even look as though they had been worked. I deeply believe that the dance is communication and I have absolutely no patience - whether it is at *The Place*, whether it is a studio down in *Greenwich Village* or whether it is in a theatre - I have no patience with dance which does not communicate itself to me, and which is being done for the private pleasure of the performer. I think that improvisation is misleading because it is therapy and all people do is get a great big charge and a release; it has nothing to do with art. It is fine - confined - just so long as people don't get stuck in it; it should be used only as a means to choreography and not as a way of letting

# question for [past] experts (cont)

off steam, unless that is what you want to do in a dance; there is a place for it *just so long as you don't want people to watch*.

**'...all art is a distillation, a distortion, a selection of reality...  
... a condensation ... an intensification ...  
(which) has to be in a dance ...'**

The arts are all important. Painting as an amateur activity is marvellous - singing, dance, sculpture, acting, all of them; but let's be very very sure that we know the dividing line - and the dividing line has to do with the ability to transfer into the medium of movement as an *aesthetic and emotional concept* from the consciousness of one person to another, from the choreographer to the viewer; and the performer is the vehicle. The performer has to have a body that is sensitive and trained so that it is no longer the natural body - but has not violated the natural body - that is a very important thing. There is a lot of movement that is against the body and you feel it and that is one of the things that bothers me when I see the *Danish Royal Ballet*, I just feel chunk, chunk, chunk all the time. It is brilliant, but if you divorce yourself from the brilliance and you look at it just from body feeling, there is very little grace, there is just "Look how hard it is? Look how hard it is?" There is very little grace of movement, and I think that can be true a lot of the time. There has to be this *inner grace* which has nothing to do with prettiness, nothing to do with sentimentality; it has to do with the respect for the deep inner flow and needs of the body in movement, and that is where the great performance comes in; also the ability to illuminate the phrases, the choreography, so that it becomes something more than watching a body move; and there are very few who are able to do that, unless they are the originators.

## Jane Dudley's 'good' and 'great' works:

### Anthony Tudor

- one of the greatest of the modern contemporary choreographers of ballet -  
**Lilac Garden, Pillar of Fire, Gala Performance, Dark Elegies and Shadowplay.**  
- each one is special in its way - absolutely exquisite movement - enormously creative - have depth - are very moving to watch - great performances -

### Jose Limon

#### Moor's Pavane

- Jose Limon - a very great work -  
- Limon takes the play of Othello and truly makes it the Moor's Pavane - enormously beautiful - marvellous music - the music of a very moving dramatic work.

### Doris Humphrey

#### Day on Earth

- music: Aaron Copland -  
- a totally classic work -  
- a legendary piece where the movement is enormously stylized - like a ritual - done with great restraint and almost mythical quality -

### Passacagli

- to the music of Bach - beautifully structured - enormous sense of drama - a major work.

### Jerome Robbins

#### Dances at a Gathering

- probably one of the most special things that has been done in the last years in ballet - incredibly beautiful, incredibly moving and delightful - some of the finest, most musical dancing I've ever seen - uses the ballet very creatively - never working in a hackneyed way - never taking the predictable old warhorse movements giving them that old warhorse look - - enormously musical - a fine, very very, great work -

### Nijinska

- one of the outstanding choreographers in ballet –  
**Les Noces**

- probably one of the great, great ballets of all times - absolutely creative from the beginning to the end - the movement is totally structured to convey that mystical kind of ceremony of the marriage, the Russian marriage - archaic - primitive - enormously distorted -  
- the chorus women: not to look light, not to look dainty, but to make their feet look like little sticks which gives that kind of ritualistic feeling that pervades the whole dance - I felt the affinity of that work – a curious kind of spiritual connection between that and Primitive Mysteries of Martha Graham –  
**Les Biches**

- I admire very much -

### Martha Graham

#### Primitive Mysteries

- has a deeply religious quality - is visually absolutely stunning and beautiful - the movement is never sentimental -  
- tremendously strong, tremendously spare, probably one of her very greatest works -  
**Primitivism - Mediaevalism - Atheism**

- a set of three solos -

- tremendously moving - enormous inventiveness of movement - the last: nervous, tense, rasping and frenetic  
**Letter to the World**

- based on the life of Emily Dickinson, done always as Martha did, never in a literal way -  
**Cave of the Heart**

- based on the Medea legend - a very spare dance - here was Graham's ability -  
**Night Journey**

- the brilliance and freshness of her movement images are absolutely incredible - like Picasso she found new forms -

### Balanchine

#### Leibeslieder

- the waltz, Brahms Opus 52 – it is as if you were in the midst of a most beautiful ball - so elegant and the movement so musical -

#### Four Temperaments

- music by Hindemith - movement handled so

## question for (past) experts (cont)

expressively - you don't see the old vocabulary trotted out  
ad nauseam -

### Apollon Musagete

- a very great early work - the enormous creativeness  
that went into it - you see the beauty of its original  
conception - it appears absolutely atmospheric  
and legendary looking - it is a work that should be  
resurrected.

