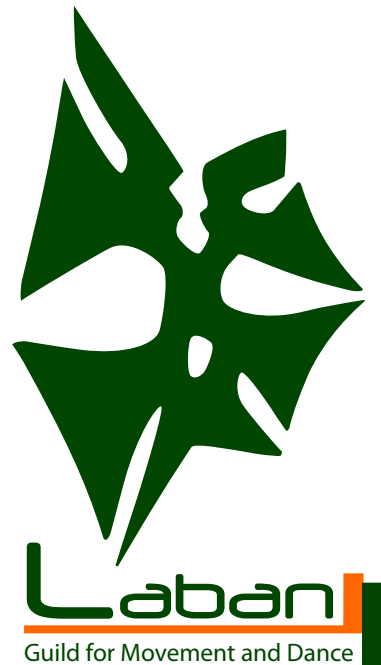


# *Movement, Dance & Drama*





# Contents

	<b>Editorial</b>	<b>3</b>
	Dr Clare Lidbury	
<b>From the USA: Dance Research and Frozen Yoghurt</b>		<b>3</b>
	Sadie Hunt	
<b>Why the LMA Edinburgh programme is vital and essential for the dissemination of Laban's work</b>		<b>4</b>
	Alexandra Baybutt and Susan Scarth	
<b>Dancing into Elemental Art - weekend retreats</b>		<b>6</b>
	Wendy Hermelin	
<b>British Dance Institutions: Past, Present and Future</b>		<b>7</b>
	Sandie Bourne, Suparna Banerjee and Patrice Pinder	
<b>Sustainable Creativity in Healthcare Arts Care 21 Anniversary Conference, Belfast</b>		<b>8</b>
	Dr Jenny Elliott	
	<b>MOTUS HUMANUS</b>	
<b>Keynote Address: Perennial Principles - Generation and Regeneration in Dance Education in the UK</b>		<b>10</b>
	Anna Carlisle	
<b>Motus Humanus Celebrates its 20th Year of Operation</b>		<b>13</b>
<b>New Applications of Laban's Ideas Shine at Motus Humanus June Conference</b>		<b>15</b>
	<b>BOOK REVIEWS</b>	
<b>The Laban Sourcebook, edited by Dick McCaw</b>		<b>16</b>
	Dorothy Ledgard	
<b>A Framework for Understanding Movement ... my Seven Creative Concepts by Warren Lamb</b>		<b>16</b>
	Dr Clare Lidbury	
<b>Rudolf Laban: new facets of the Man and His Ideas - a monograph</b>		<b>17</b>
	Dr Clare Lidbury	
<b>Pen Portrait - Stephanie Mogg: the new Laban Guild Treasurer</b>		<b>17</b>
<b>Tributes following the death of Dr Marion North For Marion - Valerie Preston Dunlop</b>		<b>18</b>
	(Eulogy read at Marion North's funeral)	
<b>Dr Marion North - Frances Clarke</b>		<b>19</b>
<b>A Personal Tribute and Farewell to Dr Marion North on hearing of her death - Sally Archbutt</b>		<b>20</b>
<b>Report from the Chair - August 2012</b>		<b>21</b>
	Maggie Killingbeck	
<b>Report from the Training Committee - August 2012</b>		<b>22</b>
	Ann Ward	
<b>Events Diary</b>		<b>23</b>
	compiled by Sadie Hunt	

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# Editorial

So the Olympic Games are over with the Paralympics still to come. What would Laban have made of the Opening Ceremony? Perhaps he would have approved of the bringing together of so many people to dance in celebration of British culture. Perhaps too he would have enjoyed the dynamic range of Akram Khan and his dancers or been as bewildered as I was by the flaming phoenix in the Closing Ceremony. How are we, and you, going to build on the legacy of the games and young people's interest in physical activity? Please share with other members via the magazine how you are building on the legacy.

Maggie Killingbeck's report on what the Guild is doing in such financially difficult times to build on Laban's legacy shows how it is keeping his work alive and relevant. In this edition of the magazine there are also contributions from Motus Humanus including the key note address given at their recent conference by Anna Carlisle. Other reports of conferences, research trips and courses remind us how much activity there is in and around dance. See also the tributes to Marion North, one of the key figures to have worked with Laban and who put his work at the centre of her own.

For those of you in education in the UK it seems things are changing, again; students entering higher education may 'change up' to a 'better' university if their exam results are better than expected and they can expect to pay fees of around £9000 per year for the opportunity to go to University; the whole exam process at 16 seems under discussion; and how will dance fare when schools concentrate on getting their students through the English Baccalaureate? Good Luck with the Autumn term.



## Big Dance by the Sea

Mel Horwood

Big Dance was part of the Cultural Olympiad Festival. The Cultural Olympiad has been inspiring creativity in all forms of arts and culture across the UK and Big Dance has been a nationwide celebration of all the styles of dance we have access to in the UK. I am part of an Association which was awarded a small grant by Suffolk County council to hold a Big Dance event. As Community Dance Practitioner and Film maker I decided to hold a **Big Dance by the Sea** on Dunwich beach in Suffolk on July 14<sup>th</sup>.

