



LABAN GUILD

MOVEMENT AND DANCE QUARTERLY

Winter 1994 Vol. 13 No. 4

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ARTIST CAPTURES THE MOVING DANCER

In the summer the students at the LINC Summer School began to notice a figure on the balcony overlooking the main hall. She was sketching the dancers and her name is Jean McCall. Here is a taste of her work.

Artist captures the Moving Dancer
At LINC Courses Eastbourne

Interview: Liz Walters talking with artist friend Jean McCall.

Hello Jean! "Christine asked me to interview you to find out why you like drawing moving dancers? Did you have to train specially for this or is it a gift you are lucky to have?"

Jean: "I trained at Brighton School of Arts as:

1. A Fashion Illustrator
2. A Dress Designer

To become a Fashion Illustrator one has to be very aware of body movements and be able to capture movements very quickly."

Liz: "So what did you do next?"

Jean: "I taught in Adult Education e.g.
Dressmaking
Macrame
Tatting
Knitting

About 13 years ago I decided to return to drawing so I started sitting-in on my friends classes while they were teaching e.g. Sculpture - I drew the mainly nude models who changed their positions every 20 minutes and also drew them while my friends taught Aikido.

Then I introduced myself to the Northern Ballet School and Ballet Rambert and drew the dancers whilst they were rehearsing. Later I captured Chris Ewbank, the Boxer, at his training sessions. I very much enjoy

sketching the moving figure. Generally I use charcoal or Indian ink but this was too messy for Eastbourne."

Liz: "Do you exhibit your drawings?"

Jean: "Yes, in Brighton during the Festival, once in London, and sometimes in Eastbourne in a Craft Shop called Paddon and Paddon."

Liz: "Do you still go to any classes?"

Jean: "Yes, I go weekly to a Life Drawing Class which I enjoy very much."

P.S. Jean is also a very good sculptress. Many at LINC this year expressed a wish to see Jean's work, unfortunately she had already left. There will be a chance next year to see her in action as I believe she plans to return next year.





EDITORIAL

You may not have noticed, so subtle is the change, but we hope you like the headings of some of the relevant pages of this magazine. We have also included reviews of the various summer events, always pleasant memories; and a focus on Laban's work in less obvious dance areas. Also to look out for is some advance publicity for events in the year 96 - the 50th Anniversary. We progress apace on your behalf.

I must include an apology to NRCD and Judith Chapman. Last quarter we omitted to include their report for 1993/94 in the report booklet, and that is why you will find it in this edition. Sorry Judith.

By the time you receive this magazine you will be heading for, you will have been at or you will have missed the Fireworks at the Royal Festival Hall. Whichever, this is a new move as far as the Guild is concerned to involve members more actively in Laban matters. There will be a report of the rockets, jumping crackers and catherine wheels in the next edition and you can also look forward to more similar events. Of course, the magazine will be delighted to promote them. On the subject of promotion we are also delighted to promote the Guild's contribution towards the CCPR's Diamond Jubilee - a Movement Choir.

Lydia Everitt

COPY DATES

Material should be sent to:

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Copy dates are:

1 January, 1 April, 1 July and
1 October. Typescript please, on
one side of the paper, ready for
the scanner if possible.

NEXT ISSUE IS FEBRUARY 1995

LETTERS

There has evidently been some misunderstanding of a paragraph in my article "Some personal memories of Rudolf Laban" published in the winter 1993 Movement and Dance Quarterly. This concerns my response to Laban's request for a programme of movement treatment for the 'dictator' type. This was during the summer of 1949 when Laban had finished writing the first edition of "The Mastery of Movement", and was preparing it for publication.

During that time, 'fine touch' was one of Laban's favourite expressions, which he related especially to extreme sensitivity of the feet and legs (one would not use this description in 1994 unless its context were properly understood). On page 82 of The Mastery of Movement, in the Effort Graph, 'fine touch' is at the top of the weight column.

In my article I wrote:

"However, working through from experiences requiring sustainment, then linking them with sensitivity and fine touch, finally introducing the most important - but also the most difficult - ingredient, namely flexibility, I concluded that a woman might enjoy the sensation of drifting like an undulating cloud on a warm summer's day" etc..

Has this gradual linking up of the many movement experiences requiring sustainment with many varieties of sensitivity, and finally the addition to these of flexibility, been ignored?

Visiting the Withymede Centre in Exeter I observed Laban skilfully guiding patients towards experiencing a better balance of movement qualities. Again, in 1950 I saw Veronica Sherborne using the same methods but in more dance-like form. On each occasion I was impressed by the beneficial effects these movement sessions were having on the patients, and indeed based my 'dictator' programme on my observations of Laban's work at Withymede.

Cecilia Lustig

The 50th Anniversary of the Laban Guild's Foundation

As you will have read here, this occasion is to be celebrated in 1996. We have been kicking around various ideas of what we would all enjoy doing, and what would also be well worthwhile, and a significant contribution to the world of Dance and Movement - and to the World itself.

Laban was a genius, and he inspired the individual person to express and develop each their own genius of creativity. We can all look forward to affirming and celebrating Laban's work, and our own individual manifesting of it, in 1996.

*"This occasion is to be
celebrated".*

We are looking at dates - September 1996, possibly the last weekend. We are looking at venues - currently Manchester, where the first Art of Movement Studio was; and Dartington Hall, where Laban and Lisa Ullmann were given sanctuary and space to work in, by the Elmhursts, in the late 1930's. The latter is certainly more beautiful! What do you think? Have you other suggestions?

The Format is emerging. Certainly Dance, and certainly dance together. But also, each individual member could find themselves solving a mystery puzzle the answer to which provides the links in a Grand Dance, the object and outcome of the Laban Guild Weekend. Groups of Laban-minded movers, teachers, dancers, could also be asked to work on their own short creations, to provide sections of the Grand Dance. And all culminates in the sessions at the weekend. More later!

Meantime, what would you like to have included in this celebration of our Guild? And, what Theme would turn you on and inspire your presence and creativity?

Watch this space for your answers to be printed, in this Magazine, in February 1995. Write now! To Lydia Everitt Editor, or to Su Johnston.

