

Movement, Dance & Drama





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Magazine Contributions:
Copy Dates:
15th April, 15th August, 15th December
Format: email or scanner-ready copy only to the Editor

ISSN 1750-4538
© Laban Guild 2011
www.labanguild.org.uk

Movement, Dance & Drama is published in England and is distributed worldwide. It is free to all members of the Laban Guild. Individual annual membership subscriptions for UK addresses £25; affiliated groups and world-wide 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 Editorial team 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 prior written consent.

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Back cover - £250; A4 page - £150;
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As the New Year creeps up on us it is good to reflect on what has passed in 2010. So in this edition there is much on the very successful Phoenix Summer School, a tribute to the life and work of Warren Lamb who was honoured with a life time achievement at a conference in Germany earlier this year, a eulogy on the death of one of the Guild's earliest members, Renée Waterman, and reflections on conferences, teaching and training.

Some interesting articles are being submitted, particularly on applications of Laban's work in different areas such as in the teaching of drama, the teaching of singing and in physiotherapy (all to look forward to in the next edition). Please keep sending in your work – it would be good to have some more articles on

At the recent *Moving from Within Conference* (2nd International Congress on Movement Analysis in Education, Therapy and Science) in Freising (July 2010) Warren Lamb was awarded a Lifetime Award. The conference, attended by over 200 delegates, gave considerable focus to Warren's contribution to Laban's work over many years particularly in developing Movement Pattern Analysis. Kedzie Penfield gave the address reproduced here.

'He does not die who doth bequeath some influence to the land he loves.'

(Hilaire Belloc *Dunston Hill*).

If this definition of immortality is anything to go by, Warren will be with us in this land of movement that he loves, forever. He has bequeathed us a body of work (pun intended) that has not even been approached by the neuroscientists and neurophysiologists. They are only now catching up with the knowledge that cognitive and physical functions are closely, inextricably linked – an idea Warren has used and applied for fifty years, saying that we can map people's motivations through non-verbal observation: ie not listening to what they say but watching how they move. Revolutionary stuff: a scientific point of view which credibly challenges the status quo.

However these discoveries did not come down from heaven to be received by the genius of Warren. It came through hours, days, years of meticulous, tiring observation work – first in factories, then in meeting rooms: from workers on assembly lines after WW2 in England to the managers of those factories as it became clear that people move differently in functional and in expressive events and that those difference are meaningful and indicative of individual 'beingness'. Or in Warren's conceptual framework, of motivation – what makes us tick, what gives us energy in our mental or physical activities? Through his observational work, Warren developed Shape with the Effort and eventually Posture Gesture Mergers (PGMs) also known as integrated movement which forms the core of the Movement Pattern Analysis we know today. He developed this material – both the observation work and a conceptual framework to understand it – and applied it all to the context of team building in his management consultancy work which, to this day, is considered "cutting edge" stuff in an overcrowded profession.

So how did this all begin? Warren was always a mover; so his first job in a bank bored him. As soon as he could he went into the British navy where he served during the Second World War. There he noticed that a well run, happy ship always had a

how Laban's work is being used and explored in dance. Also, as one letter to the editor pointed out, with all the courses going on and dance leaders qualifying it would be good to update our classes page. So if you are teaching Laban-based classes please do send details.

We are experimenting in this edition by publishing an extract of a long and complex article, the whole of which is available on the Guild website. Please let me know what you think of this idea and any other comments you have.

With best wishes for 2011,

Clare Lidbury

Honouring Warren Lamb Kedzie Penfield

captain, who used his personality to pull his men into a team – a team seemed to have a leader who had certain attributes that percolated down through the ranks of seamen and somehow got them working together. How could one describe and observe this? The beginnings, perhaps, of the methodical and imaginative discipline Warren brings to observing, measuring and describing movement.

Warren first met Laban when he attended a lecture mostly because his girl friend of the moment was interested. But he



Photo by Matthias Marm

'Squiggle Writing' and the use of Laban effort actions in teaching students of acting

Brigid Panet

was impressed by Laban and spoke with him afterwards. Laban suggested Warren attend a summer class that he was offering. Warren went, and to his amazement, found himself dancing. He gave up his job in a bank over the protests of his mother and went to Manchester to study with Laban and Lisa Ullmann at the Art of Movement Studio.

The rest, as we say, is history: Laban invited Warren to join him and FC Lawrence in their post war studies of factory workers and Warren's work in observing movement began. He worked on what was called "The Laban Lawrence Personal Effort Assessment" which was a sort of precursor of the later developed Profile.

Again it is interesting to think about how this began: Laban had been invited by an industrialist (perhaps Britain's first management consultant) to bring his knowledge of movement and notation to the time-motions studies taking place during the war. It was 1942 and Britain needed its women to work in the factories where the men – now at war – had worked. Sometimes the work was physically very demanding, sometimes a worker just did not seem "suited" for a particular job. Factory managers wanted methods to increase production but had used mechanical ways to do this. How could one assess which worker would suit what kind of job? Or more generally, what kinds of pauses, rhythms and structures would give workers relief and even enjoyment of their tasks rather than tight muscles, mental stress or injury? Laban brought his ideas about movement to bear on this situation: that a person moves both functionally and expressively so that when he does

any movement he indicates a personal inner preference and mental attitude which can be noted.

One can see how all of these ideas and practices laid the groundwork for Warren's Movement Pattern Analysis and the team building practice that he built up for corporate management teams from 1951 onwards. However there was – at least early on – a problem: we often felt we could not really admit that this incredibly complex and sometimes personal information was gleaned from movement. Warren rose to this challenge like any other: he never let anything but the movement itself give the profile (though several people tried to use other verbally based personality trait tests and so on to do so.) His system was always firmly embedded in movement understanding and he has given us language, concepts and a framework which will take it forward.

I remember one of us during a study group with Warren asked him to describe the "moment of discovery" of PGMs. "It wasn't really a "eureka moment"" he said. "It kind of grew out of what I saw." His demonstration of the worker in a tile factory who literally "danced" her tasks of stamping the tile, moving it along, and so on gives a clear picture of how this might have happened – though it took Warren's skill, imagination, interest (all those elements that make up genius) – to develop it into the elegant MPA system we have today.

Another important aspect of Warren's selflessness I should like to honour is his continued commitment and engagement with his movement work and our community. His legacy is embedded in many movement practitioners' work – Irmgard Bartenieff and Judith Kestenberg are among the well known names but there are hundreds of us in the arts, business, psychology, management consultancy and therapy to name but a few areas that have many other names of individuals who have benefited from him both personally and professionally. He is a caring and providing father and grandfather, on the movement front he has never stopped moving himself both physically and intellectually: I remember him once saying "I still think about getting a Profile right".