Dawn came with windy and leaden skies turning to heavy rain as the morning began but miraculously stopped just in time for over 60 people to take part in the Big Dance event at Dunwich Beach on the Suffolk coast. No sane artist would choose Dunwich beach to dance on considering the steep shelving of the beach and the heavy shingle underfoot but this is our Suffolk coastline and our local beach – and the impact of the closeness of the vast North Sea to the land is a compelling backdrop. Fortunately at this particular time the tide was going out... The musicians on the beach under their bright red gazebo provided a sound score with a whole range of instruments including trumpet and cymbal chosen to carry sounds across the windy seascape. Members of the public of all ages, as young as 7 months up to 70+ years old were invited to come and to take part. The movement for the public participants was created on the day and became part of a shared performance. This performance was filmed by my very skilled camera handler, Pamela Harling-Challis and assistant, Nathan Berry.

The theme for our Big Dance was the Sea and the watery landscape we live in. I wanted to focus on our relationship to this part of the Suffolk coast with a sense of linking with the people who have gone before us. When the public arrived, those keen to dance were invited to choose from a selection of sea life groups. These simple stimuli gave scope for a whole range of movements, group shapes, contrasting dynamics, individual dances and lots of creative ideas. There were soaring seagulls, scuttling crabs, jellyfish, jumping shrimps, starfish and lucky stones. Each group had leaders and everybody was encouraged to contribute ideas to the movement material, which they did with enthusiasm. The leaders also led their groups into the final section of the piece where everybody joined to dance together.

I took inspiration for the Event from the Movement Choirs of Rudolf Laban and the notion of a Big Community

**Cover**  
Front: Black Widows dance company and Cairnshill Primary School see page 8  
Back: Drawing by Rudolf Laban from 'A Vision of Dynamic Space'





Creative piece as celebration of the human spirit of nature and of the Dance. The choreographic structure of the dance provided sections for individual creativity for small group work and culminated in a coming together of all the dancers with movement material that could connect them both physically and spiritually to each other and to the environment.

I have been working over the Summer months on a project with a group of dancers from the local Community on a similar theme of the sea and the tidal landscape and the Big Dance Event provided a perfect opportunity for these dancers to contribute some of the movement material we had been developing. We have had the benefit of two movement workshops during the

project one led by Rosie Lee and one by Walli Meier; these have so enriched the quality of their dancing and enabled me to step back, to observe and reflect, so valuable for a choreographer.

The cymbal resonated across the beach to start the first section of the dance. The trumpet played a slow sad air as a young woman ran down to the waters edge and began her solo referring to the losses at sea on this coast, the loss of loved ones, of Dunwich City itself and of the many shipwrecks. Then there were duets for the menfolk who work on the sea and for a playful young people who live and love. There was a dance at the waters edge by a chorus of women taking inspiration from the movement of the tidal landscape.

Their dance had elements of ebb and flow, of drifting, tossing and moving together as one shoal or as flotsam taken by the tide.

The second section of the dance then opened up for the visiting participants. They followed their leaders who were holding beautiful silk flags, a different colour for each group, into the performance area on the shingle beach and set about dancing their sea life dances. The groups had managed to create wonderful dances using ideas from their original stimuli, dancing with each other as well as some improvising on the spot. There was a sense of concentration and engagement as well as fun.

The final section of the Big Dance



culminated with everyone involved in the dance coming together and building up to the motif of the 'Salute to the Sea'. This movement phrase had the intention of drawing in to the body as if sucked in by the draw of a wave following through with a churning motion of the arms and then taking the energy upwards and out to the horizon and beyond. The participants joined hands and made their way to the waters edge. Everyone paused and then slowly and as one, danced the final 'salute to the sea'. Our sound score at this point was the sea itself.

The Big Dance was a truly collaborative event with musicians, dancers, flag makers, leaders and camera operators. As the performance came to a close the rain returned and performers and audience alike headed for the Dunwich café for hot chocolate. This provided a

great opportunity for the participants and for the many artists amongst them to meet and network. Lots of new connections were made to open up the opportunities both for Community Dance and for Artistic collaboration.

I intend to show extracts of the Big Dance by the Sea as a short film at the Cut Arts Centre in Halesworth in November and will be continuing the theme of the East Anglian seascape in my Dance and film project, Waterborne, which has funding support from the BBC Community Performance fund.