### Anna Sokolow Rooms

done to a jazz score specially written for it - marvellous  
movement metaphor - never literal - nervous, so  
frenetic -

### Dreams

- it is this ability to create what I call a metaphor, to say  
the thing through an imaginative reference, that is one of  
the enormously important things a great choreographer is  
able to do -

### Peter Brinson

From 1971 to 1982 Peter Brinson served as Director of the British and Commonwealth Branch of the Calouste Gulbenkian Foundation. He left Oxford with first class honours in politics, philosophy and economics and was awarded a research fellowship in dance by the Council of Europe in 1961. From 1964, Peter was editor of ABC TVs cultural programme 'Tempo' and in 1964 he founded and directed the Royal Ballet's 'Ballet for All'. In addition to his directorship of the Gulbenkian Foundation, he was advisor in Dance to the Associate Examining Board and Council for National Academic Awards. From 1970-75 Peter was visiting lecturer and Adjunct Professor at York University Toronto. His professional experience included extension lecturer in history of film and dance at Oxford, Cambridge and London Universities and freelance writing for The Times, Sunday Times, Observer, and Times Educational Supplement. From 1975-1980 Peter was chairman of a national enquiry into the state of dance in education and in 1982 he became head of research and community development at the Laban Centre. He is the

### Laban Guild Diamond Jubilee 11th March 2006 The University of Surrey, Guildford

Our annual day of dance in 2006 celebrates 60 years since the foundation of the Laban Guild.

Our theme will centre round Laban's Crystalline Forms. Celebrations will include:  
The AGM; The Laban Lecture; Dancing Together

An introduction to The National Resource Centre for Dance  
by archivist Chris Jones  
leading to  
An Exhibition of Laban's Choreutic Drawings

Suffolk Youth Theatre Performance

A Finger Buffet Reception

Booking forms will be enclosed in the November magazine  
For further information and accommodation list contact Sue Grover  
Email sue.grover@bodytalk.fsnet.co.uk Telephone 01582 768 001

## reflections on the expert opinions of jane dudley and peter brinson

(*The editor reflects on the contemporary challenges to 'traditional values' in dance, as outlined by Jane Dudley and Peter Brinson - not least on the rejection of critical evaluation of dance in favour of an uncritical multiplicity of arbitrary interpretations.*)

Thirty-odd years seems a long time in the fast-moving world of theatre-dance - and it may be that we should enquire as to whether the expert views of the 70s, so eloquently expressed by Jane Dudley and Peter Brinson, require any amplification, modification, or even rejection - in the light of new choreographic developments, new dance theatre expectations, new technical achievements, new critical theories, and not least: new orientations in the aesthetics of dance!

### Necessary Conditions for 'Good Dances'?

The necessary conditions for 'good dances', identified by Jane Dudley, are crystal clear (both in her overview and in her paradigm examples). Her accolades for the 'good' or 'great' echo many familiar formulas and time-honoured principles. Such dances, Jane reminds us, are:

'... innovative, visionary, fresh, significant, involve the spectator, have structure, have layers of meaning suffusing the dance, create movement language that is special to the dance, have: form, highly trained and perfected dancers, technical brilliance as an expressive tool, heightened energy levels, distillation, distortion, condensation, intensification, communication, inner grace, virtuosity, musicality, metaphorical and imaginative reference and are emotionally moving ...'

Conversely, the factors which militate against dances achieving 'goodness' or 'greatness', according to Jane, are:

'... stereotyped movement, pat and clique-ridden vocabularies, hackneyed old war-horse movements, show-off technical brilliance, the absolute poverty of: just walking around, rolling on the floor, turning somersaults and running (which are considered as valid choreography), flatness, loss of balance, no style or elegance, unworked bodies, lack of communication, private pleasure of the performer (therapy), letting off steam, prettiness and sentimentality ...'

### More Good Dance-Making Qualities:

Peter Brinson's good dance-making qualities endorse many of Jane's views; they include such essentials as:

'... dynamic quality, rhythm, spatial patterns, grouping, formations, content, meaning, selection of motifs, symbols, economical invention and creativeness, communication, intense sensuality, craftsmanship, design, motivation, contrasts, relationship with the music, a clear beginning, middle and end, clarity of construction and emotional content ...'

