

# *Movement & Dance*



# contents

- P3 **Editorial**
- Dance Critic's Awards
- Our Suffolk Idyll**  
by Jackie Marshall Ward
- P4 **Process versus Product in Higher Education - Teacher Training**  
by Maggie Killingbeck
- P5 **View from America**  
by Warren Lamb
- P6 **The Enrichment of the Child - Process versus Product in Primary Education**  
by Elaine Mills
- P8 **Dance at Haberdashers' Monmouth School**  
by Rhyan Parry
- P10 **Smoke Trails at the Royal Albert Hall**  
by Caroline Mummery
- P12 **Yerma - Suffolk Youth Theatre Review** by Gordon Curl
- P14 **Mourning Juliet - Hills Road Sixth Form College Review** by Maddy Tongue
- P15 **Phoenix Project - Work in Progress**
- P16 **The Dartington Dream Question Time with William Elmhirst**  
by Gordon Curl
- P18 **The Dance of the Crystal and the Gel**  
by Gerard Bagley
- P20 **FCD Conference Report A Professional Framework for Community Dance**  
by Ann Ward
- P22 **Report from Courses Officer**  
by Ann Ward
- P22 **Report from Laban Guild Council**  
by Jennie Haycocks
- P23 **Diary Dates**



**Editorial Team:**

Pam Anderton  
Jill Goff  
Bronwen Mills

**Advisers:**

Anna Carlisle  
Gordon Curl  
Geraldine Stephenson  
Janet Whettam

**Membership Secretary:**

Janice Anderson  
7 Surridge  
High Leigh  
Nr Knutsford  
Cheshire  
WA16 6PU  
Email: janice\_anderson@btinternet.com

**Courses Officer:**

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

**Movement & Dance** is published in England and is distributed worldwide. It is free to all members of the *Laban Guild*. Individual annual subscriptions for UK addresses £25; affiliated groups & worldwide addresses £30; concessions (UK) £15; concessions (worldwide) £20. 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:**

Pam Anderton  
Email: magazine@labanguild.org

**Printed by:**

Mickle Print  
Canterbury, CT1 3RA  
01227 780001

© Laban Guild 2006  
[www.labanguild.org](http://www.labanguild.org)

**Photo credits**

**Front cover:**

**Yerma** - Suffolk Youth Theatre  
Photo by Mike Kwasniak

**Back cover:**

Top left: *Bubble Gum*  
Top right: *Dressed to Kill*  
Haberdashers' Monmouth School  
Photos by Philip Sims  
Bottom: *Mourning Juliet*  
Hills Road Sixth Form College

## Contributions:

Email: [magazine@labanguild.org](mailto:magazine@labanguild.org)  
Post: PO Box 9  
Tadworth  
KT20 7JU  
Phone: 01737 842834 / 240653  
Copy Dates: 1 May, 1 August, 1 November, 1 February  
Format: email or scanner-ready copy

## Advertising copy:

Email: [jill\\_goff100@hotmail.com](mailto:jill_goff100@hotmail.com)  
Phone: 01483 763214

# editorial - dance: process or product

Lisa Ullman, Director of the Laban Art of Movement Studio, recognised the value of dance in mainstream education and inspired her students to take a leading role. Such pioneers as Sylvia Bodmer, Lesley Barrows, Diana Jordan, Joan Goodrich and others introduced dance to teachers and students in the new child-centred education of the 1940s.

Joan Russell made a great contribution to this movement and in her Laban Lecture of 1974 looked back over a successful career of teaching to children and students, in person and through her writings, the joy of movement using Laban's principles. The theme of her lecture was *The Artefact or the Child*; is dance a valuable aid to a child's development or a means to create a finished production?

During her career, dance was a valued part of the school curriculum but how is it viewed today? In these competitive, result-driven times, an entertaining production of technical excellence is a great advertisement of a school's worth. Has dance now become just a means to achieve such publicity?

In this issue we have invited a number of members working in education to comment on this theme which we call 'Process or Product'. Our Chair, Maggie Killingbeck, has set out clearly the present aims and practices of dance teachers' training. Rhyan Parry has written of her experience in private secondary education and Elaine Mills describes the hopes and achievements of teachers in primary schools in her area. There is an account of a performance by Hazel Francomb's VIth form college students.

Much dance teaching is done in clubs, outside the curriculum. We have an account of Michael Platt's production of *Yerma* in Ipswich and Caroline Mummery writes of her group's performance at the Royal Albert Hall when they represented the Laban Guild at the CCPR Festival of Dance and Movement last September

We were delighted to receive unsolicited contributions to this issue. The theme of our next edition is 'Dance in Performance' and we would be very pleased to have any articles members consider suitable and also and thoughts stimulated by the contents of this edition.

*Bronwen Mills*

## dance critic's awards

Following the success of our Dance Critic's Awards last year, the Laban Guild has decided to continue its sponsorship this year. The open awards for students of dance will be the best critical appraisals of current professional dance performances between September and December this year. The length should be between 500 and 1000 words. Supporting images may accompany entries if wished.

The closing date for entries will be 1<sup>st</sup> December. Entries should be e-mailed to magazine@labanguild.org stating name, address and telephone number together with title, venue and date of the performance.

There will be two awards. The winner will receive £150 and the runner up £50. The award winning pieces will be published in the February issue of 'Movement and Dance.'

We do hope that teachers and lecturers will encourage their students to participate in this competition, as it is often part of the students' curriculum to produce such pieces of work and a possible financial reward may stimulate extra enthusiasm and effort. Success and the opportunity to have a piece of work published may reveal to a student an otherwise undiscovered talent and a possible career in dance journalism!

*Jill Goff*

## our suffolk idyll

The word 'idyllic' is much used and abused, but it is the only one to describe two days spent dancing in deepest Suffolk. On June 24th and 25th eight of us from the Community Dance Leaders' Chelmsford course got together to renew friendships, explore new ideas, catch up on the gossip and gain inspiration from each other.

Mary Ellen Coyte co-ordinated the whole thing and Sophie Wood put her home at our disposal and kept us fed and watered. We ate breakfast and dinner under the sky to the scent of roses and the sound of birdsong and had our picnic lunch on the grass outside the village hall where we danced. Everyone contributed to the dance, by leading either a warm-up or a creative session. It was exciting to anticipate the variety which we knew would emerge, and we were not disappointed. We moved effortlessly between such diverse subjects as the musical theatre, the extraction of minerals from rock, Jewish family history, and the qualities of gemstones. Warm-ups were equally varied from the meditative to the energetic. Relaxation was not overlooked -what better than to be led through some gentle yoga to the scent of grass and the blue of the sky? Our thanks to the organisers of the Chelmsford course who were our original inspiration and my personal thanks to Mary Ellen Coyte, Sophie Wood, Julie Weston, Vanessa Downie, Riva Kuper, Jenny Haycocks and Sara Mellor for such a brilliant weekend.

*Jackie Marshall-Ward*

# process versus product in higher education - teacher training

Before considering an approach to the present training of dance teachers in Higher Education I would like to reflect on process and product in the more recent development of dance in education. During the forties and fifties process was at the heart of dance education. In many primary and secondary schools, pupils were required to explore Laban's movement principles for their own sake. For example they might experiment with movements at high, medium and low levels or contrasting effort actions, for the intrinsic value of so doing, the experience having no further purpose. Such activity was separate and markedly different from the kind of dance that occurred in private dance classes outside of state education. In the late sixties/early seventies, initiated by the development of American modern dance in this country, dance teaching in secondary education particularly, began to include reference to the professional world of dance. Gradually, over time and possibly unevenly, the subjective, child-centred methods were infiltrated by a more objective approach which included the teaching of specific dance techniques/vocabulary. In other words the emphasis was upon the development of a product ie pupils able to perform codified movement in a confident and articulate manner. Although the style of dance was different [contemporary], this approach had much more in common with the kind of dance that occurred in private dance schools.



The approach to teaching dance that underpins dance in education currently is an approach described by Jacqueline Smith-Autard in the *Art of Dance in Education* [2002] as a 'midway model' approach. This combines the best practice of both the process model and the product-orientated model. [Smith-Autard entitles these the educational

model and the professional model]. In other words in a series of dance lessons pupils are required to learn specific vocabulary/techniques and to explore Laban's principles of movement, adhere to the rules/conventions of the professional dance world and be personally imaginative, respond to specified objectives and operate subjectively. Whilst not duplicating pupils' experiences of dance outside education, such an approach connects with it. Similarly in Higher Education, this blend of personal creativity with a concern for conventional professional practice is the approach that underpins the training of undergraduate and postgraduate students training to teach dance in state education. At the heart of such an approach is reference to professional dance resources [Smith-Autard refers to resource-based teaching]. Through viewing professional artefacts students/pupils are enabled to develop knowledge, skills and understanding in relation to dance style, types of dance, dance form, subject matter for dance, the treatment of dance ideas and the relationships between movement, accompaniment, set design, costume etc. Such learning is mediated through experience of performance, composition and appreciation, to which, Laban's analysis of movement makes a significant contribution. Needless to say, in education, the study of

'set works' is contextualised in terms of social, cultural and historical setting.

This approach is wholly consistent with the demands of the *National Curriculum for Physical Education [NCPE]*. In an attempt to physically educate pupils the NCPE requires that at Key Stage 3 all pupils learn to manage their bodies in a range of contexts including the aesthetic ie including dance or gymnastics. Learning to use the body in an aesthetic context requires that all pupils 'acquire and develop' skills, 'select and apply' skills and 'evaluate and improve' skills [in addition to becoming increasingly aware of issues to do with 'fitness and health'].