For more information contact:  
meljhorwood@yahoo.co.uk

photos by Mel Horwood

## From the USA: *Dance Research and Frozen Yoghurt* Sadie Hunt

During the Easter break this year, I was privileged to be granted research funding through the Centre of Learning Excellence teaching fellowship scheme, at the University of Bedfordshire, to fund a research tour in the USA. I work as a Dance Lecturer at the University delivering technique, choreography, pedagogic practice and cultural studies on the Dance and Professional Practice undergraduate degree. As part of my role I have set up a scheme called the Junior Research Institute, jRI. This is directly linked to my current research, exploring undergraduate research practices in the study of dance. In particular, I am interested in dance students' perceptions of research, how we can teach practice-led research more effectively at undergraduate level in dance and how practice as research can inform dance artists within academia. In the United States, undergraduate research has been a fast paced and radical movement over the last 15 years. Most US universities have large, well funded, fully staffed Undergraduate Research Centres and research is an established feature of the undergraduate student experience. It is also where The Council on Undergraduate Research (CUR) began. CUR promotes and conducts research into the development and implementation of research for undergraduates in America. Three years ago the British Council on Undergraduate Research (BCUR) began (see [www.bcur.org](http://www.bcur.org)). This is a movement that is slowly building in the UK, and much research, both more generally and subject specific is required to maximise the impact and effect.

My interest in Laban's work very much informs and supports me in this research. Certainly, Laban's contribution to establishing the concept of research in dance has been inspirational to generations of dance artists and academics, myself included. However, most prominently in my work, Laban principles provide a vocabulary to enable discussion and evaluation. It is this that I find most valuable in my research. In dance, I find it challenging to verbally articulate ideas

in dissemination, design methodologies in written form and create measurable frameworks for something as phenomenological as dance. I find that Laban's work provides this vocabulary and for me enhances the rigour of the research.

My trip began in Utah, in a town called Ogden, at Weber State University. The University was hosting NCUR, an undergraduate research conference, held annually across America by CUR. It was an overwhelming and exciting experience. Over 3000 undergraduates from across the United States were there presenting papers, posters, work and performances. Not only was the number of attendees impressive but the diversity and quality of the research also. As part of the conference I had the opportunity to present to academic colleagues from across America, however my most memorable moment was when exploring one of the poster exhibitions. I witnessed several student discussions, undergraduate students questioning their peers' research methods or findings, and articulate and passionate defences of their work in response. I was astounded that some of these articulate, well considered and thought provoking questions and defences were from 17 year olds.

From Utah, I flew to San Francisco, where I was based at the prestigious Berkeley University (where Peggy Hackney is based). Here, I began my research process, semi structured interviews of dance students, academic members of dance faculty, studio based members of dance faculty, administrative staff, staff from the research centres and research support staff. Alongside interviews I engaged in observations of a variety of classes, workshops, seminars and lectures. I also discovered the wonder that is frozen yoghurt. After a week at Berkeley and a wonderful weekend in the colourful city of San Francisco (if you visit I suggest attending a class with ODC, wonderful classes and great spaces), I flew to Los Angeles. I was based at the University of California, Riverside, just outside of LA.



I continued my research process, whilst based here, whilst also apparently developing an addiction to the previously mentioned frosted dairy product.

In both California based Universities it was evident that research underpinned the student learning experience and the teaching. What fascinated me most was the range of student experience of those I interviewed. From my experience the system in the US works very differently to that in the UK higher education system. In the universities I visited, students apply to the university – not to a course. Once accepted to the university they design their own programme of study (they can combine many different subjects, eventually majoring in 1,2,3 and occasionally 4 subject areas). This meant that when I interviewed a group of students after a choreographic class for example, some were also studying neuroscience, physics, psychology, maths, theatre and some were pre-med. This was fascinating, as for many they were able to articulate the cross over between research in dance and their other subjects, and how each subject informed the other. It occurred to me that this has two main positive results in relation to dance. Firstly, it suggests that these students value dance. Many will not work in dance or in the arts at all. They will become doctors, scientists, engineers and bankers, but they will have a respect for and understanding of dance as a result of studying it. The

result of this is better informed and enthusiastic dance audiences and better patronage, which the US relies on heavily within the arts sector. The other positive is regarding research in dance, and the development of research in dance. These students have transferable skills, and research experiences all of which are feeding into their research approach to dance. This again made me consider Laban and movement informing life and the human existence on so many levels. How wonderful that these students, not necessarily training to work in the dance sector, are able to study movement, and can acknowledge the impact it has on other aspects of their lives.

From the West coast I flew east to New York, first staying in Brooklyn and then Harlem. I was based in the Dance Faculty at Barnard College, Columbia University, with Professor Lynn Garafola. Here I continued my research, and the students and faculty at Barnard continued to enforce my findings that research was at the heart of the work here. 1<sup>st</sup> year students discussed how they would like to develop their current research interests into PhD research, with a clear idea of how to do this. I also felt at Barnard and at the other Universities I visited that, the students knew they were in a research environment and that they could contribute to it. The majority interviewed felt that universities were establishments that developed new knowledge and that they could be part of the impact of this.

I also took a four day holiday whilst in New York, and my problem with glaciated fermented milk escalated. I also became a dance tourist, attending classes with Movement Research, The Mark Morris Dance Center, The Limón Dance Foundation, at the Peridance Capezio Centre (I needed to burn off some of the yoghurt) and went to see performances at Judson Church (PEARSONWIDRIG DANCETHEATER were astonishing) and The Columbia Ballet Collaborative.