Conversely there are, according to Peter, those dances that: 'go on too long', with 'no highlights', 'no contrasts' - and are all too 'monotonous'!<sup>1</sup>

### The Great 'Traditional' and 'Post-Modern' Divide!

Both Jane's and Peter's good-making qualities in dance, (transposable across the arts), are, without doubt, *traditional* values - they feature consistently in critical literature over centuries, if not millennia. But in the past half century they have been challenged, if not regarded as redundant; they are considered to be relics of the past - ideas cocooned in a closed world of outworn values - at least that is view maintained by those of the 'post-modernist' and 'post-structuralist' persuasions. Why? Because the most fundamental conviction of post-modernists, for example, is that the past can be dispensed with: all the good-making qualities that tradition has long held dear - whether in dance or the other arts - are to be jettisoned. According to one informed writer: '... post-modernists have little real feeling for the past or for its system of values ...'.<sup>2</sup>

Post-modern philosophy, we find, eliminates, or at least *minimalises*, long established values in the arts. But just imagine a world without our cultural heritage: - without Homer, Chaucer, Milton, Dante, Eliot, Hardy, Dickens or Austen - without Michaelangelo, Botticelli, Rubens, Van Gogh, Cezanne, Picasso, Constable, Turner - without the great ancient Greek legacy of architecture and sculpture - without Bach, Handel, Beethoven or Mozart - without Shakespeare, Ibsen, Chekov - without Diaghilev, Petipa, Ashton, Tudor, MacMillian, Humphrey, Graham or Balanchine? Such a world would be unthinkable, not to say, illogical. Why illogical? Because post-modernism pre-supposes modernism - and rests upon it. Modernism, in turn, rests upon Romanticism and Romanticism upon Classicism. Philosopher Graham McFee reminds us that '*post-modernism cannot be seen as discontinuous from the past; post-modernism is not escaping from the past; rather it is one way of rebelling against the past. But rebels (he adds pointedly) are understood by reference to that which they rebel against*'.<sup>3</sup>

### 'Eliminating' and 'Minimalising' aesthetic values in the dance!

Yvonne Rainer - that *doyenne* of 'minimalist dance' and an exemplar of post-modern choreography - charts in detail the minimalist precepts for eliminating or minimalising what most critics and dance lovers would regard as paramount aesthetic and artistic values.<sup>4</sup> She would dispense with those revered principles of: '... phrasing, development, climax, variation, rhythm, shape, dynamics, variety, character, hierarchical relationship of parts, texture, illusion, extension, complexity of detail and performance ...'

And what would she put in their place? Why: - '... energy equality, equality of parts, repetition, neutral performance, pedestrian and task-like activity, uninterrupted surface, non-referential forms, literalness and simplicity ...'

Small wonder is it that Peter Brinson (some twenty or more years after his contribution to the symposium 'What makes a good dance?') remonstrated against such 'heresies'. He declared that: '*the evolution of the post-modern pastiche, nostalgia and simulation ... is a negative movement tarnishing all the arts ...*' and, agonisingly, Peter talks of: '*the erosion of the line between art and commercial forms*

## reflections (cont)

... the retreat of the artist from responsibility for public communication ... the sanctification of esoteric and private communication for oneself ... obscurantism ... alienation ... withdrawal of the artist from daily experience ... rejection by the dancer of recognised dance language in favour of, say, no movement at all ...'.

Peter sees the demise of aesthetic and artistic values in post-modern dance as: '... attempts to destroy the separation of dancer from audience which the possession of a dance technique can create ... non-dance and a return to everyday movement ... triviality, narrow interests, self indulgence and self examination in the name of experiment ... dance empty of content ... emptiness of communication ... lack of quality ...'.<sup>5</sup>

We could continue these passionate outcries against post-modernism, but enough has been said to indicate the radical shift of opinion as to 'What makes a good dance?' The foundations of traditionalism have been rudely shaken and we are prompted to look around to see if such revolutionary ideas find support in well-informed sources.

### 'Good', 'bad' or 'indifferent' dance?

Many philosophers of criticism maintain that one of the major functions of critics is to assess the relative merits of works of art, gauging their worth and estimating their degree of excellence; they pronounce verdicts of 'good', 'bad' or 'indifferent' and set their seal on artistic products and performances. They believe that it is not enough just to enjoy a work: 'the intelligent spectator must go beyond the pleasure of the eyes and express and judgement'. Such judgements can then be confirmed by others. To those who do not subscribe to this central evaluative role of the critic, Harold Osborne, (one-time President of the British Society of Aesthetics) - would insist that:

'... all conceptions of criticism which would rid it of valuation and eliminate from it all adjudication upon comparative worth are demonstrably false ... non-valuing criticism ... will appear both impossible of execution and extravagantly ridiculous to contemplate ...'.<sup>6</sup>

Another writer concurs: '... if disputation about art is not mere futile wrangling then there must be some standards of appeal by which the dispute can be terminated' ... and again: '... unless a critic defines norms, the judgements he offers will be strictly devoid of meaning; they will be no more than empty ejaculations'.<sup>7</sup>

So what and where are these 'standards' and 'norms'? Jane Dudley and Peter Brinson oblige: not only have they passed judgement, they have also provided standards and norms and given cogent reasons for their judgements!