These demands can be seen to identify with a concern for both process and product as exemplified by the 'midway model'. For example acquiring and developing skills requires that pupils 'refine and adapt existing skills', 'develop them into specific techniques' and 'perform these with consistent control'. In other words, whilst improving existing skills and developing specific vocabulary/ techniques pupils are learning through the product-orientated approach. On the other hand selecting and applying skills demands that pupils 'use principles to plan and implement ..... compositional ..... ideas'. In this instance, whilst individually and with others, exploring principles of movement, pupils are learning through the process approach. It should be noted however that such exploration is not an end in itself; pupils are required also to 'modify and develop their plans' and 'apply rules and conventions'. In the context of the NCPE therefore the exploration of movement principles is a step in the process towards realising an idea in dance, a process which requires refinement and the application of conventional dance practice. The content for 'dance activities' at Key Stage 3 reinforces a concern for both process and product insofar as it states that pupils should be taught to: 'create and perform dances using a range of complex movement patterns and techniques', 'use a range of dance styles and forms', 'use compositional principles when composing their dances' [it mentions motif and development, group and spatial awareness] and 'apply performance skills in their dances'. Whilst dance is optional at Key Stage 4 the same concerns are evident in the Programme of Study however greater complexity, autonomy and sophistication are required as pupils grapple with more advanced techniques in more demanding situations.



Like the NCPE, the GCSE and A Level/dance specifications require an approach that involves both process and product;

indeed the content of both specifications is listed under the headings: performance [product], composition [process] and appreciation [process and product]. At examination level the study of a 'set work' is mandatory. Far from being an exercise in appreciation only, the study of existing professional dance works is facilitated by performance and composition tasks. Through learning to perform significant excerpts of a work and composing 'in the style of' pupils get inside the form and content of a 'set work' in a way that can only enhance their knowledge, skills and understanding of it. In so doing pupils simultaneously extend/develop their personal performance and compositional skills. It should be noted that at examination level, performance includes the performance of pupils' own choreography, and a set study/dance, an understanding of the anatomical/ physiological issues underpinning safe practice and the ability to read, and to a certain extent write, dance notation [at A Level]. Hence as pupils progress through the education system the professional/product orientated approach to dance



assumes greater significance. However the knowledge, skills and understanding developed through a process approach do not become redundant; pupils need the ability to explore movement imaginatively in their own compositions and in viewing the works of others.

In conclusion therefore, in all phases of dance education today process and product are not dichotomies. Although the emphasis may change during the course of a pupil's education, process and product are mutually supportive approaches that combined make possible an in-depth study of dance. Moreover Laban's analysis of movement offers the pupil/student of dance a means to engage with both. This is the approach to training teachers of dance that takes place in Higher Education

### *Maggie Killingbeck*

#### Bibliography

Department for Education and the Qualifications and Curriculum Authority (1999) Physical Education: The National Curriculum for England. HMSO.

Smith-Autard, J. (2002) The Art of Dance in Education 2<sup>nd</sup> edition. A & C Black.

## view from america

The exhibition *Modernism: Designing a New World* which was at the Victoria and Albert until 23 July is due to open in Washington and it will be interesting to see how the Americans react. There has been so much comment in the U.S. about 'Old Europe' and its still decadent ways, especially to do with the economy; designing a world on aesthetic principles does not seem in accord with current American practice. Immediately after World War I it was a 'New Europe' seeking to re-invent itself and in the process of doing so its influence did spread later to the U.S. The architecture of Frank Lloyd Wright is an example. Technology with glorification of the machine is another.

That there was beauty in huge cog wheels being turned by chains with cranks shifting in and out seems to have been a European point of view which did not quite reach the U.S. where the efficiency of the machine was what mattered and how it looked was irrelevant. For example, the exhibition includes a film clip of Charlie Chaplin in *Modern Times* – it is as though the Americans are saying "This is the way to handle machines and people, not in the aesthetic pampered way beloved of you Europeans".

I was intrigued by how much the German and Russian founders of *Modernism* sought utopian ideals in their revolutionising of design. Their vision was that art and life could be welded so as to banish the ugliness of pre-war society and provide not only the materialistic essentials but an aesthetic, naturalistic and harmonious life as well.

It is no surprise how well Laban fitted into this scene and did much to promote it. He is depicted in the exhibition as the creator of movement choirs and influential in developing the healthy body culture component of the modernist trend. In the 1930's he probably retained the utopian ideal when everyone around him knew it had been

ruined. As the exhibition notes "... images of dancers and gymnasts, swimmers and sunbathers .. had deeper social and political resonances." I believe that Laban tried to remain true to the ideas of the pioneer modernists and, having been compelled eventually to leave Germany, leapt at the opportunity to revive them when given refuge at Dartington Hall.

It is ironic, perhaps poetic, that while America applied technology with ruthless efficiency during World War II (to the great benefit of Europeans, incidentally) and Frederick Winslow Taylor developed *Motion Study* to keep it so (see Carol-Lynne Moore's recently published book *Movement and Making Decisions*) up springs an Old European modernist in wartime Britain to claim that workers are being abused and that his views on Industrial Rhythm can make work not only more harmonious but also more productive.

Laban's contribution to *Modernism: Designing a New World* became even more significant post World War II within the sympathetic environment of the U.K. His way of talking about the application of his ideas in Education, Industry and Art seemed to me at the time to be visionary. Recognition of his roots in *Modernism* (which the exhibition promoters insist is continuing to this day) suggest that he was attempting nothing less than a re-design of education and industry by means of the *Art of Movement*. In the U.K. such recognition is now obstructed by the almost exclusive association of Laban's name with performance dance. Paradoxically, America may currently offer a better environment for pursuing the vision because of the greater number of Laban-trained people and their broader base.

### *Warren Lamb*

# the enrichment of the child - process versus product in higher education

The writers of the National Curriculum recognised the value of dance in the development of the child – firstly the process of preparing, creating, developing, secondly the product of performance and evaluation.

During the last four years I have worked with Walsall School Sports Partnership in primary schools as a Sports Coordinator and most recently as a specialist link dance teacher. I have been directly involved with 28 schools, and helped organise a Dance Festival in which 42 schools and 1400 children participated. Being Laban trained my main focus has been to develop movement and dance in the curriculum – the process being all important – exploring through physical experience using Laban principles of movement analysis. Thus the product will reflect process.

The majority of primary schools I visit are eager to incorporate dance into their timetable. The staff recognise the creative process as an enriching part of the child's education and equally if not more important than the product. Primary school children love to move and naturally use it as a form of expression and today, in this technological world, they need more opportunities than ever to experience this. Unfortunately there are many hurdles that prevent this taking place – the main constraints being lack of time (with literacy and numeracy targets) lack of space and lack of primary school teachers capable of confidently delivering the subject.

purposes not least dinners, which means at least two hours are out of action (lunchtime supervisors setting out, children eating, cleaning up).



In most primary schools dance is included as a part of PE not as a subject in its own right. At most there are only 2 hours PE set aside for each pupil per week and then often only half a term where dance is programmed. However primary teachers are crying out for help in delivering dance on the timetable and there is a thirst for guidance, knowledge and support which would give confidence. When they realise they do not have to be an expert dancer but have all the skills and experience to provide a framework to draw creative work from the children their enthusiasm is apparent.



The hurdles of time and space are difficult to overcome. Usually there is only one hall and this is used for many

The following are comments from teachers who have had dance support:

- "Staff and children benefited – met needs well"
- "Gives us confidence, thank you"
- "Will definitely use ideas in the future"
- "Enabled me to teach more confidently. Like help to assist putting ideas in our planning"
- "Liked the way the children were given time to explore own ideas alongside suggestions round a theme"
- "Very relevant as linked to topics being completed by the children" (Dance in other countries)
- "Would like extra sessions"
- "Children given support to develop own sequence – felt actively involved – enthusiastic"
- "Gave me ideas to continue dance in the future. Loved the way creative movement was used"
- "Very useful and interesting"
- "Excellent ideas for me to use in the future"

Support, however, is not an easy task. Even in the Walsall area where movement and dance has been identified as needing support it is difficult to input this. The government



and Sport England have put money into assisting many areas in PE but this has to be spent within a certain period and so, in desperation to incorporate dance on the timetable, technique teachers are employed from dance schools i.e. ballet, line dancing, aerobics etc.

During the school year we have links with the local university. Some dance students help primary schools in curriculum time and others run dance clubs culminating in a production with the university; it should be stressed they are not on a teacher training course. Some students are very good at giving knowledge for the children to participate creatively in the process, but others are often hesitant, especially if they come from a dance school background and need tutorial support. However university staff have little time so it is easier to teach set routines. Schools also often use students because of their teachers' lack of time and knowledge to help with productions where technical expertise is needed.

It is important, therefore, for the primary teacher to be given practical support and information about supported schemes. Walsall Sports Partnership have just set up a Primary School Dance Development Programme focusing this year on years 1 and 2 which has identified concerns already mentioned. Another concern expressed was the lack of participation and motivation with regard in particular to year 5 and 6 boys although in schools where dance



is an integral part from reception this is not a problem. At the Dance Festival boys were noticeable by their absence. One school which produced excellent creative work with a mixed year 3 and 4 group on a cross-curricular project about the wooden horse of Troy sent only girls to the festival and performed a set routine. However 2 other schools whom I assisted with their Dance Club years 3, 4 and 5 produced an excellent creative piece with boys and girls. I can only assume ongoing support was the problem and the misunderstanding of what is needed for performance, generally seen as fitting movement to music rather than the accompaniment adding to the theme of the dance. Outside dance people coming in are not appreciated enough, they are capable of more than is thought.

Although the importance of dance in education is recognised – process and product both being important – it is difficult to implement. Space and time cannot be changed but the support of specialist dance teachers can be implemented to assist the primary teacher and increase their knowledge of the subject. The Laban Guild could be vital in the support of these dance facilitators thus creating a stronger dance curriculum across many schools.

*Elaine Mills*  
Specialist Link Dance Teacher.



# dance at haberdashers' monmouth school

## the role of Laban's principles in a 21st century educational dance curriculum

**OUR MOTTO IS: 'DANCE IS INSIDE US ALL. WE WILL BRING IT OUT!'  
(WITH A LITTLE HELP FROM RUDOLF LABAN, OF COURSE!)**

At Haberdashers' Monmouth School for Girls we have learned to love Laban! During a decade of dance since my arrival at the school, we have revelled in the fluency of Laban's language and I'm sure Rudolf Laban himself would be immensely proud to see how we apply his timeless works to 21<sup>st</sup> century styles and trends.