My final stop was Washington DC, where CUR is based. I was privileged to have a breakfast meeting with Elizabeth Ambos, the Executive Officer of the organisation. Discussing the organisation's ethos, aims, history and plans for the future was exciting and informative, and confirmed my belief that undergraduate research schemes are beneficial to universities and reinforce my existing findings that they have a positive impact in dance, and developing dance artists in academia.

On the completion of my time in the USA I had over 50 hours of interviews. Part of my work over the next six months will be to analyse these transcripts and to publish the more detailed findings of my research. The research conducted will also inform the development of the jRI at the University of Bedfordshire, both within my own subject area and I hope more broadly across the University. Despite Laban principles not being the focus of this research, as I often find, the universality of his work means they do impact my thinking.

## British Dance Institutions: Past, Present and Future

*Sandie Bourne, Suparna Banerjee and Patrice Pinder*

A one-day conference led by the Society for Dance Research, University of Roehampton and London Studio Centre with support from the Linbury Trust  
*Saturday May 19th, 2012, University of Roehampton*

The Society of Dance Research, as a premiere organisation dedicated to the promotion and support of high quality dance scholarship in the UK, continued its legacy by organising a one-day conference encompassing a range of themes on dance. In recognition of a landmark year that commemorates the Society for Dance Research's 30th anniversary as well as London's hosting of the Olympics games, this conference explored the expansion of British dance institutions and the diversity and vibrancy of the UK dance community. The conference featured some of the UK's most distinguished scholars and their research in various areas of dance and the role of institutions.

The conference attracted 65 delegates from across the dance research community in England to engage with dance scholars, researchers and interested students for a day of lively discussion and debate.

The arrays of topics covered throughout the conference were varied and inspiring, and with 17 presenters the sessions were organised into parallel presentations, which made it difficult for participants to choose which session to attend. The morning sessions commenced with 'Archives: visual, digital and documentary'. This session included presentations by Rachel Fensham and Helen Roberts on the National Resource Centre for Dance; the value of the Dance Press in the 1950s by Lorraine Nicholas; and the archiving of the rehearsal process of Siobhan Davies RePlay by Sarah Whatley.

The other session 'Creating the dance establishment: sites and individuals' comprised of papers given by Kéline Gotman on the history of Sadler's Wells and the (Spectral) Lure of the Past; the introduction of women and their roles in the Royal Academy of Dance between 1920 -1939 by Carol Martin; and Anna Meadmore's presentation on White Lodge & Ballet Resource Centre.

With the morning filled with a variety of interesting and stimulating topics, the conference organisers had still more events lined up to inspire its participants.

One of the main highlights of this event was honorary guest and dance legend Robert Cohan, a former dancer with the Martha Graham Dance Company and founding artist director of The Place, the London Contemporary Dance School and London Contemporary Dance Theatre. Richard Ralph chaired the session and interlocutors Anne Donnelly and Christopher Banner presented their research on Cohan's pioneering work as a choreographer and artistic director, whilst Cohan highlighted their work by illustrating his lived experience. This event was highly engaging because of the work of such an iconic dance

pioneer, which was shared with many dance scholars at such a momentous occasion.

The afternoon session were also divided into two sessions. One session featured topics relating to 'Archives into practice', which included Helena Hammond's paper on 'Dancing the institution/ institutionalising dance', Shelly Saint-Smith's research on the future of the Karsavina Syllabus at the Royal Academy of Dance, and Giannandrea Poesio and Helen Bailey examining dance and its political connections between London, Bedford and Pisa.

The other session 'New development: umbrella organisations' highlighted the works of Stacey Prickett (South Asian Dance), Funmi Adewole Kruczkowska (Black dance/African Peoples' Dance) and Jayne Stevens (Community dance) who examined the diverse dance communities/population that exists today in Britain; these three scholars vividly contextualised multiculturalism and their presentations were examples of inclusion.