Su Johnston

THE APPLICATION OF LABANOTATION TO IRISH TRADITIONAL STEP-DANCE

In 1983 it was drawn to my attention that a regional traditional stepdance style in North Kerry was in danger of declining. The holders of this dance tradition were elderly and were known locally as the Molyneaux step-dancers; as they were taught by Jeremiah Molyneaux, the last travelling dancing master in the region. Young Irish step-dancers of the area preferred to perform those stepdances popular in contemporary competitive contexts. Consequently, the traditional stepdances of the Molyneaux step-dancers were in danger of not being transmitted, particularly as Irish step-dance is an oral tradition.

During the Summer months of 1983 - 1986 I carried out field work in north Kerry. Stepdances from 14 surviving step-dancers of this tradition were collected and video recorded. I decided to learn the step-dances myself from the elderly step-dancers. This would give me the opportunity of understanding more fully traditional Irish stepdance, and also, would allow me to document the dances as accurately as possible.

"I realised that my method of verbally describing the stepdances would not suffice. I decided that a more scientific and systematic form of documentation was needed."

During the early stages of fieldwork, I realised that my method of verbally describing the step-dances would not suffice. Although video recorded and verbally documented these methods were not sufficient in themselves in preserving a declining traditional step-dance tradition. Consequently, I decided that a more scientific and systematic form of documentation was needed.

Of the movement notation systems avail-

able i.e. Labanotation, Benesh, and Eshkol-Wachmann, Labanotation was the system selected. The reasons for this decision were that it adapted successfully to the documentation of Irish step-dance; it was the system more universally used by dance ethnologists, especially in the area of analysis, and it enabled comparative studies in dance ethnologies to be extended on a common notational basis. Subsequently, Irish stepdances in the Molyneaux tradition were documented in Labanotation. (1)

In order to understand the dance of any people it is necessary to have a basic knowledge of the particular movements and patterns characteristic of their dance. While learning the step-dances from each of the Molyneaux step-dancers, I was able to learn the movements characteristic to their dance tradition, while eliminating movements which would not be acceptable. Most of these movements I was already aware of from my own step-dance training. However, the composition of the step-dance, that is, the structural relationship of movements within the step-dance, and style of performance was different to that which I had experienced as a competitive step-dancer. The traditional style was earthy and concentrated more on the percussive contact of the feet with the floor.

Consequently, I structurally analysed the step-dances, in order to supply an understanding of the movement system of these people. Compositional elements, cells, and motifs, characteristic of traditional Irish step-dance in north Kerry were documented in Labanotation. A structural analytical system was applied to these step-dances. This was modelled on terminology agreed on by the Choreology Group of the IFMC (1974), and methodologies employed by Anca Giurchescu (1984). Although some movements pertaining to the different step-dance types may be common to other regions of Ireland I confined my research to the Molyneaux step-dancers. Intensive work in this subject in other regions of Ireland will

allow for a comparative study to be carried out in the future.

In documenting and analysing the stepdances I was able to highlight a significant feature in the performance of Irish traditional step-dance. That is, the aspect of personal and interpersonal variations within the tradition. By looking at the analysed Labanotated transcription, I was not only able to see the specific place where the variation occurred, but the movement or combination of movements selected for the variation by the step-dancer in question. By comparing the transcriptions of different dancers performances of 1 step-dance, I was able to observe interpersonal variations of that step-dance. This informed me of dance movements which were acceptable to be used within the tradition.

"In documenting and analysing the step-dances I was able to highlight the personal and interpersonal variations within the tradition."

Step-dance as an oral tradition is in need of documentation, i.e. Labanotation. Jeremiah Molyneaux was but one of many dancing masters, and today thousands of Irish step-dance teachers all over the globe are creating step-dances daily and most of these dances are memorised by their step-dance students. Some teachers verbally document their dances, but sometimes this assists only as an aide memoire, and at that, only for themselves. It is essential that Irish step-dance be documented in a systematic and scientific way in order to preserve the compositions of each step-dance teacher and to record the dance steps as step-dance movements change, develop, and sometimes disappear from the step-dance movement vocabulary. Furthermore, by documenting the

continued on page 4

LABAN'S WORK IN ACTION IN GERMANY

When I started my formation of dance and gymnastics educationalist in 86 in Munich, the idea of expressive-modern dance was completely unknown to me.

Formed by dance technics I reached more and more the roots of modern dance by different approaches. In Munich I met Hannelore Schick who was the leader of the Isadora Duncan School. It was a very small and intimate centre where I could feel lots of engagement for the already passed days of Isadora Duncan. In those private lessons or in groups there was a lot of curiosity, tension and lots of other things.

That was the first contact I had with modern expressive dance. The interest for that kind of dance was awakened. My search for more possibilities of working with modern expressive dance failed that those lessons were not acceptable to me. Either we had to move as dogs or cats or demonstrating good or bad in the studio. Another variation was to move after some music serving as stimulus.

I am not dog, not cat. Music as a stimulus is surely one possibility, but soon one will be aware to rest in specific patterns of movement which in reality should be dissolved in order to explore new, different things.

I was evidently missing a basic work which could give me support in my search for new things.

My formation was ending and I decided to get another education in the field of expressive dance.

Through a dance magazine I got known about the centre for moving art in Z'rich, which is working with the principles of R. v. Laban. I introduced myself in the studio to Mr. Claude Perrottet in Z'rich and joined the current education course.

It was and it still is a very interesting basic work. In short terms, the own vocabulary of movement got enormously wide. You do not just move into one direction, but suddenly there are many different directions and flats. The possibilities of expressing different emotions/qualities become so multifarious by doing the so called effort work. It is like learning a handicraft from its basics.

My horizon of movement was growing constantly and this kind of work is a very good foundation for being creative in dance.

Now I am already working with these experiences since two years in my profession and I start to understand more and more about the meaning of the things Laban was talking about.

In my groups, whether it is modern dance technic, afro dance or modern dance, this basically knowledge is always coming through.

Since about one year I am living in Austria at the boarder to Switzerland and the South of Germany. The dance scene here is not very big and Laban work is more present in dance therapies. In artistically dance people here are not working much with the principles of Laban. Like in many other cities there are different offers about improvisation work etc., but these courses are sometimes loaded with such heaviness which doesn't have anything to do with dance anymore to me. I am observing more and more that there are made therapy lessons out of lessons which are offered as modern expressive dance lessons. People are asked to agitate themselves and not to dance anymore.