Aesthetician Monroe Beardsley suggests that an argument for a critical evaluation could be compressed into the formula: X is good, bad, better or worse than Y because ... and he cites a list of different kinds of reasons for judging works of art (transposed in our case for 'good choreographic works'); they are that the work: '... is profound; is morally edifying; fulfils the artist's intention; has a powerful emotional impact; has an inner logic of structure or style; is rich in contrasts; is full of vitality...'.<sup>8</sup>

Professor Peacock, another philosopher of criticism, sets

out criteria for good works of art<sup>9</sup> (in his case literature, but transposable into dance). These he sets out as: '... decisive pattern, interfused and intricate, emotional and expressive, unified, a concordant whole, metaphorical in texture, a worthy theme, informing idea, presentation by image, symbol, novel, original, technical power, craftsmanship ...'.

But the post-modernists might sceptically question: 'But are not these evaluative criteria as outdated and outmoded as those of Jane Dudley's and Peter Brinson's - equally rigid, entrenched, and authoritarian - not to say, unrealisable?'

### 'Deconstruction' - rampant?

For post-modernists and post-structuralists, then, criteria such as Beardsley's, Peacock's and those cited by our experts - are passé, totally unacceptable! They contradict all the very basic assumptions of contemporary deconstructionist aesthetics - which (appropriately named) aim to demolish the illusion of stable-meanings ... in dance (anomalously called 'texts').<sup>10</sup> The possibility, therefore, of any rigorous kind of critical evaluation of 'What makes a good dance?' seems to be precluded - a superfluous pre-occupation - together with the crucial problems of providing standards for professional dance and education. So what replaces critical judgement in dance? We discover that it is little more than a collection of arbitrary interpretations by the spectator - the mainstream activity of deconstruction: 'a free-ranging activity more akin to game-playing than analysis ...'.<sup>11</sup> Help!

### 'Game Playing' or pure fantasy?

So where does all this non-evaluative 'scholarship' leave us - if not confused? The time-honoured values of dance have been jettisoned, dances deconstructed, dismembered dances become 'texts' (even when they cannot be systematically compared with written or spoken language as such); dances become the objects of 'a riot of interpretations' which are hopelessly subjective - leading logically to the 'death of the choreographer'. And finally, the art work evaporates in favour of a dense fog of highly speculative interpretations, meanings and imaginings. Amazing!

### Post-modern legacy!

Paradoxically, whilst value judgements in dance are rejected as irrelevant by the passionate proposals of 'post-structuralism', 'deconstruction', 'postmodernism' and 'intertextuality', we must acknowledge that there is an important legacy from these twentieth century developments. Peter Brinson, in our symposium 'What makes a good dance?', for example, concluded that: 'The perfect work ... is the one which is constructed beautifully, follows all the rules, satisfies the ear and the eye and then breaks the rules, because this is what the artist can do ... it is the artist's function to break the rules, to do something totally new ...' - instance William Forsythe! (my bold)

So despite Peter's castigation of the excesses of some aspects of contemporary dance and dance writings, he does make caveated concessions to post-modern philosophy. He writes: '... To eliminate the past is to eliminate the soul ... we must retain the soul of our dance endeavour ... (but)

## reflections (cont)

artists cannot be captive to tradition if they are to help find alternatives of established living; at the same time they depend on tradition ...'.<sup>12</sup>

The criteria for 'What makes a good dance?', then, will never escape the past; it will only make the past more manifest, if only by comparison - no matter how stark a contrast that comparison might be! Furthermore, the demand for a plethora of imaginative 'interpretations' of dance works, espoused in the theory of 'intertextuality'<sup>13</sup> - with its marginalisation of value judgements - does have a modicum of support in contemporary aesthetics, although even here there are some carefully built-in safeguards against the potential for interpretative chaos and confusion. R K Elliott reminds us in respect of imaginative interpretation that: 'Imagination obeys not only a rule of relevance but a rule of decorum ... its task is to enhance the work, not to diminish it. When it does blunder, we suppress the offending analogy'<sup>14</sup> - a very salutary warning to the passionate multiple-interpretation voices of the 'intertextualists' who may not feel the same compulsion to be guided by such 'decorum'!