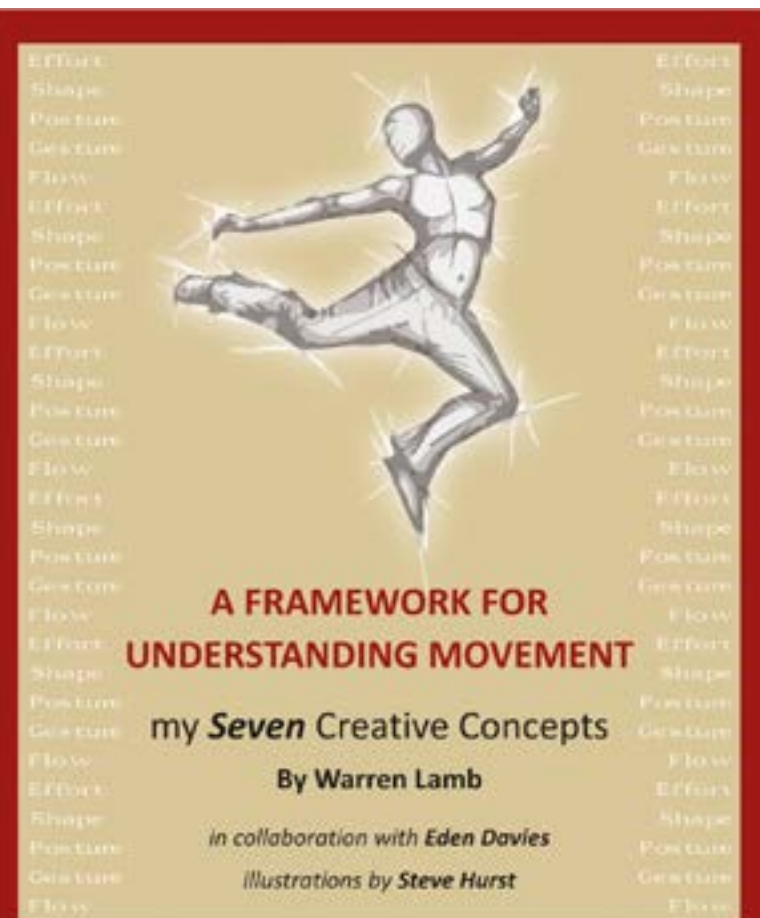
After a tea break, the final sessions focussed on 'Individuals and institutions', which included talks by Jennifer Jackson on the work of studio teacher Roger Tully; and Paul Jackson's work on the exploration of the work and life of Dorothy Madden. The parallel session entitled: 'New developments: bricks and mortar' featured Christopher Thomson's look at the institutionalisation of community dance education in Britain between 1981 – 91; and Janis Campbell-Daly's paper highlighted the roots of Jazz Dance Syllabus. The conference culminated in a wine reception for the delegates where informal and open discussion raised key issues around the historicising of dance, the role of identity and preservations of dance styles across cultures.

The 30<sup>th</sup> anniversary for the Society for Dance Research was a very informative and inspirational day, illustrating a wide range of topics contributed by unique dance scholars reflecting British institutions. The conference provided a forum for dance researchers, academicians and practitioners to discuss various institutional practices and policies, and to make recommendations for the future. The Society will strive to successfully continue to represent the diversity of dance replicated in British society in the future.

For more information on the Society for Dance Research see [www.sdr-uk.org](http://www.sdr-uk.org)

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# Sustainable Creativity in Healthcare

## Arts Care 21 Anniversary Conference, Belfast

Dr Jenny Elliott



Students from the University of Florida dance at the Showcase event

In May 2012 Arts Care celebrated its twenty first anniversary by hosting an International Arts in Health Conference at the stunning Lyric Theatre, Belfast. Arts Care is a unique Arts in Health charitable organisation based in Northern Ireland and has, over the last twenty one years, delivered programmes of high quality arts activities which include dance, music, performance, visual arts, sculpture, drama and photography, amongst other creative activity programmes such as research and education across all the Health and Social Care Trusts in Northern Ireland.

The three day conference "Sustainable Creativity in Healthcare" attracted a wide range of delegates from many parts of the globe including Canada, Australia, United States, Holland, Finland, United Kingdom and Ireland. The delegates included academics from diverse perspectives including neuropsychology, mental health, medical education, nurse education, medical humanities, as well as many practitioners including dancers, community artists, arts therapists, clowndoctors, musicians, medical and health practitioners and arts officers.

The critical role of Laban dance practice and research in health featured prominently in the conference and the Arts Care's integrated Orbit Dance, Kompany Maine and the Black Widows Dance Company staged several thought provoking performances throughout the conference programme. The performances were well received by the international audience and showcased the many benefits that dance offers within a range of key healthcare services.

One of the highlights of the conference programme was the partnering of the Arts Care Dance Companies with Indepen-dance Dance Company, Glasgow and Amici Dance Company, London, under the direction of London-based choreographer Cheryl McChesney, to create a stunning series of dance performances for the Conference Performance Showcase at Stranmillis Theatre Belfast. The diverse range of ability, age, skill and professionalism witnessed in the performances brought the international audience to their feet with sheer delight and appreciation, some delegates experiencing integrated dance performance for the first time.

Wolfgang Stange also facilitated a magical Master Class of integrated dance for delegates, patients and healthcare staff in one of the Lyric Theatre's new studio spaces. The participants were taken through a journey of creative dance exploration, creating through improvisation and skill-building a series of solos, duets and thought provoking group dances.

Dr Jenny Elliott, CEO of Arts Care, in the conference opening address and in the concluding



Choreographer Wolfgang Stange

conference discussion, focused the audiences by drawing on the Principles of Laban Dance as a critical experiential and theory-based framework through which artists and researchers from different disciplines can vision, explore, investigate and develop best Arts in Health practice and research development.

The rich textures and multiple layers of the conference were all the richer for the Laban-based dance and research contributions which continue to enhance, critically inform and transform the current agenda of the wider international Arts in Health field of inquiry and practice.