From Years 7 to 13, all girls who participate in dance at HMSG - whatever their age, talent or background - learn to understand Laban's principles of movement development.



Consequently, they grow to appreciate the pleasure derived from personal physical wellbeing; their innate expression finds form as their self-confidence and control increases; and they discover the joy of sharing the experience within a dance community that aspires to a common ideal.

On joining HMSG as Head of Physical Education in 1996, I was in the perfect position to introduce to my pupils a dance language - Laban's language - about which I was hugely passionate and which I believed would benefit the lives of so many girls. Therefore, I devised a dance curriculum in which every girl in Years 7, 8 and 9 experience a six-week course of dance. All lessons use Laban's basic principles of movement development and we study anything the girls can suggest that excites or inspires them to dance.

At the beginning of every new class's six-week block of dance lessons, we write a list of topics about which the girls wish to dance; so, each week, the work is propelled by a fresh theme. I always emphasize the process of movement development and concentrate on specific aspects of Laban's principles during the dance-making process.

As the girls mature from Year 7 to 9 the tasks I set include more complex approaches to choreography and more advanced uses of Laban's philosophy. In Year 10, during one double lesson per week (PE curriculum), the girls can choose to study the Laban Guild Advanced Level of Achievement Certificate and in Year 11 they can progress to the Foundation Course in Community Dance. In these courses we really expand on the work covered in the lower years and pupils quickly achieve very high standards in their creative dance work. The courses always culminate in a public performance of the girls' compositions as part of a school assembly, an HMSG dance production, or a local show.

I'm often asked what has helped build a community that is so hungry for dance. Well, I have always been a true believer in giving students the best possible grasp of the 'process', i.e. 'giving them the tools to do the job'. They must be stimulated by the creative procedure and allowing them to indulge their imaginations within a disciplined framework teaches them the 'how' and 'why' of dance along with the 'what'.

To use a cooking analogy (my other passion!): give





students the 'dance ingredients' from which to make as many exciting 'concoctions' as possible. Provide them with an understanding of how to combine the ingredients to create 'successful dishes' and, subsequently, their own huge 'recipe book'.

But, as every good chef knows, intelligent adaptability and clever improvisation are the most important skills one can pass on to a novice! Using these potent gifts, each generation takes dance to new, different and often unfamiliar places - and that's the real beauty of Laban's methods: dancers of any age can learn to speak his language.

And the proof of the pudding is in the eating (pun totally intended!). The following are comments and compliments received from members of our audiences:

- "The dance at HMSG is unique! The girls are always so creative and no one is left out no matter their age, ability or body type."
- "The girls' work is so original and of such a high standard. Where do you get all your ideas from?"
- "HMSG dance performances are certainly as good as many works I have seen on the professional stage."
- "When is your next performance? I want to bring the entire family!"



I'm sure Rudolf Laban would be impressed how his original theories are still vibrantly alive and kicking at HMSG. Indeed, my girls have often asked me what Rudolf Laban would think of us 'thrusting' like Christina Aguilera? Or 'gliding' Michael Jackson's Moonwalk?

I tell them I'm sure he would join in!

### *Rhyan Parry*

Head of Physical Education and Dance  
Haberdashers' Monmouth School for Girls

Photos by Philip Sims

All the photographs were taken during 'Let's Dance', a whole-school dance production staged in February 2006. All of the 135 girls who danced in the show were trained using Laban Principles during curricular and extra-curricular lessons and dance clubs.

top right - THE CUBE: Year 11 Laban Guild Foundation Course Students.

facing page top - YOU'VE GOT A FRIEND IN ME: Year 7 Dance Club Group.

facing page bottom - LOST IN DANCE: Choreography by HMSG Dance Captain, Stephanie Lansdell, and some of the Year 11 Laban Foundation Course Students. This co-operation encapsulates the true community dance ethos: girls learning to share their knowledge, experience and love of dance.

**THE NEXT LABAN GUILD COMMUNITY DANCE TEACHERS COURSE  
HOSTED BY rctca IN SOUTH WALES WILL START IN SEPTEMBER 2006  
A FEW PLACES ARE STILL AVAILABLE  
FOR AN INFORMATION PACK, PLEASE CONTACT  
[rachael@rctca.org](mailto:rachael@rctca.org) or call 01443 776090,  
or contact the courses officer Ann Ward, [awardglenkeen@bigfoot.com](mailto:awardglenkeen@bigfoot.com) or call 01621 850441  
and check out our website: [www.labanguild.org](http://www.labanguild.org)**

# 'smoke trails' at the royal albert hall

**CHOREOGRAPHER: CAROLINE MUMMERY**  
**ASSISTANT: SONYA BROOKS**  
**MUSIC: SMOKE SIGNALS**  
**COMPOSER: CHRISTOPHER ELLIOTT**

## LOGISTICS

When asked, by the Guild, to undertake this project it seemed to offer a fantastic performance opportunity for any one of the groups that I teach. The choice, however, was very quickly reduced to who, logically, would be available. The performance, falling in September, meant term time had only just begun and many of my most experienced younger dancers had gone off to university or college. Summer holidays also presented the problem of availability for participants and organisers alike. The decision to open this project up to build on my small contingent of tried and tested dancers seemed my only option. Our local primary school is pro-active in the use of dance as a tool for learning and self development and was extremely enthusiastic to take part. To source more adults I decided to run a summer school, participants would have the option of being involved in the final performance. I quickly realised that I would need help in liaising with parents, school, bookings, costumes etc. and so enlisted an assistant who was extremely efficient.

## Grant funding

The funding from the Laban Guild acted as a building block on which to apply for grants to further support this venture. Funding finally came from Mid Suffolk District council who provided £400 to enable us to work in the school.

## Sponsorship

To help run the summer school we applied to local businesses for sponsorship and were rewarded with funding of £500 from Halesworth Print Finishers.

## Rehearsal space

Much of the sponsorship went to paying for the rehearsal space for the summer school. We hired the dance space at The Cut in Halesworth, initially for a week and then for two weekends in September. To fulfil the need to get the feel of working in such a large arena as the Albert Hall we also hired a sports hall for two days.

## Schoolwork

The key stage 2 students were chosen by the school from a list of those interested. We took eleven children, thinking that we would lose one or two along the way, aged between 9 and 11 years. All went on to the performance after a rehearsal period that many would find daunting.

They were very responsive and worked incredibly hard; the thought of working with adults really spurred them on. The children kept diaries of their work; they stuck in photos and kept souvenirs of their big day including the pom-poms used by the adults in the finale.

## Summer school

The summer school was open to anybody who had an interest in dance and performance. This was a leap of faith in the hope that we would get candidates who were willing and able to take on such a daunting project. We had ten participants nine of whom chose to join us. We enlisted one extra dancer, an experienced performer just home from the Le Coq School in Paris, in September to bring the adult contingent up to ten



## Transport

Much time was spent in search of a local and reasonably-costing coach hire. The drivers have a time limit of working hours after which they have to have eight hours off which would mean paying for an extra driver. We had to make sure our excursion fitted into the time frame or incur the extra driver toll which would have put the price up significantly. We also needed supporters to give us a boost but also to help towards the costs of transport. This worked very well, we had a very good driver who was willing to stop for the children's toilet breaks and the coach was nearly full of home team families and friends.

## Costumes

We wanted to have a costume that would flow with movement and show the line of the dancer's body. To give the effect of smoke drifting and swirling I decided these should be white. This choice would also be effective no matter what the lighting did! The females wore fisherman's trousers which are tied on, rather like a nappy; the material overlaps around the legs but opens to allow for big movement. The girl's pants were made of pocketing (for making pockets in men's trousers) and the women's were made of silk. The male contingent wore loose fitting paddy pant style trousers. All dancers wore simple fitting t-shirts tops

## PROBLEMS

### School

Working in the school was exciting but also turned out to be a juggling act. At the end of the summer term there are all sorts of activities happening that can and will interfere with the best laid plans and our dedicated team did, on occasion, find themselves booted out of the rehearsal

space. However, the school field gave us a good sense of the space we would be using.

### Space for rehearsals

We spent a week in the school hall and, for the summer school, we spent a week in the good-sized dance studio at The Cut Arts Centre. Neither of these however could give us the space we needed to replicate the Royal Albert Hall space so we hired a sports hall so that when we finally brought the two groups together we could give a good indication of use of space (although we still lacked 2 metres in length) and fitness levels required.

### Over-running of schedule by organisers

We arrived at the Royal Albert Hall in good time to enable our excited band to acclimatise themselves to the space and atmosphere. As with many of these big events however, rehearsal time had been eaten by previous groups. We had no time for setting the spacing and general orientation. Our run through was a very rushed affair, literally get on, do it, and get off; the dancers, especially the young ones, felt very unsettled by this.

## STRUCTURE

### Music

I wanted music that would fill the Royal Albert Hall and that had not been used many times before. Eventually the deputy headmistress of the school played me some other son's compositions. The children hooked into it immediately which for me was an important factor. It had big dynamic shifts and was structurally fairly easy to follow. There were obvious changes of mood which would act as cues for the inexperienced dancers. It also gave me a stimulus for the title of the piece and an idea around which to shape it.

### Residency

The work with the children began by getting them to move together in the space. Playing awareness games and testing balance proved very effective in shedding any inhibitions they had. I quickly discovered that they liked challenges and were extremely focused when working out and creating their own material. The main motif came from use of the planes which they then adapted in groups. We worked with travelling shapes and pathways which were designed to fit around the adult group. We also left one or two areas blank, merely introducing the technique of weight-sharing and lifts so that they were practiced in it but never really developing any set sequences. This was so that these could be worked out and performed with adult partners. By the end of the week the children were extremely tired but thrilled to do an impromptu performance for parents on the school field.