Isn't it just enough to dance.

This is exactly the way I follow, simply and realistic to dance with the experiences I had until now and to give to my students something of all that for their own dance.

Through Laban work I guess I became more sure and more independent regarding many things, but what is of importance is the development in dancing, to have become more free and creative, more open and independent and it also made the contact with other dance technics much more open and independent and it also made the contact with other dance technics much more interesting and comprehensible.

Anne Thaeter

THE APPLICATION OF LABANOTATION TO IRISH TRADITIONAL STEP-DANCE

continued from page 3

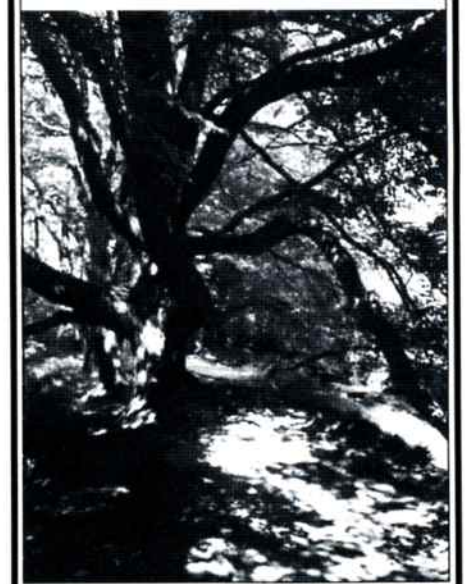
dances the step-dancer may be made aware of the change in the style of his art as it evolves. Thus giving the step-dancer a sense of place in Irish step-dance history, together with a repertoire upon which to build.

By documenting the Molyneux traditional step-dances in Labanotation, together with verbal descriptions and video recordings of the stepdancers, a traditional regional style of Irish step-dance has been recorded for reference and reconstruction. This documentation will enable comparative studies on both an Irish and universal basis to be carried out in the future.

(1) The Labanotated traditional Irish step-dances mentioned above, together with the structural analysis of these step-dances, were part of my doctorate thesis, - Irish Traditional Step-Dancing in North Kerry: A Contextual and Structural Analysis - at the Laban Centre for Movement and Dance, at University of London Goldsmiths' College, London 1988.

Dr Catherine E. Foley

THOUGHT FOR THE QUARTER



"Music and rhythm find their way into the secret places of the soul." - PLATO

It is a rather daunting prospect to write an article on voicework for a readership of movement experts. Although trained, in some of Laban's principles as an Action Profiler, my main work has been to look at the connections between mind and body through the use of the voice and therapy, and to help others to do so as well.

Voicework is actually an ancient form of therapeutic and creative endeavour, perhaps stemming from Ancient Greece, although cultures throughout the world have used the voice as a means of healing. The alternation of text and song in Greek Tragedy brings together conflicting experiences and holds them together in a way that allows for a new integration and harmony.

Participants on the LINC course in 1992 had some experience of this new integration and harmony through the workshop which Sam Thornton and I ran together on movement and voice. We explored Laban's dimensional scale of rising and sinking, closing and opening, retreating and advancing through movement and vocal improvisations on the themes of growth and decay, near and far, and hide and seek. The group divided into two, half to work with Sam on movement and half with me on vocalising, and then the groups switched over so that everyone experienced both. This meant that everyone was in a position to improvise music for dancers and for dancers to inspire the vocal improvisations. At times dancers were simultaneously singers, and singers, dancers.

With participants familiar with movement, the encounter with vocal sound was more of a challenge. Voicework, as I encourage it, is about an inner expression of unblocked levels of the self. One way into these is to unlock habitual muscle movements. This is not without risk, as our muscles often hold much emotional and physical pain. As these muscles are stretched and some of the pain released, then our voice(s) are more able to have access to the full range of expression over several octaves.

Often people involved with movement have learned muscle habits and techniques from the outside. With Laban's work there is more connecting from the outside inwards, but with voicework, as I attempt to impart it, the movement is from the inside towards the outer. Part of the work is to be able to

contact the inside of the muscle and move from there.

With Laban's work there is more connecting from the outside inwards, but with voicework, the movement is from the inside towards the outer.

As this inner contact takes place, concepts and images held in the mind also have to shift. It can be a frightening prospect to give up cherished ideas, particularly if they have been buried in the far recesses of the mind and have 'lived' us without our awareness. If we give all that up, will there be anyone or anything there? Taking even minute steps in this direction requires great trust and sensitivity to ourselves and to others. When we are able to do this, the song happens of its own accord. We do not experience the effect or distractions. The voice soars; we can move as well as vocalise in harmony with ourselves and others. However, voicework is very subtle and powerful, and can tap very quickly into a core of madness in individuals and groups. It is this aspect of the work which can produce the most change and creativity but also carries the most risk.

In his paper "Formulations Regarding the Two Principles in Mental Functioning" (1911), Freud says that the artist "finds a way of return from this world of phantasy back to reality; with his special gifts he moulds his phantasies into a new kind of reality". (p.19) I Hanna Segal, who worked with Melanie Klein, writes of this process and its effect on an audience. "The effect on the audience is that they unconsciously relive the artist's experience and share his triumph of achievement and his final detachment. But to realise and symbolically express depression the artist must acknowledge the death instinct, both in its aggressive and self-destructive aspects, and accept the reality of death for the object and the self". 2

Bearing these statements in mind, what follows is an attempt to describe some work done with a client, whom I shall call Helga. Helga came to me not knowing quite what she wanted. She thought she wanted to sing but first she wanted to talk. Helga was here

in Britain for about a year. She had accompanied her husband from their home in Finland in order for him to further his career. She was at home with a baby and very depressed. She felt that if she could "find her voice" she would feel better.

She came from a family of four children. Her mother seemed a rather shadowy figure, preoccupied with the younger children, but not really there for Helga. Her father seemed like a dominating patriarch whom Helga had taken in as extremely damaging. She felt totally undermined by him, particularly in the areas of being able to think for herself and making a successful life on her own terms. She had complied with his wishes for a successful life for a woman - to find a rich husband and to be a dependent wife and mother. She both hated herself for this and found it almost impossible to fight for another way of being.