The Arts Care Board and Chief Executive wish to thank Ann Ward and the Laban Guild for their support of their anniversary conference and the on-going support of Arts Care's Arts in Health Programme.



Members of Independen-Dance, Glasgow

*Dr Jenny Elliot, a student of Helen Lewis, completed The Laban Guild's Stage 1 and Stage 2 of the then Laban Guild Community Dance Teachers Course in Belfast. This set her on a new career path followed, after a lot of hard work and experience, by a PhD and appointment as the CEO of Arts Care. All of Jenny's work is totally Laban based and she has introduced many others to Laban's work.*

Photos by Henry Daggart

## Dancing into Elemental Art - weekend retreats

Wendy Hermelin

These weekends, led by Wendy Hermelin, offer a retreat from the rush and demands of our daily lives. By walking quietly in beautiful places and observing what is around us, we develop an awareness of the intensity of the natural world and the elements that form its composition. We feel the movement of the air as we stand on the high cliffs and gaze out at the distant horizon. On the beach we hear the rush of waves dragging pebbles back down the shore, feel the cold water with our hands, sense the distinctive smell of the sea and only leave footprints in the sand. In other places, we have walked in the depths of ancient woodland and have become very aware of the element of earth and the power of growth and decay. At another time air was our focus and we stood in a gale on a hill fort and sensed the flight of birds and made kites and danced with a parachute. Fire became an important element for the winter weekend last year; the darkness and chill of deep November requires light and warmth to keep up our spirits. We danced the dance of the wise women in black net skirts, which each dancer had decorated over the weekend. After our morning exploration of an old wood, we made artefacts that represented our emotional or observational recordings of the walk. Candles and sparklers provided the element of fire and inspiration for fiery movement.

Dance is the first way we delve into responses from being out in the natural environment. Using aspects of Laban's theories of Body, Space, Effort and Relationship as a way of leading people into these elemental experiences, each person is encouraged to develop their own creative response which can be integrated into the whole group dance by the end of the weekend. Other art forms are suggested as a way of bringing a different viewpoint to the initial experience and broadening the final piece. Some people make things with fabric, stitch, collage or construction. Some paint, whilst yet others write poems or prose which can be introduced to the final group work at the end; it is the personal choice of the participant.

People who have been on the weekends have always gone home feeling re-created. Through the creative acts we lose our thinking brains and move into our soulful unconscious, from where our deep truth emerges.

The next event will be on the weekend of 29<sup>th</sup> and 30<sup>th</sup> September in West Dorset and our focus will be water, the sea. It would be lovely to meet up with some Laban dancers here on the Jurassic Coast and experience a weekend of creativity.

For more information email: [mail@wendyhermelin.co.uk](mailto:mail@wendyhermelin.co.uk)



Arts Care CEO, Jenny Elliott, choreographs members of Cairnshill Primary School and Black Widows dance company



# Perennial Principles: Generation and Regeneration in Dance Education in the UK

Keynote address at the Motus Humanus Roundtable on Professional Issues

Claremont, California, June 2012

Anna Carlisle

## Introduction

The story of Laban's role as Founding Father of Dance in the English State Education System is little known today. It reaches back to the 1940s but embedded within lies the life-blood of both his vision of Dance for all children in schools and his vision of Movement education as enhancement to the life of the individual and the life of the collective psyche. Today, dance in schools is well established and progressively popular, yet the culture in the UK carries only faint references and traces of Laban's work. I believe that the creative use and application of his theories are as relevant and inspiring today as when dance took hold and spread to many parts of the country several decades ago. Laban's theories have sustained and resourced my own long career as a dance educator and choreographer.

## Context

Laban arrived in England in 1938. Rescued from destitution in Paris by Lisa Ullmann, a former pupil working with the Ballets Jooss at Dartington Hall in Devon, he was brought to sanctuary at this idyllic estate dedicated to the arts, ecology and community living. He was penniless, emaciated and deeply depressed. Described as "a bag of bones" (Willson 1997, p6) unable to speak the language, with no work permit and an England poised at the brink of war, Laban's prospects looked bleak. Three years later, due to what Laban might have called favorable constellations in the cosmos, an opportunity arose which was to provide the conditions for the regeneration of his creative energies and the possibility of realising his dream of dance for all children in the general education system leading to the unfolding of a very different career.

The opportunity for Laban to resource and reformulate his work came from an unexpected quarter - it emerged from the world of Physical Education. A Government directive to introduce more freedom, creativity and dance into the Physical Education curriculum reflected the prevailing State Educational philosophy in England which was cast in the Progressive mode - arts-oriented and child-centred. In the knowledge that seminal aspects of Laban's work were closely attuned to the Progressive philosophy, a small group of enthusiastic practitioners of Central European Modern Dance, organised a landmark conference designed to present the concepts of Laban's 'free dance' form to an influential audience - a gathering of physical educationalists and members of Her Majesty's Inspectorate. The success of the symposium, attributed mainly to the contribution made by Laban and Lisa Ullmann, effected a move which was to influence the

course of dance education in England for the next thirty years. An official request to the Board of Education to promote 'modern dance' in schools marked the beginning of an era in which Laban's theories formed the basis for the development of what came to be known as 'Modern Educational Dance'.