### Summer school

The adult group started their structuring using the same improvisation on the planes. I introduced the same sideways travelling sequence that I had done with the children so the two could be fitted together. They had quite a complex travelling phrase and devised lifting sequences



based around a set sequence that I gave. All the time we had to consider where the children were going to be so that when we eventually merged it would not be too much of a shock for either group.

### Final rehearsals

After the summer holidays we had one separate rehearsal per group to re-establish the work done in July. The groups finally met and began the work of integration. My first task was to unite the sequences and travelling designs that were established in both groups so that they would feel more comfortable about the process and have something that gave them a sense of completion. The integrated lifting and group work took time to shape and adapt. Some of the work we had to recreate as it had been completely forgotten. Eventually the structure became clear and then work on tidying began. The younger dancers found this very tiring but again that magic of parents watching at the end of each day always gave them a boost and put life into their movement.

### OUTCOME

For all concerned this performance will be remembered as one of the high points of their lives. The young participants were very excited by their visit to London and the size of the auditorium in which they were to dance. The group performed as a professional company, with commitment and energy and well deserved their applause. For me it was a lesson in organisation and the pulling together of many strands that are not entirely dance related. I did, on occasion, wonder why I had said yes to this project when I had so much to do already and cannot thank enough my trusty assistant. My aim for the dancers was to challenge them in their use of their dynamic and spatial awareness; to give them a tool with which to create an artistic picture in an arena that necessitates bold statement, and to put them in touch with the pleasure of movement. Certainly the desire to move is still with them; some of the younger members are seeking dance tuition on a regular basis, the adults are coming to my dance sessions and our only adult male, James, is now studying at the Central School of Performing Arts in London.

*Caroline Mummery*

Photos by Pam Anderton

# 'yerma' - suffolk youth theatre

by Federico Garcia Lorca

'A passionate, dreamlike poem of love, longing and despair, Yerma is one of Lorca's most beautiful, intense and emotive pieces'



These are the words that preface the programme notes of the *Suffolk Youth Theatre's* May production at the *Wolsey New Theatre* Ipswich; they conclude with the agonising plea: *'Deliver me from the torment of bearing no fruit'* – quoted from a poetic song by Lorca.

Few members of the audience would go away from this performance, directed by Michael Platt, without acknowledging the play's sheer beauty and masterly execution – combining, as it does, stunning scenes of movement and dance with haunting music, exquisite dialogue and mature acting by SYT's talented young Thespians.

We are now only too familiar with Michael's consummate skill in investing dramas with dynamic choreographic moments – seldom found even in the most avant-garde professional productions. Far from detracting from the integrity of the plays themselves (always a sceptical point made by the purists) his blending of dramatic movement, music and dance with textual content, always seems to heighten the impact of the drama – visually, emotionally, kinetically and intellectually.

Lorca's *Yerma* (1934) must have been lurking in Michael's mind for some time, for it possesses all the qualities he so dearly loves: his penchant for chorus-based drama, poetic language, music, passion, contemporary significance and physicality. Furthermore, this play has the classical design of Greek tragedy: chorus, conflict, soliloquy, poetry, song – and the potential for stylisation. For what more could one wish?

But not for Michael the minimal reproduction of Lorca's scene settings and stage directions: these become the springboard for his vibrant choreographic imagination and the ecstatic virtuosity of his young dancers, actors and musicians. Take the beginning of *Scene Two Act One 'The Countryside'*. What could be more exhilarating – following the anguished 'despair' of the *Prologue* and the self-pity

of Yerma (superbly played by Nancy Barnes) towards the end of *Scene One* – than the robust invasion of a gang of muscular young male haymakers – powerfully pitchforking, scything, gathering, binding, heaving-up-and-over, lifting, pulling, digging, passing, throwing, sawing – skilfully crafted unison work-actions accompanied by a penetrating and incessant background chorus of punctuated rhythmical



chanting – a harvesting *tour de force*!

But Michael does not necessarily rely upon the play's stage directions to inspire his interludes of music, song and dance; the mere plaintive off-stage voice of Victor (Paul Baston) is enough to precipitate a feast of beautiful on-stage images and choral singing to the desire-provoking lines of:

*'Why do you sleep alone, shepherd?*

*Why do you sleep alone?*

*You'd be better to lie in my blanket of wool.*

*Why do you sleep alone?*

The words themselves are haunting enough, but add to them the most exquisite roundlays of folk dance by a sensitive cast of youthful dancers – together with a heart-rending melody composed by Pat Whymark, and you have a village community expressing its most solicitous concerns.

And if this interlude of movement was not captivating enough, what about the beginning of *Act 2 Scene 1* where the stage directions are more explicit? The scene is set as:

*The rushing stream where the village women do their washing.*

*The washerwomen are ranged on various levels.*

*They are heard singing before the curtain rises.*

*(and later)*

*They agitate the clothes rhythmically and beat them.*

These directions must have been nectar to Michael's fertile imagination – and to the sheer anticipatory joy of his versatile student actors and dancers. The result was electrifying!

A mêlée of energetic washerwomen descend to the 'riverside' wielding white shimmering sheets – circling, standing, stooping and kneeling whilst swinging, flinging-high, thrashing, rubbing, scrubbing as they beat their linen on the 'rocks' to the sharp-tongued rhythmical chant of la la la – la – la la la – punctuated by piercing cries of Hoy! It was breathtaking! Only after a totally absorbing sustained sequence did the spectacle subside into a crisp hand-



clapping, twisting, folding and a billowing of their sheets; the tempo subsiding into a calmer scene of domesticity.

Strange as it might seem, our fascination with these interludes of SYT's movement and dance do not distract us from the sheer delight of the dialogue and acting which bring to life Lorca's profound social, religious and sexual meanings in a play acknowledged to be one of the pinnacles of modern poetic drama. It is a story about a childless woman, *Yerma* ('barren') who lives in a backward region of rural Andalucia, Spain. Her desperate desire for motherhood becomes an obsession - an obsession which eventually drives her to kill her hard-working and morally principled shepherd husband Juan. But before *Yerma* is condemned out of hand for her act of cruelty, we must remember the prevailing circumstances and the time in which the play is set - for even as late as the 1960s women were expected to remain in their houses and confine themselves to domestic duties - to motherhood and to caring for their husbands and children. No social



or sexual equality existed in those remote and ancient parts of Andalucia; the play symbolises woman's isolation, submission and burning frustration.

*Yerma* plays her part with wonderful conviction, lovely intonation, perfect diction, a full range of emotion and a clear, penetrating and expressive voice with which to sing her plaintive songs. How could we not react with complete empathy when she sings:

*'Ah! great meadows sown only with grief!  
Ah! door that is barred against beauty!  
I seek a child to suffer, and the air  
offers me dahlias from the sleeping moon.'*

Nancy Barnes conveys all the presence, misery and agony of a *Yerma* tormented by bawdy village gossips, peering and mocking at her fruitless condition - but nevertheless befriended by a warm compassionate Maria (Emily Loomes) and a tender Victor (Paul Baston) - to

whom *Yerma* is attracted but dare not encourage. Juan (Ashley Howard) is *Yerma*'s perfect foil: taciturn, stubborn, and increasingly less and less interested in her persistent sexual advances and demands; he embodies all the strict fundamentalism and morality of his repressed backward culture. Ashley plays the part with supreme integrity.

Undoubtedly, the intensity of the dialogue is greatly enhanced by the shadowy sculpted presence of frozen figures in the background; motionless they stand, stoop, clutch each other, looking downward, upward or into the timeless distance. Or in contrast, the background figures move slowly in measured mood - tension creating! Or yet again the washerwomen argue endlessly among themselves whilst they stretch their sheets corner-wise, billow them aloft or stare brazenly, mockingly and vindictively at each other singing their bawdy songs. And yet again they can be disarming with full harmonies - gathering their sheets into mock shawls and nursing their 'babies' to sleep. Startling images are created of harrowing women surrounding Dolores (Steffany Stretton) and memorable tableaux - not least *Yerma* held in straining symbolic chains by her stylish sisters-in-law!



One of the most moving moments in the play, however, comes in the final scene, where high up in the mountains, pilgrims come to worship at a shrine - bringing their gifts and offering their prayers in this dimly lit sacred place. *Yerma* (still in chains) slowly leads a procession of singing women shrouded in luminous golden veils - their hands clasped forwards in supplication. They move sedately towards the altar where they kneel - breaking into the most glorious liturgical chorus to the words:

*Lord let the rose bloom;  
let it not lie in shadow.*



The choral effect was awe-inspiring! From an intoned psalm-like unison to a swelling anthem of full and sonorous close harmonies; their crescendo echoed around the theatre

## 'yerma' - suffolk youth theatre

like a full-throated cathedral choir – it was magical! To hear these young people combine their acting skills with such exquisite musical ability must have gladdened the heart of SYT's Musical Director and composer Pat Whymark. It certainly engendered the undeniable admiration of the *New Wolsey Theatre* audience those few evenings in May.

But this sacred moment is shattered by a full-stage celebration of pagan rites: wild revellers, ecstatic masked mummers and dancers leaping, lifting, circling, spinning, collapsing, re-assembling, clapping, stamping shouting – and all to the rousing accompaniment of powerful syncopated drum rhythms and cascades of choral declamations and chants! Yes, Yerma was there, but withdrawn in her misery - unable to celebrate and even subjected to the seductions of a pagan woman to surrender herself to another man - to which she replies in moral indignation: "Stop, stop! ... I'd never do that. I can't go looking for another man."

Yerma's final act of desperation: - her fatal attack on Juan (her dour and uninterested husband) is skilfully managed and her final cry:

*"Now I shall rest easy without startling myself awake to see if my blood gives promise of new blood. My body is barren now and for ever..."*



Impressive costumes, lighting, music, sound, scenic background, blood-red stage floor – all combined to make this production by Suffolk Youth - students and staff - a most remarkable and unforgettable piece of theatre.