This conflict took the form in Helga of feeling nurtured in the sessions and then having the thoughts, feelings and physical memories disappear soon afterwards. Then she felt depressed and could not, soon would not, try to practise. She would threaten not to come to sessions, but always showed up. The work felt stuck for a long time.

As long as I would agree that there is a dimension to music which is larger than an individual and not easily understandable except in terms of spirit, we could work together. Gradually Helga began to use the space to improvise, to create her own sounds. Often they were almost unbearably sad for me, as if I were hearing the grief of centuries. Helga herself felt nothing of this. She felt pleasant physical sensations. The emotional content had been poured into me. I held these and waited until Helga could feel the physical sensations of producing open vowels more strongly before talking about the feelings conveyed. When I spoke of feeling as if I were at the Wailing Wall in Jerusalem, Helga began to cry and then rage and create vocalizations to express these feelings.

As Helga and I worked to create an even vocal instrument, one that had both power and colour from top to bottom, her own life changed. She was not as relentlessly depressed and when she practised at home she

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DANCING AROUND

A BRILLIANT SUCCESS

Ballroom Blitz gave us the opportunity to show the public how Laban movement differs from that of the other members of the CCPR Movement and Dance Division. Emotions and attitudes create expressive dance and the study of movements reveals emotions and attitudes.

Caroline Mummery's young dancers were Jess and Emily Ward, Alex Sonnex and Jo Pratt. Their piece was agile, humorous and vigorous. It was called "Everyday" and began with energy slowly rising through the sleeping body. Movement began as weight took the dancers across the space, to the floor, to rolling over and up into the air. There was interaction between them: sometimes 4 x 1 or 2 x 2 or 3 + 1. They hurled themselves and each other and the speed and power of the movements thrilled the audience.

Caroline's workshop, like the dance, started from everyday activities brought together and developed into group dances. The room was crowded with enthusiastic and purposeful participants and the results were deeply satisfying for performers and spectators alike. This workshop attracted a greater proportion of men than any of the others. Was it because they could use their own style of movement?

In her lecture, "You Are How You Move", Walli Meier showed how Laban's theory of analysis can be used to interpret people's personalities and moods from their movements. She demonstrated the differences between the London Bridge workers/walkers, making us laugh. A number of the audience were therapists and eager not only to assess their patients' movements but to learn to adapt their own appropriately. Walli showed how copying a person's movement and posture produces a sympathetic response; a tip worth remembering if you are ever caught speeding.

There were many people eager to question Walli further after her talk.

The Festival Hall was a very pleasant venue for the Ballroom Blitz. Because of the architecture there is a wonderful feeling of space and comfort and even on a hot day it was relatively cool. However, I was pleased that I did not have to wear sixteenth century costume while enjoying learning the pavane and galliard with the Dolmetch Historical Dance Society.

I am sorry that because the date clashed with LinC only a few Guild members took advantage of this opportunity to watch or sample other forms of movement and dance. Do come next year: you will enjoy it.

Bronwen Mills



Photograph by J. F. Pridmore

LINC. 1994 - EASTBOURNE

I have experienced the LINC 'buzz' referred to in the last editorial: I joined the Laban clan at their Summer residence in Eastbourne again this year. I loved trying out the clan language and idiom and grasping the spatial outlines of the clan rituals. In 1992 I had stopped being a dance orphan and joined the Laban dance family.

With great certainty I knew what I wanted to do - to learn more about the family treasure of dance - planes, scales, 'rings and things'; to experience those dance relationships again; to expend that a day long effort in dance; to be in Eastbourne under that glorious sky that reflects the sea; to sleep the sleep of physical exhaustion; to have the intensity of the experience - that whole dancing, singing, talking, eating, sleeping, meditating, relaxing experience that is LINC - the Laban Family at dance.

My dance relatives at Cornfield Lane were superb. I learned so much and the Cornfield laners had such good ideas e.g. the hat competition and

the trophy for the garden party.

The dance was glorious.

THANK YOU for the movement choir and Mozart, it had elegance, grace and healing power; for Kafka's metamorphoses in dance, speech, song and chorus - delving into depths of depression and soaring to spiritual light; for the exhilarating African dance and for the dancing and drumming on Beachy Head; for educational dance; for wisdom about body space and psyche; for the clowning; for dance journeys 'places and spaces'.

Most surprising; the most satisfying was Laban studies: B scales. Lisa Ullmann was made very vivid and real to me. And Notation. We were overjoyed when we understood it and DANCED it.

Other special memories include sharing dance and drawings, all my Celtic dance cousins from Ireland, singing in Scottish Gaidhlig.

Faillte dhut clann Laban na dannsa.

Anna McRae.

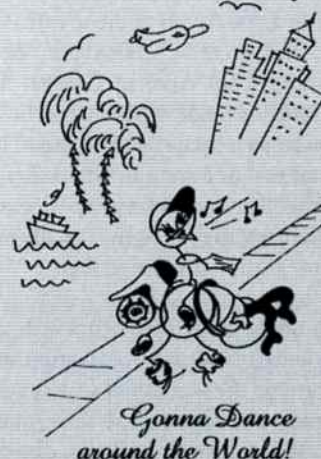
MEMBERS

NOW IS THE TIME TO M

- FOR CHRISTMAS: Treat a friend, or yourself, to a The variety shows the wide range of our members' i Prices may not be up to date, but your local bookseller London WC2N 4EZ) will send you a copy of their co
- You could also make a gift of all the stamps you re

- FOR THE NEW YEAR: Resolve to pay your subsc the back page and send it to your bank NOW to be su

- FOR NEXT YEAR: Are you planning to travel abroa Or would you like to take your Youth group abroad to Lisa Ullmann Travelling Scholarship Fund is January forms are available from Mary Wilkinson, 56, Salis



-FOR NEXT EA Eastbourne. If yo Cottage, Clockho tion.