His openness to being human, to making mistakes, to allowing new ideas and possibilities always challenged by questions, is a wonderful role model for all of us. We also see this in his most recent work on gender – male versus female: a courageous subject to tackle in this world of androgynous sexuality and politically correct demands.

Warren has bequeathed work that will be with us and influence us as well as a wider community far into the future. We are honouring our – and his – future rather than his past. This event allows us to appreciate the benefit – the gift – of Warren Lamb's work and self which has bequeathed an influence to this movement land and wider world we love.

Kedzie Penfield is Head of Movement Studies at Queen Margaret University and works professionally as an Analytic Movement Psychotherapist. She trained in dance, dance therapy and Laban Movement Analysis in New York and assisted in codifying the Bartenieff Fundamentals, a set of concepts, principles and exercises that apply Laban's movement theory to the physical/kinesiological functioning of the human body. She has a private practice in psychotherapy in Edinburgh and has recently founded PRIMA (Practice and Research in Movement Analysis) with her colleague, Susan Scarth.



Photo by Matthias Marm

I am a theatre director and teacher of acting at RADA and I have been using the basic Effort Actions in the teaching of acting for many years now, both at RADA and in directing productions with actors in other places.

Stanislavsky said that an understanding of rhythm is essential for the actor. He tried to find a technical basis, or vocabulary of rhythm, in the work of Dalcroze, Isadora Duncan and other Dance practitioners and found, to his disappointment, that none of these approaches met his needs for clarity, accessibility and relevance to the work of the actor and director. How happy he would have been to discover Laban!

I find that the simplicity of the basic Elements of Force, Space, Flow and Time are an inexhaustible treasure for actors. As well as essential training in Movement, they relate to the technicalities of Voice Production: consonants as Bound Flow, vowels as Free, both varied by Time, Force (for example Unvoiced vowels such as 'S' are Lighter than its paired Voiced partner 'Z,' which needs a Stronger Force to be used) and to the changing Spaces of the mouth in speaking (where diphthongs could be felt as more Flexible and sharp consonants such as T and D as more Direct).

In expressive speaking an understanding of the Efforts is vital, of course. In my book *Essential Acting* published by Routledge, I give a list of the eight Effort Actions as they can be recognised in dramatic and poetic texts; most of the examples given are by Shakespeare but I use Milton and Joe Orton as examples also, and a detailed description of my teaching using 'squiggles' as explained briefly below.


In the practical teaching of Laban in an acting class I found that I needed a method of clarifying the Efforts: students need to be able to take notes and for the technique to belong to them and to be recorded and used in their work on character and the changing situations of the scene. Labanotation was too complex for us and its detail was not necessary - we needed an informal, easy way to write symbols of the basic Elements of Flow, Time, Space and Force - so I developed what I call 'squiggle writing'. This is a series of symbols which can be written quickly by anyone, are fun to do (which is vital if one wants the technique to be used out of class) and which make a really useful resource for noting aspects of human behaviour, either observed or used in rehearsal. For the director, to have a group of actors who all understand the language of specific rhythmic change saves so much time, misunderstandings and lack of physical/emotional memory.


Here are some examples of the 'squiggles': they can then be combined into 'rhythm sentences'.

I do not have symbols for Flow, but when teaching the Effort Actions I usually start with this because it explains the actor's process – I begin with Bound Flow so that we can stop in order to change as we explore and learn lines and actions, then progress to Free Flow.

However, we do use the concept of Flow in the Time aspect of our 'squiggles': see below.

Space is easily written:

Direct is: 


Flexible: 


Time is written as F for Fast and S for Slow.

Another aspect of Time I use is that of Duration: how long does a rhythmic action continue? This can be indicated by the length

of the symbols of Space.

Also, I needed to find symbols of the interruption of an action, so I use a comma (,) for a Pause (an interruption often related to Free Flow, in that the thought or action overcomes the interruption) and a full stop (.) for a Stop, which is when the action is halted completely. This is effective practice in playing shock or surprise, which can be tricky for the actor to find truthfully after days of rehearsal.

Force as a bubble for Light: 

A Stone for Strong: 

A Rhythm Sentence then could be:



This means: a Strong Slow Direct action of fairly lengthy Duration, then a Light Pause, followed by a Fast, Light, Flexible action of Brief Duration, then a heavy Stop with a Light, Fast Direct action to finish with.

Once the actor has learned each Element (and its squiggles) thoroughly, which takes a lot of time and patience, we can start to put together the 'rhythm sentences', which the actors write themselves in a class (or make notes in their script in a rehearsal). I don't teach the eight Effort Actions with their names until the very end of the work. I have found that if I do that, the actors will learn only with their heads, not with hearts, minds, and bodies and the results will be generalised, rather than specific as they are when each skill is learned and practised individually.

An example of how I use squiggle writing in class would be where I get the students to use their observation and physical memory skills (so vital for actors), to note in squiggles which rhythms their peers are using in an improvisation or scene. So, I might ask two actors to first write their own 'squiggle sentence' (using what they have practised so far in our work) and then to improvise a conversation using their mobile phones, making sure that the imagined situation is out of doors so that we see them moving around while talking and while not looking at each other. As each actor has a different 'sentence', the rhythmic, emotional and relationship aspects of the 'scene' are changing constantly between the two players, which makes the work lively, natural, and recognisable as a human interaction. For actors in training it demonstrates the necessity of rhythmic change in our interactions with our inner and social lives, and the skills we need to practice and acquire to truly 'hold a mirror up to nature.'

Laban's analysis enables us to do this, specifically and efficiently; I thank him and hope he would understand and excuse my attempts to bring his work to actors.

Brigid Panet's teaching and directing career includes productions for the Royal National Theatre, Rio de Janeiro, Montreal, Boston, and major English drama schools including LAMDA and RADA. Her book Essential Acting, a practical handbook for actors, teachers and directors was published by Routledge in 2009.

Laban Guild Phoenix Summer School

24th - 26th September 2010



photo by Richard Washbrooke

Dance Training with Amanda Banks

I went on the course hoping that the dance training would be physically challenging and have an original feel. I wanted to really travel and cover space! I wanted to be taught exercises that I would be able to practise, build on and vary at a later stage - both for my own development and to meet the needs of my student groups. I wanted also to perfect some movement by working on detail (depth) and to understand, through guidance, how the work can be developed (breadth).

We learnt a series of exercises built around an increasingly complex spatial framework that was at first stable and then unfolded into more labile movement. Amanda used the A-Scale to create an exhilarating travelling sequence, a version for the lower body (working the legs and testing core strength) and then a floor based adaptation that explored deep space. I feel freer now to explore these scales myself - I see that I can jab at, twist, surround, slide into, press, arc over, offer to, release into, conceal, envelop, throw, flick to each point on the scale - and freer to use them in inventive ways. This attitude to space when working with spatial scales felt new, liberating, more integrated and strangely empowering. I look forward to discovering the structure the scales can give to my work with student groups, making material that will be accessible and relevant to them.