*Gordon Curl*

Photos by Mike Kwasniak

## 'mourning juliet' - hills road sixth form college

In June, Hazel Francomb presented her dance students from Hill's Road Sixth Form College in Cambridge in three performances of 'Mourning Juliet'. Using Prokofiev's music for Romeo and Juliet and excerpts from Shakespeare, Hazel choreographed a one- hour dance piece of poignancy, lyricism and tenderness. Most intriguingly, four students shared the dancing role of Juliet and three the role of Romeo. As each Juliet came to the end of her section the next came on and briefly mirrored the role, taking over as the other slipped away. It was the same for Romeo,

and the different characterizations from each partnership deepened our understanding of the story. The couples embodied the youthful freshness and innocence of the young lovers and danced with a commitment and focus which was breathtakingly moving. Hazel consistently produces dance of the highest quality which represents to me all that we aim for with our Laban work.



*Maddy Tongue*

# phoenix project - work in progress



The Phoenix Project  
is directed by  
Anna Carlisle and  
sponsored by the  
Laban Guild



## 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:

**Kathy Geddes** 02793 463210

# the dartington dream

## Question time with William Elmhirst

(Gordon Curl questions William Elmhirst on his memories of Dartington Hall and his interest and involvement in the work of Rudolf Laban).



Leonard and Dorothy Elmhirst  
in front of the porch at Dartington

**Q.1: In our Jubilee edition of the Guild Magazine (p.30) we remarked that:**

*Undoubtedly, the inspiration of Dartington Hall College of Arts was a model to us all – with its high profile resident artists and art critics (Imogen Holst, Henry Moore, Benjamin Britten, Peter Pears, Sir Kenneth Clark, and many more) – all of whom helped to create an ethos at Dartington where ... ‘several arts, including dance, could be studied and practised side by side, each in depth and aiming at artistic excellence, but with opportunity for the participants to interact with other arts and other cultures ...’.*

**To whom do you attribute the reputation acquired by Dartington for such an impressive liberal arts initiative?**

A. a) Neillie Cornish of the Cornish School of Allied Arts in Seaton was the one who supported my parents in their decision that the Arts should be practised side by side at Dartington. She even encouraged the departure of some of her staff to relocate at Dartington – among them Margaret Barr, the dancer trained by Martha Graham; Louise Soelberg ditto, who later married my uncle Richard; Mark Tobey the painter and Dicky Odlin the puppeteer.

b) Rabindranath Tagore who had demonstrated at his centre in Bengal that this was feasible and desirable, both for the students and for the surrounding villagers and so my father, who had been invited out to India by Tagore, helped to establish the department that worked to this end with the villagers. So both my parents in 1925, before their marriage, had seen in action how the Arts benefited from being practised side by side.

If these were the two figures who inspired the vision, credit must also be given to those who put it into effect, namely Christopher Martin and his successor Peter Cox. And to Fred Gwatkin, one of the original four Trustees who recognised the necessity to create a properly constituted endowment from the Trust. For a personal account of the history of the Arts at Dartington I recommend ‘The Arts at Dartington 1940-1983’ by Peter Cox.

**Q.2: Your mother, Dorothy Elmhirst, in her speech on the 25<sup>th</sup> Foundation Day June 10<sup>th</sup> 1967, said:**

“ ... at Dartington is this feeling of the new life always springing up. I was brought up on a hymn that went ‘Change and decay in all around I see’, but I want to change it to: ‘Change and new life in all around I see’. To what extent was this optimism for ‘new life’ shared by your father Leonard Elmhirst?

A. Both my parents held to this vision throughout their lives and succeeded in keeping it in being despite the second world war, with the help of numerous devoted individuals and institutions, both local, national and international.

**Q.3: Can you tell us about the arrival of Kurt Jooss (one of Laban’s former pupils) and his Company at Dartington in the 30s and how they came to stay and work there?**

A. My parents invited Kurt Jooss and his company to come and stay in Dartington before the appointment of Christopher Martin and on the instigation of Beryl de Zoete, I seem to remember, who had seen *The Green Table* in Paris and who was herself an authority on dance, both Western and Eastern. She was a lifelong friend of my parents and was, of course, companion to Arthur Waley, the Chinese scholar and translator. Beryl is well-known for her book on Indian dance: *The Other Mind*.

**Q.4: F M G Wilson, in his book *In Just Order Move - The Progress of the Laban Centre for Movement and Dance 1946-1996*, reminded us (p.59) that you were a schoolboy when Laban arrived at Dartington in 1938, and must have known him through his family**



Margaret Barr  
Photo by Kevin Mount

ever since, and that you were 'captivated by Laban's teachings'. What 'captivated' you about Laban's teachings?

A. I am afraid that F.M.G Willson got it wrong here. In 1938 I was nine years old.

**Q.5: In 1953 you purchased a property at Woburn Hill in Addlestone Surrey and donated it to the Art of Movement Studio (previously based in Manchester). What prompted you to make this most generous gift?**

A. I attended the *Laban Summer School* that was held at Dartington in 1952. Laban gave a men's class and I remember getting caught up in the wonderful atmosphere that prevailed generally amongst staff and students. Lisa and Laban were especially delighted to be back in Dartington. They must have been disappointed that their hopes to return on a permanent basis could not be realised. It was felt, particularly by Peter Cox, that they should be based in a metropolitan area or at least close enough to one so that staff and students would benefit from what was going on professionally. The Trustees supported Peter in this decision, although it must have been a disappointment to my mother especially not to have Laban return. There was, I believe, a strong mutual respect and warmth between them but the problems of the post-war reconstruction period were still prominent and were felt to be insurmountable. It was one of my fellow students on the course, William Carpenter from Withymead, who found the Addlestone property and felt that it was suitable, especially from the angle of finding somewhere which would be good for Laban's health. I wanted to be at the Studio but had ties in London and so the move from Manchester suited us all.



William Elmhirst with Rudolf Laban  
at the Art of Movement Studio

**Q.7: In our last Magazine, you stated that your interest 'lies especially in promoting more research into Laban's spiritual development and how he related this to his understanding of human movement – the microcosm and the macrocosm'. How do you envisage 'promoting' this interest?**

A. I am only now discovering something of Laban's long involvement with sacred geometry and the esoteric movements that flourished in Europe prior to the *First World War*. These movements have been brought to light by scholars such as Frances Yates and I was amazed to find that Carol-Lynne Moore mentions her in one of the papers you sent to me; I was also impressed to read about these movements in Mira Sievert's *Laban Lecture* in the last issue of the Guild Magazine.

Michael MacOwan had introduced me to the books of John Vyvyan when I was at Stratford, after leaving drama school. Vyvyan proves that Shakespeare was deeply involved in the 'new learning' coming from Florence. And I know that my mother used Vyvyan's trilogy in her teaching of Shakespeare to Imogen Holst's students in the College. And so I am feeling that various strands are coming together here that are calling for a resurgence of interest in the *Neo-Platonic* tradition that gave rise to the *Renaissance* in Italy and which was well known amongst a growing circle in Elizabethan England.

**Q.8: You also stated that you are 'hopeful of re-establishing a stronger Laban presence at Dartington for the future'. What form might this 'presence' take?**

A. Perhaps this development could find a focal point in Dartington. I am feeling that my mother, particularly, would be thrilled if this were to come about.



Peter Cox  
Photo by Humphrey Sutton

**Q.6: You enrolled as a student at the Art of Movement Studio in 1954 and then went on to study drama at the Royal Shakespeare Company at Stratford. What induced you to become a) a student of movement, dance at Addlestone and b) an actor?**

A. a) My experience at the *Summer School* and the friendship I made there with Michael Leonard. During 1953 he and I attended Ernst Berk's movement classes in London. He took a year off from his studies as an architectural student so both of us were free to attend full-time at the Studio in 1954.

b) After a year at the *Studio* I realised that I was not cut out to be a dancer or teacher of movement. However, the *Studio* gave me confidence to try to get into Drama School. Thanks to work with Geraldine Stephenson I worked up an audition piece entirely based on mime. This got me into *LAMDA* where Michael MacOwan had just taken over as Principal.



Dartington Summer School - courtyard  
Photo by Kate Mount

# the dance of the crystal and the gel

## A study of movement origins in Evolution - Part 2

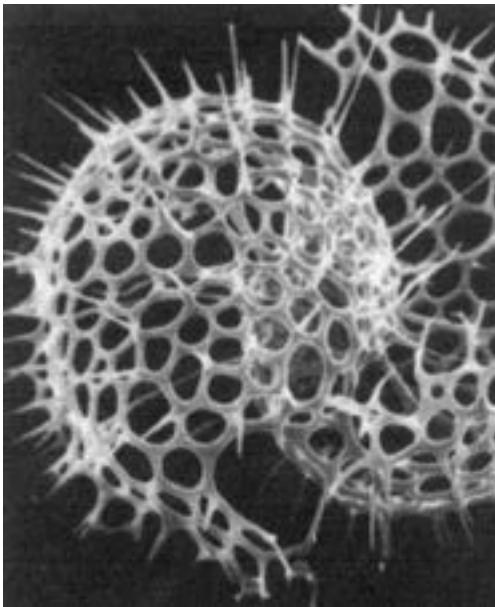
In continuing my writings in the last Summer Edition of *Movement & Dance* I feel it necessary to reiterate or summarise some salient features such as Laban's fascination with crystals which caused me to look into the evolutionary origins of motility in early life forms from single celled (protozoan) to the more complex multicellular (metazoan) creatures which include Man; in fact the story of how primitive mobility or locomotion became movement. Whilst so engaged I was astonished to discover a book by Lewis Wolpert (published April 2006) *The Evolutionary Origins of Belief* but which rejoiced under the better selling title 'Six Impossible Things Before Breakfast'. Although on different missions our paths seemed to have crossed the same zeitgeist, for in the early pages of the book, I noted we were writing the same things almost word for word concerning the origins of brain. He was the more daring whilst I argued for the importance of the role of information feedback in the evolution of nervous systems (see below). However it is gratifying to have one's gut feelings endorsed by a world famous bio-mathematician and embryologist. I will therefore acknowledge any relevant quotes since he has much to say that is important to my quest.