-FOR NEXT SU forget to check th place around the

-FOR NEXT SE Anniversary Fes watch or to partic

MEANWHILE, help your hard w tary by putting it

Subscriptions are members, but please note, resignations must be recei year's subscription. Please remember that cases of ten know that no-one makes a fortune out of dance!

Rates for 1994 and 1995:

UK ordinary and affiliated members.....
UK student, retired and unwaged.....
Overseas ordinary and affiliated members.....
Overseas student, retired and unwaged.....

Please make cheques payable to
Anne Ward, 30 Ringsend Rd, Lin

COUNCIL

Contributed by

News from the Council of Ma

The Council decided to keep the same format for nex as many members as possible will attend.

Another Community Dance Leaders Training Course: to Guild Members to press and lobby their local Libran Furthermore, the Guild needs to continue developing n and movement and to this end we hope to persuade An in establishing these courses.

Along with all this talk of training and courses it was evaluated and to this end and Open Debate on the con 8 last Magazine).

Finally the Council made a small donation to the deve agreed that a Memorial Plaque for Joan Russell readin tree in her memory.

P.S. The Council have an annual policy review week and ideas on current policy or suggestions for new po

SHIP NEWS

MAKE PLANS!

Book from our list of books written by Guild members. Interests and the infinite applications of Laban's work. should be able to help - or Dance Books (9 Cecil Court, comprehensive catalogue free and are always very helpful. Receive on Christmas cards to L.U.T.S.F. (see below).

ption on time this year! Fill in the Bankers' Order on that your subscription is paid on the 1st of January. to further your knowledge or experience of dance? dance event? The closing date for applications to the 1st 1995. If you're not in - you can't win! Application ry Rd, Carshalton Beeches, Surrey, SM5 3HO.

TER: LinC is offering a three-in-one short course at have lost - or didn't get details, write to LinC, Ivy se Lane East, Surrey, TW20 8PF, for further informa-

IMER: When planning your summer holidays, don't dates of the various Laban Summer Schools taking nd of July.

TEMBER: Can you join us for the CCPR's 50th val in the Albert Hall on September 30th, either to pate? Put it in next year's diary.

your subscription is still owing for 1994, PLEASE rking and increasingly desperate membership secre- the post NOW!

due on January 1st each year. We don't like losing ed by February 28th, otherwise you are liable for the orary hardship will be sympathetically received; we

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The Laban Guild and send to
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NEWS

Barrie Hudson

Management Meeting June 1994

ears A.G.M. as this years A.G.M. with the hope that

ts next Spring in Wales; and this prompts a reminder to stock dance books on the work of Rudolph Laban. y courses for members and others interested in dance Carlisle to continue her service to Council and Guild

t that some of Rudolph Laban's ideas should be re- pt of weight and force will be organised. (See Page

ment of the Video of Lisa Ullmann's Studies; and "Fellow of the Laban Guild" be placed alongside a

l in December and would welcome members views cies.

Barrie Hudson

REVIEWS

DANCE HISTORY AN INTRODUCTION

Edited by Janet Adshead-Lansdale and June Layson.

By the title you might expect a book introducing you to dance history. Wrong. This book introduces you to the processes you need to study and write dance history. You might want to study early European modern dance, this book will help by showing you how to go about it.

The book is in three parts.

Part 1 covers the rationale and methodology for dance history, covering historical perspectives, source materials and dance history literature.

Part 2, definitely the most interesting for me, includes examples of studies done, or parts of whole studies. An excellent piece was "Enrico Cecchetti: the influence of tradition" by Giannandrea Poesio. For this part of the book the editors have brought together a team of internationally known dance historians - Roger Copeland and Deborah Jowitt; Kenneth Archer and Millicent Hodson; Theresa Buckland and Georgina Gore; and others. Some of the material is so well written it was hard to put down.

Part 3 covers the area of studying and writing dance history. There are three appendices - his-

tory texts, reference texts and a list of periodicals.

I loved the idea of this book. Some of the examples in part 2 were fascinating and good reading. Michael Huxley writing about European early modern dance covered a lot of ground of interest to Laban enthusiasts. The appendices are in superb detail. The book offers a multitude of starting points for studying dance history.

But there is one thing that made reviewing this book really hard work - the language. I am not wild about 'rationales' and 'methodologies'. Sentences of over 40 words can force you back to the beginning because by the end you lost the thread. Phrases like 'perpetuating a traditional pseudo-scientific format in a quasi-objective manner' are excruciating. Please, anybody who uses this very interesting book, if you want ordinary people to take an interest in dance history, write in a language they can comfortably read.

Lydia Everitt



EUROLAB

DANCING AROUND Continued

EUROLAB Conference

12. - 15. May 1994 in Trogen / Switzerland

The conference took place in Trogen, a small village in eastern Switzerland in a wonderful house within a beautiful landscape. Even though a lot of our European colleagues were not able to join the conference and the official ending was earlier than planned (on Saturday afternoon instead of Sunday afternoon), we enjoyed the days we spent together very much.

The conference offered a good mixture of presentations, workshops and discussions. A very good experience for all of us was the living together in a house, which provided an atmosphere where personal exchange was possible. This was highly valued by all participants of the conference and it came up, to make this to a standard for following conferences.

The conference began with two Swiss workshops. In the first one, led by Stephan Grossenbacher we made acquaintance with the traditional Appenzeller music. With the help of Fundamentals Stephan prepared us bodily for the "Jodler". Through transition to a visual level he brought us to the theme of strength and weight. The workshop from Hedwig Hilber was built around the theme "roots". Inspired through

Laban's roots in Switzerland she led us "roots grow" which gave us a safe stance and allowed us to locomote without losing our roots. The top of a tree growing out of the roots gave us the possibility to come into contact with each other. Bettina Rollwagen's workshop on Friday focused the flexibility of the pelvis and the thorax. Bettina shared her experiences in the work called "Spiraldynamik" as a wonderful completion to the Fundamentals.

Grete Müller from Switzerland presented in the choreutik workshop, how her dance - school in Herisau uses this work for teaching dance classes. The little combination with the volutes of the A-scale, composed by Siegfurd Leeder, was much fun.

Before the conference was finished; we managed to go over the draft of the german brochure, which now can be brought to it's final form by Christel Büche and Silvia Vey.