Amanda Banks' dance training sessions were a perfect start to each day. She skilfully differentiated her training sequences in response to the needs and interests of the class, making sessions accessible and demanding, exciting and centering. Picking up teaching tips from her and other delegates, the sessions led me into new ways of combining and applying the material. I was physically and mentally stretched ... extending a little further, softening, decelerating and leaving different scuff marks on my shoes... I thoroughly recommend the Laban Guild Summer School.

Jenny Haycocks



photo by Richard Washbrooke

Two pupils share their experiences

Kelly

Day 1

We met Cathy, the Phoenix Project leader, who trained at Laban, and did a workshop looking at three different planes of movement: vertical (door), sagittal (wheel) and horizontal (table). These helped us to think about movement in 3-dimensional terms. Then we explored the A-Scale, which interlocks the three planes, in an Icosahedron. This helped us to use integrated movement with the whole body rather than just gestures.

In the afternoon, we used these principles to devise choreography that looked at drawing attention to the body and to the space through tension, compression, projection and enveloping. I enjoyed looking at the space around the movement rather than just focusing on the movement itself while Jonathan found it interesting to use the planes to limit movements, which made

him appreciate having more freedom later on.

The day concluded with a lecture on Movement Pattern Analysis (MPA) and a demonstration of Shiatsu, using Laban principles.

Day 2

Our first class was technique in which we revised the planes and A-Scale but focused more on the direction of our movement and clarifying the individual points. We completed a travelling phrase and began to analyse it, identifying the specific points on the A-Scale while rotating.

In the Laban fundamentals class, we were directed to use a movement from each plane and its opposite reaction whilst incorporating convex and concave shapes to produce a solo. We then echoed these solos in pairs, having one person perform the sequence as it was originally choreographed, while the other person reversed the shapes performed.

In choreography, we were asked to form small groups and experiment with falling and then catching ourselves to show the distinct contrast between the stable and unstable. We were also directed to experiment with space and to use shapes to create new spaces to pass through. With this, in our groups, we attempted to cross an area in a straight line by finding/creating spaces between the other members of our group until we reached our final destination. We were then given a picture of the new Jewish Museum as a stimulus to create a short group choreography that showed the contrast between the stable and unstable and all the skills we had been honing in our groups. There was a great deal of variety in the groups' responses and they were all unique to the people in the group.

Day 3

On our last day, we were really challenged with a sequence based on the A-Scale in which we used our right leg for the first half of the scale and our left side for the second half, which contrasted with the first half as it was mainly performed on much lower levels than the first. This helped us to think more creatively about using the A-Scale to develop movement and was very rewarding to perform as it was particularly challenging to learn.

In Laban fundamentals, we linked the diagonal scale to Laban's movement, for example, when you convex you perform movement with the opposite dynamics to when you concave (i.e., flick then suddenly punch). We also incorporated the idea





photo by Richard Washbrooke

of direct and indirectness and how this contributes to your intention for how the movement is performed. We developed this idea in choreography, where we made solos of actions and gestures and developed them using Laban's continuums of space and time.

I thoroughly enjoyed the Phoenix Project Summer School; I feel that it was a valuable and important experience for any young and aspiring dancer. I learnt a variety of new skills that I can put in place in future work and choreographies that I create. This experience has been very informative and I would like to thank

anyone involved in the organisation and teaching throughout the course; it has been 3 days I will never forget.

Jonny

It was a very educating and inspiring experience. I am certain that the skills and fundamentals I have learnt will be useful tools for choreography and performance. I would like to thank all the tutors responsible for creating this course, my teacher Miss Mayhew for bringing me to it, and all the other participants for their kindness and enthusiasm throughout the course.



photo by Richard Washbrooke



Mini Research Projects

- investigating the value of Laban's work for teaching and learning in dance in a variety of school settings

Maggie Killingbeck



characteristic of much teaching and learning in dance education today.

My pupils were beginners and participated in a series of workshops learning about action, space, dynamics and relationships. Each workshop introduced Laban concepts via visual, auditory and tactile methods, with opportunities for exploration and improvisation. I introduced the pupils to intention and a more detailed approach to effort. This was difficult for the pupils as their motor skills and body awareness were still developing. They also found it confusing, as flicking could be an action and a dynamic! The pupils were then challenged to apply this knowledge and understanding to their own compositional work.

The project was successful in developing pupils understanding verbally/mentally and physically. This holistic approach appeared to inspire pupil performances that were more intuitive. For beginners they appeared to possess a great awareness of what they wanted to perform and why.

As a result of this project I consider that Laban's work, applied to education, can be a valuable source of developing and deepening pupils' understanding of the potential of the body as a means of imaginative communication. I am applying what I have discovered during this mini research project to other areas of my work as a dance educator.

It can be seen from these brief accounts that, when required to use Laban's work to inform teaching and learning in dance, experienced teachers discover its potential to augment their practice and enhance the quality of work of their students/pupils.

Here is a précis of two dance education mini research projects undertaken by practising dance teachers studying for a master's degree at the University of Bedfordshire. These research projects represent one unit/30 credits within the total degree.

Emma Benjamin

My research project investigated the value of choreutics and eukinetics for teaching the GCSE Performing Arts: Dance (Unit 4) Solo Composition Task. In my experience, the composition assessment has always been one of the more difficult areas to teach and learn; both students and teachers find the generation and manipulation of imaginative and meaningful movement material challenging. As a result composition tends to be the area where the students received their lowest marks.

In order to improve the standard of choreography within my school I selected a small focus group of 14 year 10 GCSE dance students (of mixed ability). I dedicated a number of hours of dance composition workshops to the study of eukinetics and choreutics. The sessions included consideration of how eukinetics and choreutics applied to choreography could enhance both communication and the imaginative nature of the final outcome.

The overall outcome of this mini research project greatly developed the students and my own knowledge, skills and understanding of the value of choreutics and eukinetics for high quality dance composition. The project also extended my understanding, as a teacher, of the constituents of high quality composition and provided me with the tools to facilitate my students' creativity. The students' mock composition exam results were not available at the time of writing this article.

Charlotte Slade

My research project investigated if a Laban-based methodology could provide an approach to learning that united mind and body as opposed to separating them; a

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Conference Reports

International Association of Dance Medicine and Science

Danielle Aways

The University of Wolverhampton and Birmingham Royal Ballet hosted the 20th Annual Meeting of the International Association of Dance Medicine and Science (IADMS) 28th – 30th October, at the Birmingham Hippodrome in the UK. Papers, posters and practical presentations were held over three days with an extra ‘special interests day’ held on Sunday aimed specifically at three groups - teachers, those interested in biomechanics and athletic therapists.