Probably the most important influence in Evolution must be that of the **colloid**. Without colloids life would not exist. They function in macromolecules, proteans, thyroid function; blood plasma etc. Colloids are in fact suspensions of particles in fluids on a particle size scale of from 1 millionth of a millimetre up to mixtures of powder particles in common usage in cooking. Colloid suspensions are 'tacky' to touch; its name derives from the Greek 'colla' for glue. An internet search will reveal the countless applications of its properties from superglue and paints to medicines; colloids provide for a special science which is on its own. The ancients considered them to be mathematically 'untidy'!

It would thus appear that within the evolutionary growth of life forms there are two influences (or expressions of natural law): firstly the **crystalline** ruled by the rigid laws of the lattice. (Crystalline law rules the weight-bearing parts of living structures such as bones and skeletons in the vertebrates but also shell protection for snails and other soft bodied organisms). Secondly the laws of the **gel** (an easier name for colloid) account for the jelly-like containment of cell membranes interfacing with the surrounding environment, seeking information from neighbouring cells, also sensing ambient temperature and

pressure containment of cell membranes and nourishment.

In the human form one could identify bulging and contraction of the muscles as a gel-like influence and the rigidity of supporting bones of the skeleton a more crystalline influence.



Larcospira quadrangula - an elegant double spiralled  
from of living plankton  
Photo by Kozo Takahashi

On a molecular scale the local forces are such that even water becomes a heavy-duty gel; lipids would become strong enough to form the 'girders' in cell structures (e.g. cytoskeleton) hence after an eternity of some 2 billion years of proto life forms (experiments conducted with strongly crystalline influences deep down in primal oceans - see below 'Radiolaria') there emerged single cell life forms such as amoeba proteus. Cells were now to become the 'atoms' of the living world. From these humble origins there evolved multicelled life and ultimately Mankind. Behavioural patterns seem to emerge here relevant

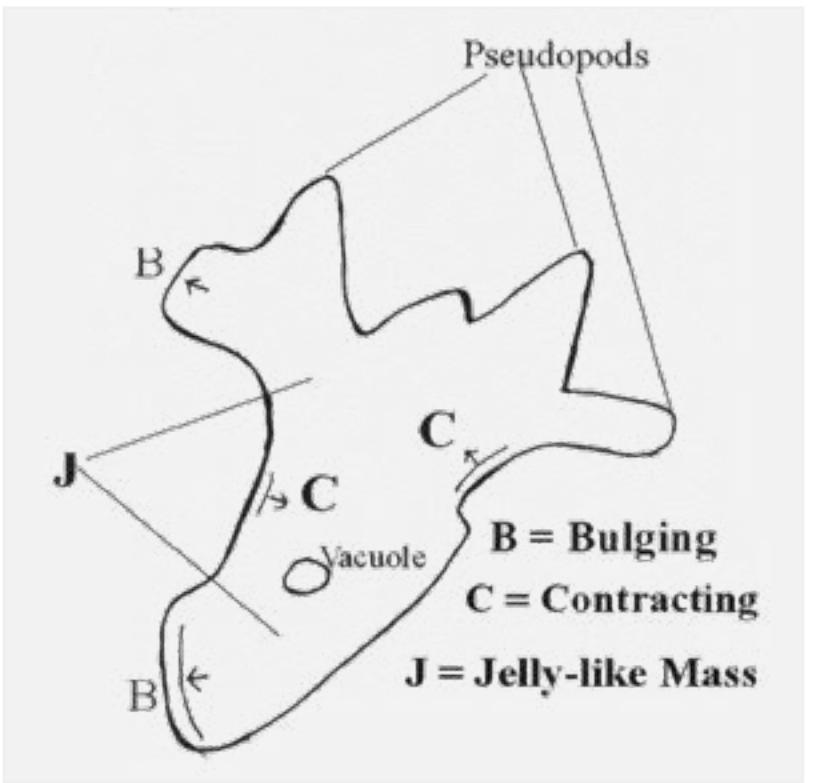
to the study of human movement today so what can be learnt from these amoebozoans? (See diagram opposite 'Amoeba Proteus').

**Cells** consist of amorphous lumps of 'living jelly' with a many-functioned vacuole somewhere inside which can store energy; it is also a sort of food processor and serves many other functions besides. The whole organism can **Bulge & Contract; Grow & Shrink** but has no fixed shape. It can make pseudopods (false feet) grow into limb-like projections to probe for food (necessary chemicals) which it captures dragging it back to the vacuole for processing. Pseudopods are able to move the whole organism to another location in space in a push/pull sort of way or by melting back into the main body organism. In other words a sort of **effort and recovery from effort activity**- a primitive rhythm of increasing and decreasing tension then stasis.



Radiolaria

As multicellular life took off in its ever-striving drive to exist, it endured numerous changes in surrounding physical conditions, in response to which countless new stases had to be found, as extinctions and catastrophes etc. were encountered; one cannot help but ponder the fact that the whole story is carried in the body of 'Thinking Man' whose specialised trillions of cells sacrifice individuality to the function of the whole organism which itself must make continued compromises within the finely drawn physical parameters of the constants which make life possible.



Amoeba Proteus Diagram

Our examination of the evolutionary origins of human movement starts with the phenomena of motility in living things and especially the role played by feedback mechanisms which continually inform cells of the status of the continual dialogue of the living organism with its outer environment. Ultimately such loops, of an electro-chemical nature, would lead to the evolution of nervous systems and eventually brains. Life is after all only possible within strict outer parameters: ambient temperature, pressure, gravitation etc in short the laws of physics. Thus feedback, (i.e. positive feedback = more; negative feedback = less, the same sort of process which controls steam pressure in steam engines), must be an important function in all living organisms, simple or complex, in striking a balance with numerous possible polarities in life's urge to be and continue to be in order to arrive at a tolerable stasis or equilibrium. Each loop unit is a sort of 'how much or less' decision e.g. should the organism grow taller or smaller bearing in mind that which it already is and perhaps how it was arrived at? The more complex life forms become the more would be the demand for such feedback information loops resulting in nervous systems; ultimately the brain with its specialised though holistic functions.

As Lewis Wolpert says, when considering various forms of proto-movement, (*in the motoric sense*) both in primitive cells and multi-celled life from some 3 billion years ago mentioning flagella, cilia and amoeboid movement "pulling themselves forward to where these (psuedopods) attach" thus resulting in enormous advantages to such life forms in "dispersal to new sites and escape from predators. The protein molecules that produce these movements are the *precursors of all muscles cells*". He states later that getting muscles to contract in the right order was a "very major evolutionary advance" and required the evolution of nerves themselves and that in turn resulted in the primary need for "the precursors of brains."

In a single cell one is reminded of the bulging and contraction cycle of muscles; of the systolic/diastolic rhythm of the heart. The seeds of our future would seem to lie in the primitive cell. Its urge *our urge to Be* is granted by the generosity of Nature's call to "be my guest". For instance food deficit = stress. Stress is a vital ingredient. No stress No Life! One man's healthy life style might be another man's pathology.

P.S. Many people search for an adequate definition of what life may be. Perhaps it may be a phenomena exhibited by a variety of chemicals joining together some billions of years ago to spontaneously form physical structures which are self replicating and self adaptive within the environmental parameters of planet Earth yet manifesting an urge to be and continue to be; whilst feeding upon other life and Earth's resources. Any other ideas? Feedback from members would be most welcome.

The next contribution will be titled "The Dancing Homunculus" which will attempt to build upon the above material in relation to the senses and movement perception.

*Gerard Bagley*

#### Bibliography

Crystals J. Killian - *Secrets of the Inorganic* - 1940 Scientific Book Club. For me a most influential book I studied in Manchester when student at Art of Movement Studio 1950/54

Richard Dawkins.....almost any book but especially *The Ancestor's Tale* for those readers more academically inclined.

Bill Bryson's *A Short History of Nearly Everthing* - three very readable chapters on Evolution. His discursive style is an inspiration!

Sir D'Arcy Thompson - early 20th century evolutionary naturalist; his seminal work - *On Growth & Form* 1917 - new abridged 1961.

Lewis Wolpert - Bio-Mathematician & Embryologist, Emeritus Professor of Biology & Applied Medicine University College, London - *Six Impossible Things Before Breakfast* 2006 - *The Evolutionary Origins of Belief*.

These are a list of books which have most influenced the thoughts I express in this article. I have avoided direct quotes except those of Lewis Wolpert whose recent writings seem to bear more directly upon movement topics.

# fcd conference report -

## a professional framework for community dance

We've all been there! You are told that you will have 20 children aged 7 – 9, and are then dumped with twice that number, of a much greater age and ability range, in inadequate surroundings and with all the supposed "support" staff vanishing off to leave you babysitting. And what do you do? Because we are nice accommodating people, let alone desperate for the inadequate fee they are paying us, we go along with it!

Does it have to be like this?

On 7 July, Ann Ward and Janet Lunn attended a meeting for members of the Foundation for Community Dance held at LABAN Creekside. Sue Grover attended a similar meeting in Edinburgh. The Foundation is the lead body for Community Dance practitioners, many of our members are also members of FCD, and FCD have always been very supportive of our work. Their magazine, *Animated*, frequently contains articles by Guild members. Gordon Curl and Maggie Semple have both contributed to the most recent issue.

Following initial nation-wide consultations, the Foundation has now drafted a *Strategy for the Development and Implementation of a Professional Framework for Community Dance*. This is being discussed at meetings across the country, as the Foundation is most anxious to respond to the concerns of practitioners. The whole purpose of the Strategy is to support their work and help both them as individuals and the profession as a whole to gain greater respect – and bargaining power! It also aims to encourage and help practitioners in their pursuit of professional development, an essential part of gaining respect for the profession as a whole. This is a "ground-up" model based on a range of real practices. The aim is to establish our own standards before they are imposed on us by an outside body.