With good spirits and greetings from LIMS through Martha Eddy, we left the conference and are looking forward for the next one, which will take place in Gießen from 3. - 5. 6 1995.

Petra Kugel

THROUGH DRAMA

The Association Between Dance and Drama in the Light of the Laban Analysis

I spent the first week of August this year at Kilve Court, Somerset with sixteen young people a wheelchair bound twenty nine year old and two other adults - one a drama teacher, one a musician. Our aim was to "Build a Musical" in a week, using a forty page script, "Beautiful Noise", based on eleven songs, incorporating three choreographed dances. Most of the young people could act and sing; hardly any of them had danced before.

My initial response was negative. The thought of working under such pressure with little personal experience terrified me.

However, I was finally persuaded that this was a challenge I should take; hence Chris, Allan and I found ourselves on a rainy Sunday awaiting the arrival of seventeen strangers for a first meeting, auditioning and casting. By the evening it was my turn to begin the first dance.

I had spent the previous week preparing sequences, thinking about the structure of the dances and trying to familiarise myself with the music. However, I was determined, to engage the students creatively, use ideas which came from them I also wanted to make some of the principles of Laban's dance analysis explicit to both enhance their dancing and enable them to have some understanding of what they were doing.

Engaging them all in a warm up that first session

was vitally important. They were enthusiastic! I moved on to teach them a sequence we were going to use in the song "Street Life". A sea of baffled faces met me. I'd overlooked the vital rule, break tasks down into manageable sizes. Nevertheless, we got there - everyone was a little surprised at what their bodies could do!

The next day I talked to them about dynamics, modifying the language a little. We varied levels and added focus - suddenly life was breathed into the dance. I realised that many of the elements of theatre form apply when working with dance; use of space, levels, relationship with others, focus, dynamics. The initial difficulty I experienced with the dance however was that the songs were very literal. The problem was similar to one I had experienced when first using dance with primary children; how did the movement become dance, rather than drama, mime, or simply 'playing out'? The use of motif; varying, adapting, repeating, seemed to be specific element of dance that separates it to an extent from other forms.

I asked a great deal of the students in terms of their ideas, so we combined a mixture of learnt sequences and polished improvisation. I didn't need to talk explicitly about relationship, as they were responding well in terms of joining body phrases, taking weight and relating either to a

partner or to another group.

I had planned quite thoroughly beforehand, but was anxious that I would not be able to see the dance as a whole, before it was created! However, I was able instinctively to see how the space was being used, what worked, what looked too busy, what needed large, small space etc. This was very much the same skill I would use when staging drama.

Two of the songs, had plenty of subject matter to direct the dance. In one however I concentrated purely on body parts and relied on their skills and internal motivation.

Five days later; we made it! Seventy people came to see the results of intensive creative labour at Kilve Court. Not only had the cast created three dances, they had learnt an hours worth of script and eleven songs. The performance was excellent - very professional and looking as though it had taken five months, not five days, to rehearse.

The personal challenge and consequent achievement for me was very rewarding. It was wonderful to be able to apply the principles I had learnt through Laban and know that the students went away having experienced and learnt a little about dance.

Jane Grant

DRAMA, DANCE and ME

For as long as I can remember, dance and drama have been a very important part of my life. As a child I was imaginative and creative in my play, always singing into my hairbrush, performing in front of my bedroom mirror and dancing about the garden or in the nearby woods. Unfortunately, my parents had no understanding nor appreciation of the arts and so my creative expression was never encouraged nor was it received with enthusiasm. The only opportunities which greeted me were those which I created myself.

As I became a teenager I loved performing in school plays and felt such a magical glow inside when joining in a dance class. But then my self confidence was weak and so I would often suppress the ball of creative energy that I felt from within. Though I felt such excitement I needed to hear those important people in my life say, "you can do it..." but they never did. And so I tucked away my creative ambitions, believing then that it was only possible in a dream.

Once in college, I decided to train in Special Education, working particularly with emotionally disturbed and behavioural problem children. Three years later I graduated. I found myself putting aside many of the textbook theories on dealing with problem children, instead I let my heart and my gut instinct show me the way. So many of the young children had already experi-

enced more emotional, mental and physical pain than an average adult does in a lifetime. The young lives of these troubled children were like scattered crumbs on a vast plain. They felt no trust, no security, no self-worth, no self-esteem - only knowing how to slam doors and shut windows. It was time for me to take a deep breath, release my creativity and put it to use. Carefully, I began to share in what I believed to be an important 'helping tool' in getting through to these children, hoping that with time they would find the courage and reason (through creative expression) to face their feelings, to look out of the window and find goodness in the view.

Over the years as my work experience continues to grow, so has my need to be creative in my movement. Unlike that time years ago when I felt forced to tuck my creativity away, I now am able to acknowledge its relevance in my life and to enjoy the excitement as well as the harmony it brings.

It wasn't until I moved to this country over twelve years ago, that I heard about Laban and his work. I was so excited because suddenly there was this man who founded these 'fundamentals of movement' which seemed to bring together many of the feelings, ideas and creative struggles that I have been shuffling about for a long time. As a child I was confronted with so many emotions which I could not begin to under-

stand. When a teenager I felt such a desperate need to communicate my creativity, but sadly felt that it was beyond my reach. Now an adult, I realise that it is my centre that I have been trying to reach all these years...perhaps then, it was a little too soon. It's as if Rudolph Laban himself is saying to me, "It is alright Judy, you can do it!"

Yes, I've always thought that there was a fine link between dance and drama. But through studying the basic fundamentals of Laban's work, I am now beginning to understand their relationship. Recently, I have found that much of the work I do on stage or with many of the drama workshops I happen to lead, subconsciously Laban's fundamentals quietly creep in. Lately, when attending dance classes, I find myself not only enjoying the dance but feeling the essence of the movement.

I am now nearly half way through the Laban Guild Community Dance Leaders Course - so much I have gained, but still so very much to learn. Dance and drama continue to play a very important role in my life, with drama probably being the direction I shall continue to pursue more professionally. But I am beginning to understand with greater insight the dynamic relationship between creative movement and drama. I see my studying Laban's work as an essential stepping stone not only towards my future endeavours, but more important to my being.