Attracting some 300 international delegates the annual meeting was open to both IADMS members and non-members. Topics included biomechanics, physiology, psychology and orthopaedic medicine, all of which were focused on disseminating and furthering dance medicine and science knowledge. This field recognises dancers as artists and athletes and investigates how dancers, dance practitioners and allied dance practitioners can prevent and rehabilitate dance and dance-related injuries as well as enhance and maximise dancers’ health and performance.

Previous IADMS conferences in Miami in 2006 and The Hague in 2009 had not fully prepared me for the wide ranging schedule of presentations. I was delighted when I sat in the theatre for the conference’s opening remarks to discover that Mr. Justin Howse, one of the founders of the dance medicine and science movement in the UK and a founding President of IADMS, was being honoured with a Lifetime Service award. Howse’s book *Dance Technique and Injury Prevention* had influenced my dancing and teaching since I was first introduced to it as a key text when I was studying applied dance anatomy in Edmonton, Alberta in the early ‘90s. There, on stage, was the man who had cemented my ideas on the importance of teaching good dance technique for the purpose of injury prevention. I was touched by Howse’s earnest recounting of how he came to work with dancers and how this field had developed over the years. His

passion for helping dancers was echoed by those presenting at, or simply attending, the conference.

Delegates were a mix of dancers, choreographers, teachers, surgeons, physiotherapists and psychologists – the IADMS 20th annual meeting had something to offer the novice IADMS goer as well as the season one. It was a place to meet with friends and make new acquaintances. To that end, the host committee had organised a variety of social events for the delegates to enjoy. There was an opening reception, hosted by The Lord Mayor and Lady Mayoress of Birmingham, held at the beautiful Birmingham Museum and Art Gallery. Guests had the opportunity to take small group tours of the glass gallery and the council rooms led by the passionate Lord Mayor and Lady Mayoress who are hugely proud of the City of Birmingham’s heritage. There was also dance performance where West Midlands dance artists were well represented by Sonia Sabri and Company, Birmingham Royal Ballet and the Rosie Kay Dance Company. Delegates and guests also enjoyed the IADMS party with a cèilidh, a DJ and a lot of dancers dancing. The IADMS annual meeting was a successful conference. Great thanks to Dr. Matthew Wyon, Reader in Performance Sciences, at the University of Wolverhampton, for having brought the conference to Birmingham. Next year’s IADMS conference will be in Washington, DC, and I encourage anyone interested in dancer health and training to investigate what IADMS has to offer in the field of dance science.

www.IADMS.org

Danielle Aways is a senior lecturer in dance at the University of Wolverhampton. Her research links developments in dance science with dance training specifically for injury prevention and rehabilitation.

Embodying Power: Work Over Time

CORD/ASTR/TLA Conference, November 18th – 21st, 2010

Victoria Thoms

The Renaissance Hotel, Seattle USA was the venue for the combined annual conferences of three theatrical performance related scholarly organisations: the Congress on Research in Dance (CORD); the American Society of Theatre Research (ASTR); and the Theatre Library Association (TLA). Attracting over 600 delegates, the conference united these three organisations to explore the umbrella topic of “Embodied Power: Work Over Time”. The conference organisers, culled from the various participating organisations, worked together to create a superbly cross and interdisciplinary scholarly coming together of archivists, dance scholars and theatre scholars.

The interdisciplinary scholarly exchange was further enhanced by adopting the ASTR format. This did away with the often unwieldy and divisive parallel session structure, adopting instead a full plenary session or parallel working sessions. The working session format, which provided for the coming together of scholars who had already written, disseminated and

critically engaged with the selected group members research prior to the conference, was especially generative for fostering scholarly exchange. These factors culminated in a conference that explored a wonderfully wide-range of performance related areas spanning such topics as: Anna Sokolow’s Proletarian Dances; the choreographic logic in 2010 G8-G20 Summit; the nationalist underpinnings of Mexico’s Gran Ballet Folklórico Nacional; the role of Ecology in and of performance; the cultural and biological underpinnings of Ageist discourses in professional dance performance and the influence of Blackface Minstrelsy in today’s contemporary performance culture.

Next year’s conference (November 17th - 20th) in Philadelphia sees CORD joining with the Society for Ethnomusicology.

Vicki Thoms is a Senior Lecturer in Dance at the University of Wolverhampton. Her research focus is dance and cultural studies; currently she is working on a monograph on Martha Graham.

Existentialism, Aesthetics, Dance

Dr Alan Salter

(This is an extract from a much longer article – the full un-edited text can be found on the Laban Guild website: www.labanguild.org.uk)

... It is the purpose of this article to sketch a theory of aesthetics that depends on the work of art occupying a crucial position. This mediating place bridges the fearful disjunction between the individual and the world, which is the ‘not-me’ of other consciousness and of things. Art is a possible mode of authentic action that is in one aspect personal and intentional, in another objective and analysable. Laban clearly saw this both on the individual level and as distinctive of the dramatic situation of mankind (as in the introduction to *Mastery of Movement*: alas that insights are often harder to develop than technicalities).

There is a kind of progression in significance and meaning. It runs, for example, from a fallen tree that happens to afford a seat, to a tool that has been hand made for grasping, to a public promise of intended action, to a work of art which presents itself as an extended subjectivity thrown out and realised in the world. But, unlike a person or a thing, the otherness of art is without the challenge of either rivalry or denial and therefore can be contemplated without threat.

The philosophers of Existentialism are exceptional in the way that their ideas are bound up in their lives. This is disconcerting to academic philosophy not least because it suggests that the ideas are contingent on peculiar (often unhappy) circumstances, and that the arguments are either an attempt to rationalise what is arbitrary or a kind of unwitting self-help for psychological distress. It might be suggested that Sartre’s hatred of the clinging viscosity of personal history and his insistence that our capacity to choose ourselves is limitless (as though the ancient ‘it is but thinking makes it so’ were somehow dramatised as certainty) reveal one who protests too much. A characteristic existential tactic has been to illustrate issues by writing which is forcefully persuasive (Kierkegaard and Nietzsche, driven respectively towards and away from their god) or encapsulates ideas in cameos that immediately catch us as true (Sartre). They are all notably concerned with aesthetics - a study usually marginal in the British tradition - both in life and in philosophy...

Dr Edwin Alan Salter MA MSc PhD is a Psychotherapist based in King’s Lynn, Norfolk. After working in theatre he taught performance skills at Goldsmiths and is an authority on Laban. He has published several articles in the Guild Magazine.