### da capo:

Finally, we might well ask: can we really condone dance scholarship which evades the vital question of: 'what makes a good dance'? Surely, the repudiation of value judgements in the arts by contemporary dance theorists undermines the very nature of aesthetic experience (a value-laden enterprise)? Perhaps we should re-affirm in the words of a contemporary aesthetician that 'art works have within them intrinsic criteria for evaluative ascription'<sup>15</sup> (my bold); or perhaps more stringently (to recapitulate Osborne's words, that:

'... all conceptions of (dance) criticism which would rid it of valuation and eliminate from it all adjudication upon



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comparative worth are demonstrably false ... non-valuing criticism ... will appear both impossible of execution and extravagantly ridiculous to contemplate ...' - a point of view so eloquently illustrated by both Jane Dudley and Peter Brinson - thirty-odd years ago!

But then thirty years is a long time in dance - and terpsichore must be allowed at times to 'rebel' - indeed was it not Rudolf von Laban, who led such a landmark rebellion almost eight decades ago?

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# international conference of kinetography laban (ickl)

- sound bytes by jean jarrell - photos by ann hutchinson guest -

A brief selection of some of the many fascinating and imaginative presentations suggesting the work of Laban still gives much scope for research and imaginative applications...

...Leslie Bishko an animator from Canada gave a fascinating presentation of her use of animation to visualise the A-Scale. Relating her work to Howard Gardner's theory of multiple intelligences she postulated that by enabling visualisation of an animated figure as well as kinaesthetic learning students more easily and more accurately assimilated the material. Additional to her animation she superimposed in turn directional symbols, the dimensions, transversals, trace patterns enabling the dynamic characteristics of the spatial theory to come alive...



Language of Dance session: interpreting a sequence of movements spelled out with motif cards.

...Another application of movement analysis was provided by André Austvoll from Norway presenting his use of Laban's choreutic principles to describe and expand on the use of the camera in filming techniques ultimately enabling the camera to participate in the choreographic process of a work...

...Janos Fugedi from Hungary showed extracts of his films used for the teaching of Hungarian folk dance where he has superimposed notation on filmed demonstration of dance steps enabling both greater specificity in learning and the possibility of focussing attention on essential stylistic features...

...Jean-Marc Piquelmal from France recounted his experience as a notator for choreographers Loïc Touzé and Latifa Laâbissi and their choreography *Love*. Based on highly structured improvisation and very precise staging, Jean-Marc explored different uses of conventional structured notation to encapsulate the work without fixing it as a particular performance. Here the dancers rather than the movement form the 'spine' of the work. Through use of a layered score with some parts showing a detailed representation while others gave the framework of the improvisation and word descriptions, the root elements



Language of Dance session: iwriting down the chosen sequence

were provided while nevertheless keeping the creative spirit and ever changing processes alive...

...Rose Breuss from Austria presented her choreographic project *Salome* – a *Glisten* and the manner in which she developed the work from previously written dance scores. "The scores carry the basic ideas for the dance, its movements, its composition, constellations and relations between the dancers". They combine structured notation and non structured notation and thereby create the framework and ideas of the choreography, its potential rather than the actual movements. By adapting notation to provide a choreographic text that even non-dancers can quickly learn to read she enabled the dancers to find their own way of realising these, their own 'physical energy'...

...Melanie Clarke from UK shared her explorations in the notation of release-based technique and the dichotomy between specificity provided by structured notation and the highly individual, internal motivation of release...

...Corinne Jola from Switzerland presented the results of preliminary experiments on the cognitive processes involved in the reading of Labanotation. This is probably the first time anyone has engaged in scientific experimentation to do with use of dance notation and it will be interesting to follow its developments...

...Harumi Kimura and Reiko Morita from Japan gave a fascinating description of the dance- motif description and in-depth structural analysis of Japanese old ritual dance...

...Chommanad Kijkhun from Thailand analysed the essence of Male Thai classical dancing using as her methodologies *Natyasastra*, linguistics and Laban movement analysis she examined what were the characteristics the dancer would attempt to embody in a dance style where originally only women were allowed to perform and consequently had to assume the appropriate characteristics...

# ickl conference (cont)

"ICKL is my dance notation water-hole!"

On Wednesday evening the entire conference moved to the Trafalgar Inn for a lively and tasty banquet arranged by Jeffrey Longstaff. Right next to the Thames and with ideal weather conditions delegates, witnessed a beautiful sunset while wining and dining. They were entertained by an intricate site-specific work in one of the rooms as well as an exquisite solo by Rajyashree Ramesh from India. This was followed by some impromptu performances by Billie Mahoney and Ann Hutchinson Guest.