Judy Preston

Diary of Events



NOVEMBER

5th. FIREWORKS AT THE RFH

LONDON

A discussion on Laban's theories on the concept of weight and effort. Chaired by Maggie Semple, a panel of interested parties will argue their ideas on the subject. Contact: Lydia Everitt Tel: 0747 854634.

11-13th. AUTHENTIC MOVEMENT

SELKIRK

The crossover between art and psychotherapy. Surely our work with dreams is simply the aesthetics of the soul? Contact: Kedzie Penfield, Salenside, Ashkirk, Selkirk, TD7 4PF. Tel: 0750 32213.

12th. DRUM BEAT DANCING

LONDON

An opportunity to come and let your hair down and dance your socks to shreds. Contact: IBISS, 17 Castle Road, Isleworth, Mddx. TW7 6QR. Tel: 081 560 9347.

19th. MOVEMENT AS THERAPY

SOMERSET

Myths and Drama in Dance. Contact: Christine Meads. Tel: 0823 421206

19-20th. SHAMANIC JOURNEYS

LONDON

Experience the ancient practices of journeying, dancing and drumming to other worlds. Rediscover connections with nature. Contact: See 12th. November entry.

26th. GCE A/S AND A LEVEL

GUILDFORD

Deciphering the task. Contact: NRCD, University of Surrey, Guildford GU2 5XH. Tel: 01483-259316.

DECEMBER

10th. DRUM BEAT DANCING

LONDON

See 12th November entry.

JANUARY 1995

MOVEMENT AND INTERACTIVE TECHNOLOGY

NOTTINGHAM

No dates. A 2 day course for artists and professionals working creatively in groups. Contact: Isabel Jones, SALAMANDA TANDEM, 38 Laurie Avenue, Nottingham NG7 6PN. Tel: 0602-420706.

FEBRUARY

VOICE MOVEMENT

NOTTINGHAM

See January entry.

4-5th. GCE A/S AND A LEVEL

GUILDFORD

Study of performance. Contact: see 26th November entry.

11-12th. DANCE FOR PERSONAL & COMMUNITY DEV

LEEDS

Introducing ways of using movement to empower people and groups. Contact: Pat Hilton, JABADAO, 45 Elder Road, Leeds LS13 4DB. Tel: 0532 562287.

17-19th. TOWARDS MEETING THEIR NEEDS

SELKIRK

Dance related movement stimulates the inner life of an individual. This, combined with moving in relation to someone else, promotes an immediate and healing communication which is unparalleled by other activities. Contact: see 11-13th. November entry.

18th. INTRODUCTION TO INTEGRATIVE MOVEMENT PSYCHOTHERAPY

ST. ALBANS

An introduction to understanding the way body language reveals our true self. Contact: Helen Payne, 1 The Wick, High Street, Kimpton, Herts. SG4 8SA.

25th. JOY OF DANCE

SOMERSET

A day of dancing based on Laban's work. Contact: Wendy Hermelin. Tel: 0460-77323.

Diary of Events (continued)



MARCH

EVALUATION THROUGH JOURNALISING AND WRITING

See January entry.

NOTTINGHAM

4th. GCSE

Tasks based on the work of a choreographer. Contact: see 26 November entry (NRCD).

SOMERSET

9-12th. MEETING OF THE AMERICAS FOR DANCE

The assembly will cover a broad range of themes of interest to the dance community. Contact: World Dance Alliance, Geraldine Oswald, c/o Dance Magazine, 33 W 60th St., New York, NY 10023.

MEXICO CITY

18th. DANCING TOGETHER

A provisional date and venue for the Guild's annual get-together. Once again we hope it will be at the Laban Centre in New Cross. Contact: see November 5th entry.

LONDON

25th. GCSE

Tasks based on the work of a choreographer. Contact: See 26 November entry (NRCD).

CHESHIRE

31-2nd. APRIL. DANCE WORLD

CCPR are organising this very successful event again. Contact: Bronwen Mills, 2 Brockham Warren, Boxhill Rd, Tadworth, Reigate, Surrey KT20 7JX. Tel: 0737 842834

LONDON

APRIL

18-21st. L.in.C. EASTER COURSE

Contact: Ivy Cottage, Clockhouse Lane East, Egham, Surrey. TW20 8PF (Phone 01784 433480)

EASTBOURNE

22nd. INTRODUCTION TO INTEGRATIVE MOVEMENT PSYCHOTHERAPY

See 18th February entry.

ST ALBANS

MAY

20th. AUTHENTIC MOVEMENT

An opportunity to be introduced to this form of unconscious, contemplative movement. Contact: see 18th February entry.

ST ALBANS

JUNE

3-5th. EUROLAB CONFERENCE

Contact: EUROLAB, Karl-Marx Strasse 58, 42043 Berlin, Germany.

GERMANY

3rd. MOVE AND BE MOVED

Use body awareness and movement activities as instruments for active imagination, seeking non-verbal routes into the depths of the unconscious. Contact: see 18th February entry.

ST ALBANS

JULY

3rd-4th. August. LABAN/BARTINIEFF PROGRAMME

The start of the Certification Programme which lasts 21 weeks and ends in the summer of 1997. Contact: see June 3-5th entry.

BERLIN

21st-30th. L.in.C. SUMMER SCHOOL

See April 18th entry.

EASTBOURNE

24-28th. SUMMER COURSE

Contact: see 26th November entry.

GUILDFORD

SEPTEMBER

30th. CCPR DIAMOND JUBILEE

This will be a festival of Movement and Dance as part of the CCPR's Diamond Jubilee festivities. Contact: see 31 March entry.

LONDON

DANCE TO THE HEART BEAT

The British Heart Foundation in conjunction with the CCPR are launching a fund raising and get-fitter campaign. In February movement and dance teachers and the British Heart Foundation will join hands and hearts to promote movement and dance as part of a healthy lifestyle by raising money to fight heart disease, Britain's leading cause of death.

Why Your Help is so Important

As a movement and dance professional, you already know the benefits of exercise in treating and preventing heart disease. Unfortunately, that message has not reached the people who need it most.