Study the therapeutic nature of dance

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DANCE THERAPY

UNIVERSITY of DERBY

www.derby.ac.uk/labn

Wild and Wise Dance - a dance gathering in Turkey

September 2010

Mel Horwood

I was excited when I found out at the Laban Guild AGM at Roehampton University last March that Hazel Francombe had invited Hilary Matthews to lead a week of Dance in Southern Turkey. I have known Hazel for many years through our dance teaching careers and our membership of the Laban Guild. I first took part in Hilary's dance workshops at L.I.N.C. the Laban International Summer School several years ago and I therefore sensed that we would be in for a treat, a challenge and that we would be doing extremely profound work which demands that you commit yourself entirely to the task in hand. It was a week of warmth, laughter, preparing and sharing food and dancing, dancing, dancing.

We were an international group of people from Germany, Scotland and England. Our accommodation was on site around Hazel's flat which is set in farmland on the edge of Dalyan. We shared a communal garden and swimming pool which was filled by the free running water pipe from the deep well nearby. We collected drinking water from there too.

On the day before our first session we set about preparing the dance space outside. We were led by Hilary who lives and works on her croft in Scotland and is obviously familiar with working land. We worked with mattocks to dig out the tough scrub of reeds and grasses and picked out the larger stones. On our first early morning gathering we began our dance by tamping the earth down, finding a shared rhythm and establishing what proved to be a strong relationship with our dance ground. We lay down six large Turkish carpets so that we could dance freely, roll and lie on the ground. The laying of our carpets and the greeting of the sunrise became our pre-breakfast ritual.

Many of us had been dancing for years but Hilary's work allows us to grow and find new aspects of ourselves and of our dancing bodies. She is an alchemist in that she draws on stories, poetry and any ingredients from the environment to find inspiration. Each day is different and deeply intuitive to the needs of the moment, the environment and the dancers who are there. Hilary allows your soul to dance. She believes we can dance from our cradles to our graves both playfully and reverently. We soon found we were exploring flow and through this went on to discover our personal authentic movements.

We thought that Rudolf Laban would have approved. The sense of community developed and strengthened



as we danced together, prepared and ate food, swam and had fun and adventures on our excursions into the surrounding countryside. Kate, our beautiful chief cook from the Black Isle negotiated fresh pomegranate juice from the local farm and served us with bowls of fresh fruit and vegetarian foods. Hazel had made thoughtful preparations to



photos by Mel Horwood

ensure we were supplied with locally sourced food.

Dalyan is a small town set in the fens of Southern Turkey. Hazel knows it well and we were grateful for her knowledge of the local people and of the culture as she had arranged several adventures for us. We took boats along the river to the beach which is known for its rescue of sea turtles. We swam in the inland lake and also were rowed across the river by the local Women's Cooperative to explore the ancient Hellenic and Roman city of Kaunos. At a small café there we watched the woman and her husband make Goslieme for us to eat - Turkish pancakes stuffed with spinach and white cheese.

What a dream to dance on Turkish carpets and feel the warmth of the sunrise, to dance again and then drop into the swimming pool to cool off. What pleasure to dance all day and make dances together with people who are also honouring the dance. What a delight to experience movements that connect us with our environment, lifting our limbs whilst the buzzards watch us. I am feeling much wilder and wiser!

meljhorwood@yahoo.co.uk

The Guild Logo and its Origin

Article reproduced from a Guild "News Sheet" provided by Sheila McGivering

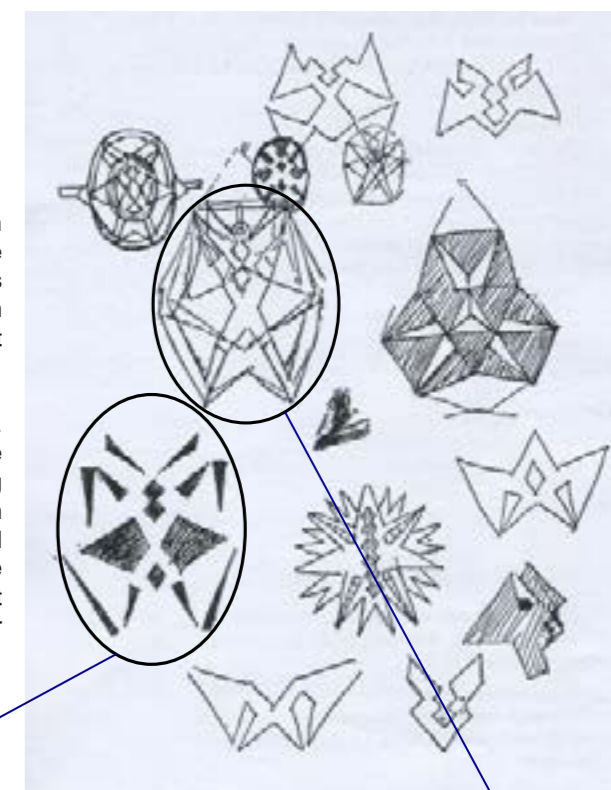
October, 1972

Dear Editor,

You have asked me about the meaning of the symbol which we use for the publications of the Guild. I thought it will be best if I send you a copy of Laban's sketch which I think is self-explanatory and I hope it is good enough for printing in the Magazine for the sake of the readers who enquired about the figure.

Laban made this design in 1939 as an ex libris for himself. In 1946 when I founded the Art of Movement Studio he presented it to me for the letter head of the Studio writing paper. A number of years later, namely in 1953 I gave, with Laban's consent, permission to the Guild to use it as well when through an outward sign they wished to demonstrate our common ideals. The symbol was introduced for the first time in March 1953 by the Guild for the 10th number of their bi-annual publication, the then called "News Sheet".

Yours sincerely,
LISA ULLMANN



Laban's figure in the kinesphere



A Personal Response to the Dance Leaders' Course

Clair-Louise Walsh

A few years ago I found that I had danced my way right into a brick wall. I suppose I was experiencing the equivalent of a 'writers block'. I needed a direction or at least a small hammer in order to chip away at that wall. I had never heard of Laban before but when I heard about the dance leaders' course I thought it may help me find my way out of this rut. I enrolled, not really knowing what to expect, and met some wonderful people. I started out on a journey that continues to have endless opportunities.

For me, this was more than just a dance course. Learning about Laban's analysis of movement awoke my brain from the order and social satisfaction to which it had become accustomed. As with everything in life, if you think within the box, those four corners are only going to allow you so much freedom, but be brave enough to step outside and what you find is quite simple but also overwhelmingly powerful.

I have never been one to conform but even those of us who pride ourselves on 'individuality' and 'difference' feel safe within the areas with which we are naturally familiar. Laban's approach in itself brings a feeling of familiarity and if embraced, confidence. One wonderful thing about Laban was that he handed people back something that already belonged to them, with the message 'This is yours, it belongs to you; do with it whatever you want and be confident, proud and unashamed of your creations'.

Laban highlighted the important connection between life and



dance. Dance is about everything that we are. It is about acknowledging dance as a part of our being. All of our everyday practises - getting out of bed, brushing our teeth, watering the plants, picking up the post, washing, dusting, changing the channel - if it is movement, then it is dance.