The final afternoon consisted of a joint enterprise between LABAN, UK, the National Resource Centre for Dance, UK the Centre National de la Danse, France, Tanzarchiv Leipzig, Germany, Ohio State University, USA, and the Learning Resources Centre, Roehampton, UK. Issues to do with archiving of work were shared as well as knowledge about the various Laban and Laban related collections.



Laban Movement Analysis Session. CMAs Pat and Kathie Debenham pointed out Effort/Shape aspects seen in Bob Fosse's choreography for the film of Kiss Me Kate.

...Esther Geiger from the USA described how she used LMA as a tool for developing audio description, thereby helping to make the arts accessible to people who are blind. Starting from the notion of audio description used in television productions she expanded this using LMA through giving the directions for facings and travel, describing actions, dynamics and the *mise-en-scene* and allowing enough time for music to create the mood...

**Practical sessions** included Julie Brodie's, from USA, use of Labanotation in dance technique teaching to bridge the gap in building articulate dancers. This led to a sharing of ideas in which Labanotation is used in the curriculum.

**Technical sessions** have revolved around notions of the adlib sign very ably presented by Karin Sunke from Switzerland, its various, not always clearly defined, usages in order to gain greater understanding and consensus. The so-called 'step-gesture' rule was considered and a revised definition presented by Ilene Fox from the *Dance Notation Bureau*, USA adopted.

Considerable time was spent exploring the notion of upper body movement, a concept which has its roots in the earliest version of Laban's notation system but now primarily used by the *Kinetography Laban* of the system. Noëlle Simonet from France gave numerous examples from scores enabling discussion and ultimately greater understanding.

**Some sound bytes from the last general meetings:**  
"Notation is a lonely business – coming together helped to recharge batteries, make contacts, find the motivation to keep plugging away...."

"Bringing together different aspects of Laban's work juxtaposing LMA and notation has been really enriching and thought-provoking...."



## From Labanotation to Performance - Past, Present & Future

Bonnie Bird Theatre Saturday 30 July 2005 ICKL Conference

*Once I Had Laughter* (1949 Hettie Loman) - Intense & Powerful!

*La Grande Valse Brillante Op. 18* (1948 Francois Montagne) - Lyrical, delicate and full of *joie de vivre*

*Khaddish* (1945/1999 Anna Sokolow/Lorry May) - A moving lament!

*En Dolor* (1944 Ethel Winter) - Perfect control, superb line, sharp, keen and precise! Spanish flavour!

*Duo Variations* (2004 Oliver Dahler, Karin Hermes) - A delightful melee!

*Voices of Silence* (2001 Oliver Dahler) - Full of wit, coquettishness and play!

*So Schnell* - Solo de Fabrice (1990, 1992, 1998 Dominique Bagouet - Scintillating humour!

*Stabat Mater* (1975 Robert Cohan) A wonderful liturgy with exquisite chorus!

(It is hoped to include some further text and images in our next issue).

## marion north building dedication on 1st July 2005

LABAN's magnificent Stirling Prize award-winning building was dedicated to the former Director and Honorary Life President of *Trinity Laban*, Dr Marion North CBE on Friday 1 July, in the presence of an overflowing concourse of admirers.

Speeches were delivered by Sir Bob Scott (Chair *Trinity Laban*), Anthony Bowne, Director LABAN, Joan Ruddock (MP for Lewisham and Deptford) and Sir Walter Bodmer (Board of Directors, *Trinity Laban*) to which Marion replied with much gratitude for the support she had received over the years.

LABAN Director, Anthony Bowne commented:

**"We are proud and honoured to dedicate the building to Marion. It is a living testament to her life-long creative contribution to contemporary dance".**

Marion's ambition and dedication led to the creation of *Laban*'s internationally renowned new home for contemporary dance in Deptford. She worked with the inspired architects Herzog and de Meuron to develop *Laban*'s landmark building.



Marion North CBE - honoured



Joan Ruddock MP pays tribute to Marion North

## inspirational leadership

Dr Mollie Davies MBE PhD FRAD (an *Honorary Member of the Guild*) is well-known to our members - both for her inspirational leadership in practical and administrative aspects of movement and dance, but also for her extensive writings and research into children's movement education.



In a special ceremony and programme at which Professor O'Prey, the Vice Chancellor of Roehampton University, John Matthews, Chief Executive of the Physical Education Association UK and Monica Mason OBE, Director of the Royal Ballet - all paid tribute to Dr Davies' achievements. A dance performance was also given in the Michaelis Theatre.