Less than a fifth of adults in the UK take the recommended amount of exercise. Sadly, many children prefer video games to sport. Your knowledge of dance, exercise and entertainment makes you uniquely suited to help with this combined educational and fund raising event.

WILL YOU JOIN US AND Dance To The Heart Beat IN FEBRUARY?

It's an easy routine! Whether you perform solo or team up with another colleague, organising an event during Dance to the Heart Beat can be as simple or sophisticated as you wish - as long as you have fun:

- Organise a Valentine's ball.
- Donate proceeds from a regular show or arrange a public display and collection.
- Put on a sponsored dance or tap-a-thon.
- Donate profits from a master class/workshop with a well-known teacher.
- Organise a Valentine Dance spectacular.

How to take part

Simply write to Anne Ward for your complete Dance to the Heart Beat which will include guidelines, publicity ideas and materials plus details of the British Heart Foundation's work.

Prize

The top prize for the leader who raises the most money is a luxury break for two at Ragdale Hall. You will be pampered from top to toe at this unrivalled health resort in the heart of the Leicestershire countryside.

Please Dance to the Heart Beat and help the British Heart Foundation keep our hearts alive and well.

continued from page 5

"had the feeling of being filled up inside".

One of the tasks Helga had to do before returning to Finland was to take part in a performance for her religious group. Every member was to do something and Helga offered to sing an improvisation. This meant going inside herself, getting in tune with her inner world and then expressing this in sound. When Helga sang for her group and invited outside friends, everyone was in tears. What they said was that they were not only moved by the beauty and freedom of her voice; they were also moved by its inner tone.

1 & 2 H Segal, The Work of Hanna Segal, London 1986, Free Association Books, p. 197 and 203.



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REFRESHER CLASSES IN MOVEMENT OBSERVATION

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The copy dates are:

24th Dec., 24th March, 24th June, 24th Sept.

Payments to: Laban Guild

Send to: Christine Meads, Lobwood, Blagdon Hill,
Taunton, Somerset TA3 7SN

NEWS FROM THE REGIONS

MUSEUM OF DANCE STOCKHOLM

On a recent trip to Stockholm, I visited the Museum of Dance, which opened in 1994. It is housed in a modern building which is used for Conferences. Outside there is a delightful sculpture of Anna Pavlova and if you are ever in Stockholm, it is well worth a visit, even for people marginally interested in Dance or Drama.

Though there is at the moment more emphasis in the classical dance and on costumes and masks, there seemed to be a real interest to be up to date with Modern Dance trends. Laban is mentioned fleetingly in the notes, but I am sure that an update from any source would be welcomed.

From the Centre of Stockholm you can get there by bus or Metro, or possibly even by boat (As you know, Stockholm is a watery place!)

ADDRESS: 14 Barnhusgatan,
S11123 Stockholm.
TEL NO. 010468 108243
010468 6769600

Renee Sakula

CONTACT

LABAN GUILD MEMBERSHIP

SUBSCRIPTIONS ARE DUE ON JAN 1st EACH YEAR. Do fill in the following form to ensure payment in 1995 and send it to YOUR OWN BANK.

1995.....Ordinary membership.....£12.50 Student or retired.....£6.50

CONCESSIONS are available to the unwaged on application. IF PAYING BY CHEQUE, please make payable to The Laban Guild and send to Ann Ward, 30 Ringsend Rd, Limavady, Co Derry, N Ireland BT49 0QJ.

STANDING ORDER FORM

To Bank PLC

Branch Address.....

Please pay BARCLAYS BANK PLC (20-88-13) 73/75 Calverley Rd, Tunbridge Wells for the credit of the LABAN GUILD, a/c no. 80538388, the sum of £ (Pounds) on the first day of January 1995 and the first day of each subsequent year.

Signed..... Date Mem No

Name Account No

Address.....

SUFFOLK

Jane Mooney has been appointed Artistic Director of Suffolk Dance, the latest organisation to join the National Dance Agency network.

Trained at the Laban Centre and Goldsmith's College, Jane then became performer and Artistic Director of Ludus Dance Company until 1992. She has extensive experience choreographing and directing dance for people of all ages and has recently been coordinating Phoenix Dance Company's educational outreach project.

In her new role she will be focusing on leading new initiatives for Suffolk Dance and advancing the organisation in its next phase of development.

Jane joined Suffolk Dance in July.

LABAN CENTRE

FURTHER DANCE STUDIES: A NEW VIDEO FROM THE LABAN CENTRE

The Laban Centre for Movement and Dance has produced a new video to illustrate its wide range of postgraduate dance courses. "Further Dance Studies" aims to give prospective students a taste of the courses and of the Centre itself.

The video places the courses in the context of Laban's theories of movement and encourages students to think of dance training in a broader context. The individual courses described include the Professional Diplomas in Dance Studies and Community Dance Studies; the Advanced Performance Course (Transitions Dance Company); MA Dance Studies; MA Dance Movement Therapy; and MPhil and PhD Research Degrees.

IRELAND

Members of the Dublin Training Course have now completed their mid-course assessment weekend. A fascinating variety of work was presented and, as usual, everyone learned a lot from each other and enjoyed the weekend, especially when their "bit" was over! Three members of the Belfast group were presenting sessions for final assessment and everyone enjoyed exploring a formal garden, parading on a "cat walk" and hill walking; congratulations to Mary Rose Riddell, Bernadine McManus and Pauline Boyle who are now all qualified Community Dance Leaders. Several Guild members from the North came to take part in the weekend and the two groups are looking forward to more opportunities to work together.

The end of August saw the annual Ulster Youth Dance summer school taking place in Belfast, where the young people worked on a piece with Royston Muldoon and his team. "In Forest" involved a cast of about seventy, aged between twelve and twenty years, and was a very powerful and moving performance. Members of Dance Depot are looking forward to working with Royston again next Spring and have just started the season with a day's workshop taken by Helen Lewis; hard work, a tremendous variety and a lot of fun.

Meanwhile, look out for Jenny Elliot, one of our members, on Anne and Nick's morning T.V. programme for a week in the Autumn, presenting a short fitness session each day as part of a nationwide competition to find a new presenter.

Could we have the answer to Mr Motivator here in Belfast? Vote for Jenny and find out!

Anne Ward