This was exactly what I needed. All of the many dance classes that my parents had paid for were, without a doubt, beneficial but now, as a grown woman looking to continue with dance, this was my way forward. Now I had learnt how to take the smallest, simplest of ideas and develop them into creative dance pieces.

Since finishing the dance leader's course I have applied the knowledge that I gained to many different experiences. I founded a dance company called 'looking glass' which is based in Galway City, Ireland. Many of the dances that I choreograph are Laban-based. We tend to use modern or well known music and team it with styles of choreography that you would not usually expect to see with the particular song choice. I have found Laban's ideas useful when working with a gymnastics club. Knowledge of the planes has done wonders for me in choreographing floor routines for competitive gymnasts. What I learnt on the Laban course has enabled me to introduce new ways of moving to the gymnasts who are typically quite rigid and powerful dancers.

I discovered whilst working with people whose language I did not speak and working with people who have no speech at all that communication is quite easily obtained through movement. Dancing truly is a universal silent language. Currently, I am living in Luxembourg working as a Montessori teacher and a dance teacher. I often find a lot of similarities between Rudolf Laban and Maria Montessori. They both promote freedom and choice. As a teacher, I always think that I learn just as much from the children as they do from me. Maria Montessori believed that observation is a vital part of being a teacher and I feel that Laban also encouraged us to observe and be aware of the way others execute their movements.

Laban and Montessori have taught me the value of awareness, be it self-awareness or awareness of others, awareness of stillness or of movement. I hope to continue to grow and develop as both a dancer and a teacher. Rudolf Laban once said: 'In dancing we are able to express relationships in which awareness of self and others is enhanced. The feeling of joy which dance can give helps us to harmonize ourselves and gain an increased sense of belonging'. For me this describes the depth of dance. How wonderful it feels to express so much through pure movement. The most beautiful thing about Laban's teachings is that your knowledge in dance is not measured by the amount of dance classes that you have had or the number of years you have been dancing but on the feelings that life has instilled in you and events, both good and bad, that you have experienced which inspire you to dance.



MEMBERSHIP OF THE LABAN GUILD

is open to anyone interested in the work of Rudolf Laban

SUBSCRIPTIONS ARE RENEWABLE ON 1 JANUARY EACH YEAR

New members receive information packs for everyone in their family. New members receive three copies of *Movement, Dance & Drama* a year, can register for our monthly e-flash service (contact Vanessa, email: vanessa@labanguild.org.uk) and are eligible for discounts on Guild courses and certain books.

Rates:

	UK	Europezone	Overseas
Individual full membership	£25.00	€35.00	£30.00
Groups/colleges/universities	£30.00	€45.00	£35.00
Concessions: student, retired, unwaged	£15.00	€20.00	£20.00

Payment details

- Cheques in £ sterling only payable to the Laban Guild
- Standing order form available on www.labanguild.org.uk
- For direct payments from abroad please apply for details

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 email: membershipsecretary@labanguild.org.uk
www.labanguild.org.uk

Obituaries

Renée Waterman

An extraordinary life: 1915 – 2010

Graham Lomas

(This is an edited version of the tribute distributed at Renée's funeral)

Renée's rise to city prominence in physical education and recreation was meteoric. In 1942 at age 27 she was just a clerk in the Birmingham Municipal Bank taking the Associate exams of the Institute of Bankers. A year later she was on the full-time staff of the Birmingham Athletic Institute (BAI), and within two years was the head of the women's section (following the untimely death of Eileen Harper) introducing ballet and modern dance to the BAI. Renée took over the reins when bombs were dropping and when 'blackouts' meant walking home late at night in complete darkness. But with the end of the war came a rapid rise in student numbers with many more women than men were enrolling

The opportunity afforded Renée owed much to the ethos embodied in the BAI from its inception in 1890 by three men who saw the importance of physical exercise in the otherwise unremitting hard lives of working people as the nineteenth century came to a close. Under their influence the BAI improvised – pioneered – in uncharted territory. No other community in Britain, let alone a city, was providing such a corporate focal point for keeping fit. Birmingham remained well ahead of the rest of the country in encouraging fitness among city workers and housewives. Renée's efforts, backed by Birmingham's Organising Inspector of Physical Education, Annie Thorpe, saw physical education advisors from abroad come to look at what the city was doing; twenty women from the BAI representing Great Britain in the decennial World Physical Education Festival held in 1949 in Stockholm; in 1951 a hundred women demonstrating keep fit movement and dance in front of the present Queen at Villa Park; the BBC doing a special programme on the BAI in 1956.

By the mid 1960s BAI was offering over thirty different types of activity with outdoor sport (such as sailing) becoming ever more popular. But it was movement and dance that kept capturing the headlines. Each year from 1943 to 1975 the 'Birmingham Dance Group', as it came to be known, gave annual performances of ballets – in what the programme called the 'little theatre' at the BAI's Severn Street premises. Some performances combined forces with the CBSO, under Harold Grey. Between 1956 and 1967 there were highly ambitious productions, some at the Town Hall. After Renée's retirement in 1975 the dance group was joining forces with local amateur operatic societies to bring dance into the world of opera.

Developing BAI was never easy. Numbers of students continually ran ahead of the facilities available. There was talk of a new building but the keep fit initiative now lay increasingly with more local facilities as part of adult education. In 1984 the name BAI was finally dropped and it was clear that there was never going to be the city-wide clarion that Renée had always envisaged. She took all this stoically finding consolation in reunions with former students and teachers and assisting in the Birmingham West Midlands Keep Fit associations. Fittingly she was awarded an MBE for her services to the community in Birmingham.

Renée clearly lived life to the full. Her refuge was her garden, created by herself out of a tip and overlooking Edgbaston Reservoir. In retirement she learned Spanish, was a prison visitor at Winson Green and was in the Mother's Union. She remained extremely fit well into her 90s, was still driving a car and her memory was intact. Hers was a remarkably disciplined life, unsentimental, tough, but with real insight into the lives, needs and loves of all who knew her well. She bore her final years of inactivity with great fortitude.



Photos from the tribute booklet:
AN EXTRAORDINARY LIFE
Margery Irene (Renée) Waterman

In 1998, at 84, in the Guild magazine (volume 17, number 2) Renée reflected on the influence Laban had on her teaching within the BAI and more widely. Parts of that article are reproduced here:

I first met Rudolf Laban at a series of week-end sessions in Birmingham organised for teachers by the Birmingham education Committee in 1945. It was war time and the sessions had to take place during daylight hours... The BAI premises were used for Mr Laban's sessions as the gymnasia were good, the premises were central and easily accessible. My own pianist played for him and had to improvise all the time. She was a marvellous pianist but had great problems understanding his English pronunciation! I had the privilege of taking Mr Laban back to the station after his sessions. As we walked through the blackout one evening he gave me a full analysis of my personality through having watched me working in his classes. And it was accurate! Those sessions with Mr Laban had a profound effect on my attitude to movement training...