Mollie subsequently became *Consultant to the Royal Academy of Dancing* and played a major role in its successful bid for BA (Hons) and B.Phil. (Hons) degrees with the *University of Durham*. She was later appointed consultant to *Bird College* where she initiated the *BA (Hons) degree in Dance and Theatre Performance* validated by the *University of Greenwich* and where she now serves on the *Board of Directors*.

Members will join in congratulating Mollie on this, yet another, accolade - in recognition of her distinguished career and contribution to movement and dance.



## book publication

### **Movement and Making Decisions The Body-Mind Connection in the Workplace**

Dr. Carol-Lynne Moore's book is now published. Readers may like to know something about its content.

It traces the history of the development of Movement Pattern Analysis within the larger context of Laban's views about rhythm, harmony, discord and the significance of flow. There is much of interest to dancers as well as those concerned with body-mind. Of course, Laban would claim that they are one and the same.

The book is published by Dance & Movement Press, The Rosen Publishing Group, New York, at \$21.95. It is available in the UK at some bookshops, Amazon and directly at £15 (inc. p&p) from Word Processing Services, 107 Dashwood Avenue, High Wycombe, Bucks HP12 3B. Email: info@wordproc.co.uk. Web: www.wordproc.co.uk. Phone: 01494 538090

(A full review will be undertaken in a subsequent issue by Professor June Layson)

*Warren Lamb*



# noticeboard

## REPORT FROM THE COURSES OFFICER

### Another successful course!

We have just concluded our Stage 2 Community Dance Teachers Course in Newbridge, run in conjunction with Kildare County Council in Ireland. Our tutors were Anna Carlisle and Cathy O'Kennedy, and the 16 course members were graduates of previous courses in Belfast, Cork and Kildare. We actually finished the course with 17 members, and congratulate Nicola on the birth of a daughter! At the end of the course, we took the opportunity to celebrate by asking Anna Carlisle, in her role as President of the Guild, to present certificates to the successful candidates from our most recent Stage 1 course in Kildare.

The Arts Officer, Lucina Russell, with whom we have been working closely over the last few years, organised a lovely evening with classical music and a delightful buffet for all course members, friends and visiting dignitaries. Presentations were also made to Anna Carlisle and Ann Ward as representatives of the Laban Guild, and Anna Carlisle and Cathy O'Kennedy were presented with flowers and gifts from the Stage 2 course members. This was the seventh course we have run in Ireland since 1991, and Ann Ward was recently given an award by Dance Northern Ireland for her contribution to dance there.

### Nearly there!

Members of the course currently running in Kinnegad, Westmeath, are now preparing for their final assessment on 17/18 September. We wish them every success on what is bound to be an exciting weekend of dance. If you would like to take part in some of the sessions, check the Diary Dates for details.

## WELCOME TO YOUR NEW MEMBERSHIP SECRETARY

Janice Anderson is now taking over this role, leaving Ann to concentrate on courses. She already has the data base up and running on her computer and is looking forward to know all the members.

Any outstanding subscriptions (UK £20.00 or £10. eurozone €35.00 or €20.00) should be sent to:  
Janice at 7 Surridge, High Leigh, Nr Knutsford, Cheshire WA16 6PU.  
For enquiries email: [janice\\_@btinternet.com](mailto:janice_@btinternet.com)

Any reader interested in BODY-MIND CENTERING as developed by Bonnie Bainbridge Cohen please contact David Chapman on 01386 555735

Not long to go now for members of our course in Essex. They are into the final stages of the course and will be assessed over the weekend of 26/27 November, so put the dates in your diary now and come and support them.

### Next!

We are currently negotiating a Community Dance Teachers Course with Rhondda Cynon Taff Community Arts in South Wales and hope to be able to start a course there within the next six months. If you are interested, please contact the Courses officer, Ann Ward, for further details.

### For the Future!

The Courses Committee is currently reviewing training and planning a wider variety of courses and workshops for Continual Professional Development. So look out for events in your area. Remember, we can also offer highly competitive rates of insurance through a recommended third party.