The title Community Dance can mean anything or nothing to potential employers or grant awarding bodies. One of the aims of this strategy is to identify a coherent and articulate definition in order to help practitioners make their case and speak with the authority of an accepted professional sector of the dance scene. It is hoped that the strategies employed will enable individuals to enhance their own professional standards and so be in a better position to demand respect from employers. Raising, and recognising, professional standards, so that practitioners can speak with the backing of a professional association, is part of this.

Why should the Laban Guild be concerned? The Strategy aims to address three areas:

- The needs of individual practitioners
  - The needs of providers of courses and training
  - The needs of employers.
1. The Laban Guild, through its training courses, always aims to instil a professional attitude in its graduates. To become part of a wider scene offering opportunities for professional development, with greater opportunities for advancement, can only benefit our individual members.
  2. As a provider of courses, we welcome the opportunity to see where we fit in the wider world of dance training and so gain greater recognition. We would value an external appraisal of our strengths and weaknesses, as we are always striving to raise our standards. As a small governing body it is difficult for the Guild to gain national accreditation, not least because most accrediting bodies impose conditions and restrictions which do not sit well with our ethos of training – or are simply so time consuming that we would have to spend more time ticking boxes than teaching! If this strategy gave us another route to gaining acknowledgement of the value of our courses, this could only enhance our standing and that of our practitioners.

We also recognise the necessity for Continued Professional Development. The Training Committee is currently reviewing this and devising new, shorter follow-on courses for both our own members and as part of a wider provision. The possibility of directing members to a comprehensive compendium of CPD courses is most attractive and can only help our members and also gives us the opportunity to attract others to the courses we have on offer.

3. The demand for dance teachers to run after-school classes, work with various disadvantaged sections of the community or generally fulfil some quota, is steadily rising. This obviously offers the possibility for more employment for community dance practitioners, but on whose terms? And not all authorities are simply concerned with satisfying quotas. Many have Arts Officers who are desperate to employ professional artists, but how do they judge their standards? We all know of charismatic teachers who swan in and blind all and sundry to the deficiencies of their work long term. The establishment of benchmarks for professional conduct and the assurance of endorsement from an accepted lead body can only help both employers and employees and raise the standing of the profession as a whole.

So far so good – is there a problem with these ideals? No, of course not – as ideals.

But how is this to be implemented?  
Who is going to establish standards?  
Who is going to monitor the fulfilment of standards?  
Will the Strategy become divisive?  
Will it become prescriptive?

The whole essence of the profession is its diversity, so how do we differentiate between standards and standardisation?

The Foundation for Community Dance is very aware of all these problems and aims to involve members at all stages of the process, including the implementation of the final Strategy. Standards will be set and monitored by members, for members and the good of the profession as a whole.

It won't be easy but does that mean we shouldn't try?

The image is of a "framework" as a flexible structure which practitioners can access according to their own needs – rather like a climbing frame. It provides a sturdy and comprehensible structure which people can enter at any point and advance through according to their own needs and abilities, with the possibility of add-on ropes, slides and forts, not a ladder or series of obstacles that have to be surmounted. It hopes to guide practitioners through the maze of courses of offer and enable them to fill their own shopping basket with qualifications relevant to their own practice, at the same time advising them on the professional requirements for working with different client groups. It plans to establish mutually accepted benchmarks for professional behaviour and to support practitioners in reaching these.

Some free-lance practitioners fear that they will be forced to pay out more money for recognition and that their ability to be creative will be compromised. The aim of the Foundation is to enhance their standing as professionals, and nobody will be forced to take a path that is not appropriate to their needs. For anyone concerned with the establishment of Community Dance as a recognised profession however, it can only be worrying to discover that there are practitioners who are blithely ignorant of current professional requirements and their legal obligations when teaching. The Training committee wholeheartedly supports the efforts of the FCD to establish professional standards.

The whole essence of the scheme is that it reflects and supports

the ideals of the practitioners working out there on the dance floor – or in the village hall, school dining room, back room or wherever.

If you too would like to be a part of establishing community dance as an accepted and respected profession, log on to [www.communitydance.org.uk](http://www.communitydance.org.uk)

for further information and to take part in the debate.

*Ann Ward*  
Courses Officer

#### AVAILABLE FROM THE LABAN GUILD

##### Planning your work for next year? Looking for CPD? Seeking evidence of your professional approach?

- Our new **TEACHERS HANDBOOK** will be sent free to all graduates of our courses and is available to all members for a small fee. It contains not only all the Laban Guild Policies on Equal Opportunities, Health and Safety, Child Protection, Risk Assessment and Data Protection, but guide lines on their implementation. Members who need to write their own policies may use these as a basis. It also includes the Laban Guild Code of Ethics, to which all our teachers are asked to adhere. It includes advice for teachers on protecting themselves from being exploited or being placed in compromising circumstances, and an accident reporting form, risk assessment form and a suggested contract for teachers to present to their employers.
- Our **LEADERSHIP MANUAL** and **MARKETING MANUAL**, as used on our courses, are also available at a small cost. These take the form of self education packs which require contributions from the reader and can, apart from being useful, provide evidence of CPD.
- **IDEAS FOR DANCE** – 12 Lesson Plans suitable for KS1 And KS2, but adaptable for other groups as well. These are all tried and tested by members of the Guild. If you would like some new ideas, do send for our 12 lesson pack.
- **FOUNDATION CERTIFICATE IN COMMUNITY DANCE:** This is a 30 hour course suitable for over 15 years Youth Groups, or adaptable to other sections of the community. It can only be taught by teachers recognised by the Laban Guild, but anyone may apply to Council for permission to deliver the course. You will receive a syllabus, guidelines and support from the Laban Guild. Your students will receive, on payment of £10.00 per head, a certificate from the Laban Guild, a Governing Body of Sport. This recognises not only their achievements in dance, but generic benefits such as the ability to contribute to a joint enterprise, to take decisions etc. This makes the certificate meaningful as part of a CV which may be useful to students when applying for courses or jobs which are not directly connected to dance.
- **CERTIFICATES IN CREATIVE DANCE:** These are available to pupils aged up to 15yrs. Teachers are given comprehensive syllabi for students from pre-school through 4 levels, relating to the National Curriculum. They can be taught by anyone prepared to follow the syllabi and conform to the Laban Guild professional standards of conduct. The certificates are awarded on evidence of achievement and payment of £5.00 per student. These have proved a valuable resource for teachers and an incentive for young dancers to continue with their training.

**FOR FURTHER INFORMATION OR TO ORDER ANY OF THE ABOVE** please contact: Ann Ward

All cheques to be made payable to the Laban Guild

For further information on joining the Laban Guild, please contact our Membership Secretary, Janice Anderson,

### laban creekside - professional development opportunities

#### Introduction to Labanotation

29 September 2006 Laban, London

Cost: £75 Time: 10am – 4pm

Jean Jarrell and Victoria Griffiths

This one day course aims to introduce the teaching skills required for the notation and recording elements of the AS and A2 Dance syllabuses.

#### Further steps in Labanotation

30 September 2006 Laban, London

Cost: £75 Time: 10am – 4pm

Jean Jarrell and Victoria Griffiths

This one day course will focus on structured Labanotation and is suited for those who already have a basic competence.

#### GSCE Set Study

6 October or 7 October 2006 Laban, London

Cost: £75 Time: 10am – 4pm

Jasper Marriott

This course will teach the new GCSE Set Study which will be first examined in 2007. Jasper Marriott, the choreographer, will begin this one day course by giving an introduction to the solo and its main characteristics.

#### Further steps in Labanotation

1 December 2006 - Danceexchange, Birmingham

Cost: £75 Time: 10am – 4pm

Jean Jarrell and Vicky Griffiths as above

#### Creative ideas for teaching dance in primary schools

2 February 2007 Laban, London

Cost: £75 Time: 10am – 4pm

Kate Johnson and Kit Smith

This one day course offers an opportunity for primary school teachers to gain confidence in teaching dance.

#### Boys dance; in education and community settings

3 March 2007 Laban, London

Cost: £75 Time: 10am – 4pm

Helen Linsell and Stacey Goodall

Many teachers are faced with the challenge of involving more boys and young men involved in dance. This course will provide teachers with a range of ideas to get boys within both educational and community contexts involved in dance and how to keep them interested.

**For further information and bookings contact Jessica Hemming at Laban on 020 8691 8600 or email [j.hemming@laban.org](mailto:j.hemming@laban.org)**

# COURSES report

## Community Dance Teachers Courses:

### Kildare

We have now completed the first three weekends and have a very committed group of 17. Everything is going well, thanks not only to the tutors but our host, Arts Officer Lucina Russell who sorts out any problems on the ground, and our co-ordinator, Paula O'Shaunessy, who is a great support both to the group and the tutors. Apparently the course is now held in such high esteem by the Arts Council of Ireland, Education Authorities and County Arts Officers, that most people are able to obtain grants to attend with little problem.

### S Wales

A very successful information day was taken by Heidi Wilson on July 15. There has been a good amount of interest and we hope that there will be enough applications to start the course in September. Rachael Robertson of rctca is very excited at the prospect of the course and has produced a very attractive two language brochure. For an information pack, contact rachael@rctca.org.uk.

### Belfast

We have begun negotiations for another Belfast course starting in Spring 2007 and already have aroused a lot of interest. For information, contact: awardglenkeen@bigfoot.com.

### Lewes

We are investigating the possibility of running a course based in Lewes Tertiary College starting in Autumn 2007. They have become involved in the Phoenix project and would like to continue their association with the Guild. With the high profile of Community Dance in the area, there is already a lot of interest. For further information contact: awardglenkeen@bigfoot.com.