Anna Markard (nee Jooss) has died after a long illness. She was born in Germany a year before her father, Kurt Jooss, shot to fame with his ballet *The Green Table*. Jooss and his company fled as refugees to Dartington in 1934 and Anna followed a year later. After schooling in England she expressed a desire to dance and she attended the Sigurd Leeder School of Dance in London. Then she studied ballet in Paris and went on to teach in a variety of contexts. She found her metier when her father asked her to assist him in staging his works as international interest in them revived. In the early 1970s Jooss encouraged Anna to do this work alone and she continued to set his ballets on companies across the world from Europe to the Far East, South Africa to the United States.

In her work Anna was the ultimate professional, demanding and uncompromising in her desire that Jooss's work should be presented in the way in which he had determined. Sometimes this brought her into conflict with those who remembered the works differently but, as she often said, this was how her father told her he wished them to be done. There was no arguing with that.

Working with Anna was never easy as her standards were exacting whether in staging the Jooss ballets on professional dancers or when working with student dancers. She was equally demanding when engaged in the research process, wary of revealing information that might be misinterpreted but rigorous

Following Mr Laban's visit to Birmingham I attended each year the summer courses under his guidance. The first of these was at Dartington Hall, subsequent ones were held in Chichester, Dartford, Eastbourne and London. It was in Eastbourne I believe that the Art of Movement Guild was founded and I became one of its first members... My experience of working with Mr Laban convinced me that it was essential to introduce his theories of time, weight, space and flow into the training courses in Birmingham...

Within the normal curriculum of the BAI modern dance classes at all levels were organised from 1946 onwards... Throughout my teaching and organisational time in Birmingham I pursued my belief in the theories of Rudolf Laban, I believed implicitly that there was no better way of teaching movement and the colleagues who worked along side me were equally dedicated... It is my sincere hope that Laban's theories will continue to influence the training of movement in recreative classes long after I have passed on.

Anna Markard

1931 – 2010

Dr Clare Lidbury

in ensuring that every statement was correct. This is evidenced in her desire to preserve her father's work in Labanotation. It took many years for the score of *The Green Table* to be published but this was eventually accomplished in 2003. The publication of *Big City* (2001) took less long to achieve but was equally rigorous in its process.

In private Anna was great fun. She had an amazing sense of humour and could be quite mischievous, gently making fun of what she saw as pretentiousness. She spoke three languages fluently moving with ease between them – it was an awesome experience to see Anna teaching in one language, then change language if she thought a dancer might understand better another language. I owe Anna a great deal – she introduced me to the physical experience of *The Green Table* at a dance course in Edinburgh in 1986 and sparked the idea for my PhD research. In this she was unceasingly helpful warily answering my questions (after due consideration) and with her husband, the painter Hermann Markard, warmly welcoming me to her home in Wiesbaden and then in Amsterdam, where she housed 'The Jooss Archive' for many years. She allowed and finally encouraged me to watch her stage the Jooss works on companies in America and Europe. I and the dance world are indebted to her for keeping the dance works of Kurt Jooss in the public consciousness. He must have been a very hard act to follow yet she gave herself selflessly and unstintingly to this task.

Laban-based dance classes

Belfast, Crescent Arts Centre

Monday: 4.45pm - 5.45pm Crescent Youth Dance 5.45pm - 6.45pm Adult Movement and Dance

Contact: **Brenda McKee** 25 Malone Hill Park Belfast BT9 6RE email: brendagm@aol.com

Bromley

Wednesday afternoons and Thursday mornings Community Dance classes for people with learning difficulties

Contact: **Avril Hitman** 020 8467 3331

Cambridge

Wednesday mornings Over 55s - open class Contact: **Maddy Tongue** 01223 302030

Swindon

Saturday mornings. Three separate classes for 4-5 years, 6-8 years, 9-13 years

Contact: **Kathy Geddes** 02793 463210

Report from the Courses Officer - January 2011

Ann Ward

We are nearly half way through the Kildare course in Maynooth College, NUI, near Dublin and are very pleased with the responses of both course members and staff to the revised programmes of study. We are looking forward to the mid-course assessments in February when the course members will have an opportunity to put what they have learned so far into practice. Many of them, however, are already incorporating their discovery of Laban Analysis into their work and are finding the results very exciting.

Our congratulations go to course tutor Uma Mather who had a baby boy in September, and our thanks to Susi Thornton who took over her W/E teaching in Maynooth..

Unfortunately we still didn't have enough people to start the proposed course in Chelmsford, but we do have news of future plans for courses.

PROPOSED LABAN GUILD DANCE LEADERS TRAINING COURSES:

1. Starting in October 2011 in Surrey, near to Egham/ Virginia Water, convenient for M25, rail links and Heathrow.
2. Starting in late Spring 2012 in Lancaster in the NW, in conjunction with LUDUS.

These courses can only go ahead if there is sufficient uptake. For further details and to register an interest, please contact the courses officer as below.

The courses officer also attended the final working party meeting of the current Foundation for Community Dance National College project, proposing National Occupational Standards for Community Dance Practitioners. These have now been submitted for approval. It's good to know that our course covers most of the requirements and, once these have been established, we shall be keeping in line with them and looking for further accreditation.

As usual, thanks are due to the other members of our hard working committee – Sheila McGivering, Mary Ellen Coyte and Mel Horwood, chaired by Janet Lunn.

For further information on any of the above, please contact the Courses Officer, Ann Ward.
coursesofficer@labanguild.org.uk

Laban Guild

Laban Guild Patrons:

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Website: www.labanguild.org.uk

Physical Literacy 2011

The University of Bedfordshire is to host a conference on Physical Literacy from June 29th – June 30th 2011 at Putteridge Bury Conference Centre. The conference is designed to build from the seminar and workshops held in 2008 and 2009, to discuss developments, hear from those working in the field and to consider the way ahead. There will be opportunities to read papers, present posters, to be involved in themed discussion groups and to hear from eminent speakers on topics that inform the concept of Physical Literacy. Further details to follow. A website will shortly be created with full details and information concerning submitting abstracts.

Adult Evening Classes Programme at Laban

Our evening courses offer people of all abilities, aged 16 and over, the opportunity to enjoy dance and movement in a variety of techniques. Our courses allow adults to develop and broaden their dance skills through classes that progress from week to week. Classes begin with a thorough warm-up, with structured exercises focusing on correct alignment of the body, stretching and flexibility, building stamina and raising general fitness level. Sequences are incorporated into classes and developed during the term. Evening course students benefit from the high standard of teaching, friendly relaxed atmosphere and state of the art facilities of Laban.

Courses available include, Yoga, Pilates-based Body Conditioning, Contemporary Dance, Classical Ballet, and Jazz for Adults.