### For You!

If you are planning your teaching for the next academic year, remember that we can provide you with schemes of work suitable for an age groups in school, aligned to the National Curriculum and awarding your students with attractive certificates. Graduates of our Community Dance Teachers Course may also deliver our Foundation Course. This can be adapted to suit a wide range of older groups - details from the Courses Officer. We also have packs of Ideas for Dance available for only £10.00. Ann Ward, Courses Officer, 7 Coates Close, Heybridge, Maldon, Essex CM9 4PB 01621 850 441  
email: [awardglenkeen@bigfoot.com](mailto:awardglenkeen@bigfoot.com)

## 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](http://www.royalalberthall.com)

# diary

## september

### Saturday/Sunday 17/18 September

A week-end of dance with course members at The Old School House, Kinnegad, Co Westmeath. Contact: Shane Brennan, Midland Arts, 044 79040 or email: [midlandarts@eircom.net](mailto:midlandarts@eircom.net)

### Wednesday 21 September

MA European Dance Theatre Practice + Friday 23 September, 1930hrs, £3/£1 (concessions) MA Choreography + MA Scenography [Dance] Monday 3 + Wednesday 5 October, 1930hrs, £3/£1 (concessions)  
Presentations showcasing the work of Laban's postgraduate students.  
LABAN Creekside London, SE8 3DZ  
Box office: 020 8469 9500

### Saturday 24 September

'On Show' - CCPR Movement and Dance Division at the Royal Albert Hall. See opposite for further details

## october

### Thursday 6 October

The Cholmondeleys and The Featherstonehaughs: A Double Bill Flesh & Blood and Double Take 1800hrs + 2030hrs, £8 / £6 (concessions)  
Premiere screening of Lea Anderson's new film. The classic 'Flesh & Blood' has been specially reworked for this 2005 film version now performed by an all-male cast in a stunning theatrical setting. 'Double Take' is a selection of gems taken from past Featherstonehaughs' repertoire performed cabaret style by an all-female cast accompanied by the band Bog Standards. LABAN Creekside

### Thursday 6 October

Angela Praed: The Bed 2130hrs, £20 / £12 (concessions)  
All night performance of a unique dance event which is the culmination of two years research into new contexts between dancers and audiences. Breakfast is included in the price and participants should bring a sleeping bag and pillow. LABAN Creekside

### Tuesday 11 + Wednesday 12 October

Henri Oguike Dance Company: Mixed Bill 1930hrs, £12 / £8 (concessions)  
Wednesday 12 October: special schools matinee, 1400hrs, £8 (group rates available) Henri Oguike Dance Company presents an exhilarating mix of works celebrating Oguike's intense musicality and driven choreography. LABAN Creekside

### Thursday 20 – Friday 21 October

Laban Students in Performance 1930hrs, £3 / £1 (concessions) Laban final year undergraduate Dance Theatre students perform new choreography by guest artists Scott Smith, Angela Woodhouse, Marina Collard and Jonathan Stone. LABAN Creekside

## november

### Thursday 10 November

Corali Dance Company and Gary Stevens: Mixed Bill 2100hrs, £12 / £8 (concessions) Corali Dance Company invites Gary Stevens to share an evening of new performance at Laban. Following successful performances at Tate Modern, Corali Dance Company bring their new work, 'Kissed' to Laban. Gary Stevens will be performing his solo 'The House', a complex yet humorous account of everyday situations. LABAN Creekside.

### Thursday 24 November

Retina Dance Company: Eleven Stories for the body, distance to our soul 1930hrs, £12 / £8 (concessions) Stunning performances from Retina's international company in an evening of dance that investigates aspects of humanity from the perspectives of eleven writers. LABAN Creekside.

### Saturday/Sunday 26/27 November

A weekend of dance with course members at New Hall School, Chelmsford, Essex. Contact: Ann Ward, 01621 8504421 email: [awardglenkeen@bigfoot.com](mailto:awardglenkeen@bigfoot.com)

### Wednesday 30 November + Thursday 1 December

1930hrs, £3 / £1 (Concessions)  
Laban Students in Performance: Part 2 Final Undergraduate Dance Theatre and Professional Diploma students perform new work from guest artists including Lea Anderson, Mark Lorimer and Stephanie Schrober. LABAN Creekside

## december

### Thursday 15 December

Christmas Youth Dance Week 1430hrs + 1830hrs, Free. Limited availability tickets can be booked by contacting Jessica Hemming on 020 8691 8600 or email [j.hemming@laban.org](mailto:j.hemming@laban.org)  
Annual collaboration between Laban and our close neighbours, Greenwich Dance Agency. Young people from Lewisham and Greenwich perform the piece created from their one week intensive with Union Dance Company. LABAN Creekside.

## march 2006

### Saturday 11th March

Laban Guild Diamond Jubilee at the University of Surrey, Guildford.

## 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](mailto: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:

news and forthcoming events



'The Match' Deborah Hay Dance Company



'Les Liaisons Dangereuses' Sadler's Wells, Adam Cooper Productions & Act Productions



'Dido and Aeneas' mac Productions & Sampad



'Swamp' Rambert Dance Company