### Presentations:

Anna Carlisle and Ann Ward went to Ireland for 24 June. Lucina Russell from Kildare Co Council organised a workshop day in Maynooth, taken by Anna, for people from the Westmeath CDTC and the Kildare St.2 courses, to be followed by the presentation of certificates. There was a good attendance and a very friendly, simple ceremony afterwards, attended by both Lucina and Shane Brennan, the course organiser from Westmeath, plus various friends and relatives of those collecting certificates. Although the Westmeath course was small, both those who have completed and those yet to complete are very keen to further their understanding of Laban work and most are hoping to attend

the August course in Belfast. Members who took part in the Stage 2 course are already looking for further CPD.

### Other Courses:

A weekend for teachers organised by Shane Brennan of Midland Arts, in conjunction with the Laban Guild, tutored by Cathy O'Kennedy, on 17-18 June: Cathy is a highly experienced teacher who regularly works with the Guild. Although numbers were small, the weekend was very successful and one member has already expressed an interest in attending the Belfast CDTC. We hope to work with Shane on providing further W/Es.

### Summertime Dance, Belfast 17-19 August:

This is not directly connected to the Laban Guild but is organised by Ann Ward and directed by Anna Carlisle. It is obviously Laban based and the hope is that it will be attended by those members in Ireland who cannot attend a summer school in England, teachers from N Ireland in search of CPD courses and others who may be interested in applying for the next Belfast course. The intention has always been to alternate a bi-annual short course in the North with Lucina's summer school at Maynooth in the South.

### Continuing Professional Development

We are planning to run our new first stage CPD course for members of the Essex course, starting in October. Details have not yet been finalised, but we have some excellent and totally committed members who wish to progress and hope that this course will pilot a range of CPD courses. We are also planning to implement a series of Master Classes, so that we can all benefit from the experience and expertise of some of our most distinguished members.

Members of the Training Committee are planning to hold a series of working parties over the summer to move ahead on many fronts, including the presentation of our courses in a suitable format to gain further acceptance and recognition.

### Members of the Training Committee:

Chair – Janet Lunn

Gillian Hibbs, Sue Grover, Sheila McGivering, Ann Ward.

Consultants: Michael Platt and members of Council.

*Ann Ward*

Courses Officer

# council report

On 7th May 2006 the Laban Guild Council met at the Queen Elizabeth Hall, London. From now on I will be keeping you up to date with matters discussed as your Council Correspondent.

The meeting was remarkable for its open and honest exchange of views which were given and received with courage and kindness. Decisions were made, details clarified and some items held over for further debate.

Maggie led us in a SWOT (strengths, weaknesses, opportunities, threats) analysis of The Guild to identify priorities for action and develop our 'Strategic 3-Year Plan'. In the first year we are focusing on internal and external communication and the training of more tutors.

In response to your comments and in an attempt to improve channels of internal communication we are considering providing a 'Membership Matters' magazine supplement. This will be less formal than 'Movement and Dance' and is offered as a platform in which day-to-day issues can be aired, shared and compared between you the members. Items may include meeting dates, the membership application form, information about Council Members, course reports, dates for your diary, small ads, reports from practicing teachers and questions and answers to (perhaps) you the experienced teachers from you the Labanite Babbies. (In

my opinion 'no question is too silly to be asked'...sometimes the simplest things are a treasure trove for inspiration). Please let us know what you think of this new initiative, what do you want to offer and what do you want to receive? Lets make it work for us.

To improve channels of external communication we are looking to revive 'Laban Connect' so that all groups furthering the work which Laban began, can support each other and benefit from the wealth of collective knowledge and experience.

The Training Committee are researching National Accreditation for Laban Guild Courses, restructuring the Community Dance Teachers Course: Stage 2 and possibly offering accredited modules in teacher training / educational / COPD situations. The Council recognises the need for more tutors to teach at a higher level and this is one of the issues which is being addressed, in part, with the introduction of the Phoenix Project.

Your Council wishes to thank everyone who returned a completed Members' Questionnaire. Could contributors who offered their services get in touch with Ann Ward.

Council recognises the importance of updating our publicity materials and this is under review. It is important for teachers using the Laban Approach to spread the word 'Laban' isn't it?

These are exciting times. Lots of opportunities are coming your way ... we would love your unique input ... do you want to be part of the new adventure?

## Jenny Haycocks

Council Correspondent

Ann Ward reports that at the last meeting on 16 July, which Jenny was unable to attend, the emphasis was on establishing priorities arising from the previous meeting, which would be addressed through the three year plan. Under Maggie's expert chairmanship, these were established as the further development of our Community Dance Teachers Courses by the Training Committee, the extension of our in-put to the development

of Dance in Education, the re-introduction of wide reaching Movement Choirs – together with the training of tutors to lead them, and the establishment of more Master Classes with an emphasis on performance.

Maggie has been pursuing contacts, either to help us to reach out further or renew lost contacts from the past. As a result of this, we were delighted to welcome Alysoun Tomkins from LABAN Community Dance Department to part of our meeting. We hope that this will be the start of a closer and mutually profitable relationship.

Also, amongst other things, we discussed the value of fund raising and would welcome comments or contributions from members.

## diary dates

### rambertain dance company

#### Bedford - 30th September

#### 'Rose Garden and Labyrinth'

A dance workshop led by Anna Carlisle - creative dance based on the imagery of the rose and the labyrinth.  
University of Bedfordshire 9:30am to 5:00pm  
**Contact:** [lydia.everitt@btinternet.com](mailto:lydia.everitt@btinternet.com)  
**Phone:** 01747 826007

#### The Lowry, Bradford - 27th September

Tours to Norwich, High Wycombe, Bath, Edinburgh, Malvern, Woking and Plymouth.  
Sadler's Wells between 14th and 18th November.  
[www.rambert.org.uk](http://www.rambert.org.uk)  
**Phone:** 0208 630 0600

## laban creekside - theatre listings

Box office: 0208 469 9500      [www.laban.org](http://www.laban.org)

#### Laban Graduate School Showcase 2006

Monday 25 + Tuesday 26 September, 1930hrs, £3/£1 (conc)  
Monday 2 + Tuesday 3 October, 1930hrs,  
Laban's Graduate School presents new work from artists studying across the various Masters Level programmes. The work is experimental and investigative, drawing upon collaborative and interdisciplinary processes, enquiring into the possibilities of choreographic, dance-theatre and scenographic practice.

#### Stan Won't Dance: Revelations WORLD PREMIERE

Thursday 12 + Friday 13 October, 1930hrs, £12 / £8 (conc)  
In Revelations, they lift the lid on a secret world of lust, lies and loss to ask the question "How far would you go for the one you love?" Combining text, dance, daredevil aerial choreography and visually spectacular design; performers risk life, limb and soul to demonstrate the consequences of revealing our secret, darkest desires.

#### Laban Students in Performance: Part 1

Thursday 19 + Friday 20 October, 1930hrs, £3 / £1 (concs)  
Laban's final year Undergraduate Dance Theatre students perform new choreography by guest artists Charlie Morrissey, Marie Gabrielle Rotie, Carolyn Deby and Gabrielle Mc Naughton.

#### Rosas: Desh DANCE UMBRELLA - UK PREMIERE

Saturday 28 + Sunday 29 October, 2000hrs, £15 / £10 (conc)  
**Bookings:** 0870 730 1407

[www.danceumbrella.co.uk](http://www.danceumbrella.co.uk) (Booking fees apply)  
Rosas presents **Desh** at Laban as part of Dance Umbrella's 2006 festival which explores the relationship between choreography and music. **Desh** comprises five sections with choreography developed by Anne Teresa De Keersmaeker and Salva Sanchis, to a mix of traditional Indian ragas and the Indian-inspired jazz of John Coltrane.

#### A Brief Encounter with Michael Popper: Unbounded and Volare (film) Laban Studio Theatre (prior to Rosas (desh)

Saturday 28 + Sunday 29 October  
£4 or Free\* to Rosas (Desh) ticket holders

One dancer and one musician perform together in a celebration of the human spirit and imagination. Set to Judith Weir's 'Unlocked', a beautiful composition inspired by black American prison songs of the 1930s, Subject to availability: Booking is

essential. Free tickets for a Brief Encounter only available when booked at the same time as the main stage performance. Free tickets not available online.

#### Matti Braun with Henrietta Hale: The Alien

Tuesday 7 + Wednesday 8 November, 1930hrs, £12 / £8 (conc)  
The Showroom, one of London's most exciting east end galleries, presents, in collaboration with Laban, a new cross disciplinary work by internationally renowned artist Matti Braun and leading British choreographer and dancer Henrietta Hale.

#### Tilted Productions / Maresa von Stockert: Marjorie's World Unhinged

Friday 10 + Saturday 11 November, 1930hrs, £12 / £8 (conc)  
Visually striking and thought-provoking, revealing what could happen if instead of our pets, we took our imagination for a walk and let it off the lead.

#### Array / Darren Johnston: Outre

Friday 17 + Saturday 18 November, 1930hrs, £12 / £8 (conc)  
2005 Herald Angel award winner (Edinburgh Festival), Darren Johnston, brings together a stellar cast of international performers in this after-dark, eccentric cabaret with a difference. Featuring original music, merging live art, dance, theatre and cutting edge music to create a distinctly altered theatrical world.

#### Zoi Dimitriou, Rosie Kay, Angela Woodhouse: Mixed Bill

Tuesday 21 November, 1930hrs, £12 / £8 (conc)  
Stunning choreography, text and new media.

#### Laban Students in Performance: Part 2

Thursday 30 November + Friday 1 December, 1930hrs, £3 / £1 (conc)  
Final year Undergraduate Dance Theatre and Professional Diploma students perform new choreography from guest artists Kirstie Simson, Christian Burns, Yael Flexer and Joanne Fong. Fresh and exciting dance creations from the new generation of artists at Laban.

#### Random Dance: TEN@RandomSouth

Monday 11 December, 1930hrs, Admission Free.  
Limited availability, tickets must be booked in advance  
0208 293 9741 / 0207 278 6015

This is the third and final year of an exciting dance and animation project delivered by Random Dance and funded by the DFES; this performance is a culmination of the project.