Spring term 2011 (12 weeks)
8 Jan – 2 April (half term Sat 19 Feb)

Summer term 2011 (10 weeks)
30 April – 9 July (half term Sat 28 May)

More information on www.trinitylaban.ac.uk/adult

Laban In Places Workshop

Sat 29 Jan
University of Bedfordshire
Michael Platt: *Extracting Dance Material from a Dramatic Scenario*
Contact: selina_martin@lodgepark.org.uk

Laban Movement Choir Project

Sat 19 Feb
Hythe Hall, Egham, Surrey
A Day of Dance in a Movement Choir
Contact: Susi Thornton, susi@thorntonclan.com

Laban Guild Annual AGM and Conference

Sat 19 March
East 15, Loughton
The Art of Character in Theatre: a Laban Approach
Contact: Sadie Hunt, sadiejam@hotmail.co.uk

Laban In Places Workshop

Sat 7 May
London
Alison Curtis-Jones: *Night 2010*
Contact: selina_martin@lodgepark.org.uk

Laban-based Summer School

11 - 15 July
NUI Maynooth, near Dublin.
Contact: Nicola Dunne, nicoladunne@kwaras.ie

Laban Guild Phoenix Summer School

Aug
Dates and venue tbc
Contact: Cathy Washbrooke, cathy@washbrooke.com

London

LABAN Creekside listings

Box Office 020 8469 9500
www.trinitylaban.ac.uk

The Place

Box Office 020 7121 1100
www.theplace.org.uk
Wed 6 – Sat 16 April
THE PLACE PRIZE

Sadler's Wells

Box Office 0844 412 4300
www.sadlerswells.com
Sat 1 – Sun 23 Jan

MATTHEW BOURNE'S CINDERELLA

Tues 14 – Wed 15 tickets £10 - £50
ANTONIA BAEHR Lilian Baylis
Laugh

Wed 26 – Thurs 27 Jan tickets £15

THE FORSYTHE COMPANY

I don't believe in outer space
Tues 22 – Wed 23 Feb
PET SHOP BOYS AND JAVIER DE FRUTOS
The Most Incredible Thing

Thurs 17 – Sat 26 March

BALLETBOYZ

Tue 29 Mar – Sat 2 Apr

10 young male dancers were handpicked to star in this explosive feast of live dance fused with film.

RUSSELL MALIPHANT COMPANY

Afterlight

Mon 4 – Tue 5 Apr

Regional

Salford, The Lowry

Box Office 0870 787 5780



Thurs 6 – Fri 7 Jan
FOREVERTWENTYSEVEN
Wed 12 Jan
SIOBHAN DAVIES IN CONVERSATION
Fri 14 Jan
UPSWING
Wed 19 – Sat 22 Jan
BRB CINDERELLA
Wed 26 – Thurs 27 Jan
SALFORD DANCE EXPLOSION
Fri 28 Jan
MICHAEL CLARKE COMPANY
Sat 5 Feb
MOBIUS DANE THEATRE
Tue 8 – Wed 9 Feb
DANISH DANCE THEATRE
Thurs 24 Feb – Sat 12 March
A DOLL'S HOUSE
Tues 15 – Wed 16 March
AILEY 2
Sun 20 March
COMPANY CHAMELEON
Tues 22 March
PHOENIX DANCE THEATRE
Thurs 24 – Sat 26 March
TERMINUS Abbey Theatre
Mon 11 Apr
AD HOC DANCE
Tues 12 Apr
RICHARD ALSTON DANCE COMPANY
Thurs 14 – Sat 16 Apr
ROGUE THEATRE The Dancer and the Devil
Fri 15 – Sat 16 Apr
LES BALLET TROKADERO DE MONTE CARLO
Thurs 28 – Sat 30 Apr
GREENEYEDZERO Folie à Deux

Oxford, Playhouse

Box Office 01865 305305
Mon 21 – Sat 26 Feb
JOURNEY'S END
Theatre Royal, Norwich
Box Office 01603 630000
Tues 18 – Sat 22 Jan
ST PETERSBURG BALLET 2011
6 Nov
SUMAYA FLAMENCO
Tues 1 & Wed 2 March
RICHARD ALSTON DANCE COMPANY

Wyvern Theatre, Swindon

Box Office 01793 524481
Tues 8 Feb
RICHARD ALSTON DANCE COMPANY
Mon 14 – Wed 16 March
RUSSIAN STATE BALLET

Exeter, Northcott Theatre

Box Office 01392 493493
Wed 16 & Thurs 17 Feb
RICHARD ALSTON DANCE COMPANY

Churchill Theatre, Bromley

Box Office 0844 8717627
Thurs 20 – Sat 29 Jan
JEKYLL AND HYDE
Tues 1 – Sat 5 Feb
MOSCOW CITY BALLET
Tues 22 Feb
RICHARD ALSTON DANCE COMPANY

Lighthouse Theatre, Poole

Box Office 0844 406 8666
Tues 1 & Wed 2 Feb
DANISH DANCE THEATRE

Diary of Events

Tues 8 & Wed 9th Feb
MOSCOW CITY BALLET SWAN LAKE
Fri 4 & Sat 5 March
RICHARD ALSTON DANCE COMPANY

Theatr Brycheiniog, Brecon
01874 611622
Thurs 10 March
RICHARD ALSTON DANCE COMPANY

Festival Theatre, Malvern

Box Office 01684 569256
Wed 9 – Sat 19 Feb
JOURNEY'S END
Mon 28 Feb – Sat 5 Mar
THE RUSSIAN STATE BALLET OF SIBERIA
Tues 15 & Wed 16 Mar
RICHARD ALSTON DANCE COMPANY

Curve, Leicester

Box Office 0116 2423560
Fri 11 – Sat 26 Feb
THE UMBRELLAS OF CHERBOURG

Nottingham Playhouse

Box Office 0115 9419419
Fri 25 & Sat 26 Feb
DANISH DANCE THEATRE
Fri 25 & Sat 26 Feb
AILEY 2

Theatre Royal, Glasgow

0844 8717627
Tues 25 – Sat 29 Jan
GO DANCE 11

Available from the Laban Guild

Dance Ideas: 12 lesson plans, aimed mainly at KS 1 and 2 but adaptable for other levels. £12.00

Home Study Manuals:

Leadership, including a section on Responsibilities of a Leader and Risk Assessment. £7.50

Marketing your Course, workshop or day of dance, together with invaluable advice on planning and providing a successful dance event. £7.50

Policies of the Laban Guild:

Code of Ethics, Health and Safety, Child Protection, Equality and more, including guidelines for their implementation. **Free to Guild members** via email.

Contact: Ann Ward, email: coursesofficer@labanguild.org.uk



Laban Guild Phoenix Summer School

photos by Richard Washbrooke