Over the next decade - and attributed to Ullmann's inspirational teaching - the groundswell of enthusiasm for Modern Educational Dance engendered a demand for teacher training and an urgent call for the formulation of a syllabus and methodology for the school curriculum. Whilst Laban's response, in the form of the textbook, *Modern Educational Dance*, (1948) was visionary in its philosophy, details of a syllabus and methodology proved somewhat insubstantial for an inexperienced teacher. As a guide to tuition, he presented a collection of 16 fundamental Movement themes with: "the leading idea is that the teacher should find his own manner of stimulating his pupils to move, and later to dance, by choosing from [...] [those] movement-themes which are appropriate to [...] the stage and state of development of [...] the class." (Laban 1948, p28) Laban said 'NO' to prescribed stylistics; NO to standard exercises and step dances; NO to music as a prerequisite of the dance class and NO to training dancers for the stage. Educational dance, he proposed, should be based on experience and understanding of the principles of movement, on universal forms, on archetypal or prototypical rhythms and spatial configurations. It should foster expression of the inner life of the child. It should facilitate the preservation of spontaneity and offer a rich range of movement possibilities in the service of nurturing and developing creative and expressive agency. The educative nature of the 'free dance' form was holistic - engaging the intellect, the life of feeling and the spirit in creative dance activity. The role of the teacher was cast as activator of the imagination, guardian of individuality and agent in the development of intelligent action. The successful realisation of the themes and concepts set down then in the text, presupposed a dance teacher with a considerable knowledge of theory and practice, and a high degree of creative imagination and organisational ability.

Laban's engagement with the Art of Dance and the power of dance education to contribute to the health of the psyche and the health of culture was a life-long concern. As early as 1920, he wrote to Hans Brandenburg that his mission was two-fold: "first to give Dance and the Dancer their proper value as Art and the Artist, and second to enforce the influence of dance education on the warped psyche of our time" (Green 1986). But by 1945, with a growing reputation in England as innovator and expert in Movement Analysis,

Laban had been invited to apply his work to industry, psychotherapy and the theatre. True to his nature as researcher and polymath, Laban had moved on.

It fell to Lisa Ullmann and a small group of dedicated practitioners to pioneer 'Modern Educational Dance' in schools over the following three decades. Assisted by Ministry of Education funding and a favourable political climate, dance education began to become established in the school curriculum. By the late 1960s, the appearance of dance teachers in the scanty 'uniform' of leotards and tights, began to become a startling addition to the State Education school staff room. I was one of this small minority fired with the mission of pioneering dance education in a school in the East-end of London.

Whilst it was Lisa Ullmann, rather than Laban, who became the figurehead for the pioneering of Modern Educational Dance, her work was exemplary in the translation of his concepts for a Movement and Dance education. A brief insight into the training course for teachers gives a powerful flavour of his educational vision. The 3-year training course at the Laban Art of Movement Studio was publicised as a "Two-plus-One Year Course" - two years of training in Laban praxis, followed by a one-year course in teacher training at a College of Higher Education. The focus was on the secondary school age range - 11-16 years.

In addition to the demand for the embodiment of Eukinetic and Choreutic principles, the timetable at the Art of Movement Studio included Dance Notation, Dance Technique, Dance Composition, Movement Observation, Anatomy, Music, Art, Literature, Drama, the study of National Dance, Child Development, Educational Psychology - and gardening. Required reading included Jean Georges Noverre's *Lettres sur La Danse et sur les Ballets*, Plato's *The Timeus* and P.D. Ouspensky's *The Psychology of Man's Possible Evolution*. In alignment with Laban's educational theories, the ethos was experimental, phenomenological and heuristic. The notion of the dancer and dance teacher as creative agent was paramount.

Coming from a long training in Classical Ballet, my exposure to Laban's work was traumatic. I expected to be told what to do, to learn by imitation, to jump higher, to pirouette faster. Horrified by instructions to roll on the floor, move in a natural mode, dance without music, improvise, create material - and above all - indulge in self-expression, my perceptions of self - and of dance - were seriously confounded. But I persisted. I persisted in the realisation that rigidly codified stylistics and conventions of dance training not only programme the ways in which the body moves but crystallise the ways in which we think. To the rescue came a moment of transformation - a moment which Laban called 'self-realisation' - when I could let go the struggle to become The Lilac Fairy and simply dance to be a human being.

The study of Movement Analysis constituted the core of the training. Choreutic and Eukinetic principles were presented in the form of Dance Studies, guided improvisations, group dance compositions and student

tasks for presentation and evaluation. Theory was inter-twined with practice. The programme of study was closely aligned to the sixteen basic movement themes set down in the outline syllabus in Laban's text *Modern Educational Dance*. Following a Piagetian model of child development, the first eight themes were described as 'elementary' and deemed appropriate for the junior school child. Successive themes, described as 'advanced', were designed to attune to an older age-range, (11 - 16 years) and built up along a scale of increasing complexity.

An example of an advanced theme concerned with teaching 'spatial awareness' reads thus:

The drawing or writing of small and large patterns in the air can be best stimulated by writing numbers or letters .... into all directions of the sphere of movement. The progressive increase in the size of the pattern should finally fill the greatest possible extension of the sphere of movement, the patterns being performed as fluently as possible. Turning round while writing in the air can be used to increase flow and flexibility. The difference between angular and curved patterns should be experienced; for example, the difference between a triangle and a circle of the same size and made in the same position (Laban 1948, p33).

Thematic material for the delivery of Effort study - on which Laban placed a particularly strong emphasis, believing that an understanding of the dynamics of expression facilitated harmonisation and integration of the whole personality - was similarly summarised.

There was not a great deal of material here for a young teacher to resource the planning of a syllabus and a dozen classes a week suitable for pupils in the 12 - 16 years age range. The later publication of Valerie Preston Dunlop's *Handbook for Modern Educational Dance* (1963) presented further ideas for the translation and delivery of Laban's concepts, but deeply embedded in Laban's conception of the dance teacher was a directive to explore, invent, create and construct.

During the 1970s and '80s, however, the influence of Laban's work in education began to diminish. There were four main events which converged to create a crisis for Modern Educational Dance:

1. The Art of Movement Studio closed on the retirement of Lisa Ullmann and moved to London to become the Laban Centre for Movement and Dance. The focus shifted to the training of professional dancers and to an opening of the parameters of dance study;
2. There was a move to introduce examination courses in dance, both at the level of the secondary school and higher education. Concomitant with this was the criticism that Modern Educational Dance education was hampered and confused by its placement in Departments of Physical Education;
3. There was a Governmental reduction in funding

for teacher training; and

4. The first training establishment in Modern Dance - based on the Graham technique - also opened in London and began to tour the UK with performances and lecture demonstrations in colleges and schools. The work was impressive, expressive and beautifully constructed. Some Laban teachers defected - heedless of Laban's theory that a training for the stage was inappropriate for children in a general school situation.

Laban's concepts for dance education were predominantly process-oriented. He believed that "in schools we should not attempt to produce external success through effective performances" (Laban 1948, p??). But a National directive for dance education to encompass the study of Dance as Art precipitated the necessity for a re-casting and a re-shaping of Modern Educational Dance. The new directive set down the study of three major strands: the appreciation and evaluation of professional dance works; the teaching of choreography; and the study of performance techniques.

It was challenging for Laban-trained teachers to accommodate these new perspectives. Yet here was an opportunity to use Laban theory in new and creative ways. Laban Movement Analysis and experience of Movement Observation offered rich resources for the study of professional works, identification of choreographic methods and devices, the characteristics of dance stylistics and dynamic and spatial preferences. It was an exciting, creative challenge. That early Art of Movement training provided a set of experiences, skills and concepts which were to have progressive and cumulative application. It facilitated adaptation to change and acted as a mapping device as boundaries were shifted and new dance territories created.

In retrospect, however, with a dearth of Laban trained teachers and the emergence of a dance education world which has become highly eclectic with no coherent pedagogy, no common language and a focus on examination results, an ethos has unfolded in which the understanding of movement, meaning, embodiment, spontaneity and creative, intelligent action has become attenuated and etiolated.

### Regeneration

Fired by the knowledge that a number of Senior Lecturers involved in teacher training were voicing concerns that the quality of pupils' examination work was bland, with little spatial awareness, a lack of dynamic variation - and at National level, imminent plans to remove Labanotation from the examination syllabus - a pilot research project, designed to introduce a group of dance teachers to Laban Theory was programmed at the University of Bedford in 2006 (Killingbeck 2010). Subsequent feedback was extremely positive and 2007 saw the inauguration of a new Dance Education Masters Programme which includes a 'Laban Studies' Unit. A DVD to illustrate the creative uses of

Laban's theories has been designed as a resource for current dance teachers engaged in this programme. Now into its fifth year, around 40 dance teachers have achieved successful completion of the courses and have attested to incorporating Laban's work into their creative practices. The most common feedback received from these students has been along the lines of "Why did we not learn about these concepts during our dance degree courses?"

In addition, this year has seen the completion of a follow-on course which offered participants further Laban training in Choreutics, Eukinetics, Movement Observation and Dance Theatre. Taught predominately by a group of first-generation Laban practitioners, now in their 80s, the outcomes have been productive and enthusiastic. Several young dance teachers have joined the Council of the Laban Guild and a Ph.D is on course which will include an introduction to Laban Studies for dance students at the de Keersmaecker School in Brussels and theatre students at the University of Ghent.

The projects are a beginning - but the beginning of a direction for a regeneration of interest in the value of the seminal legacy that Laban has left for the future.

### Conclusion

Whilst my focus has been placed on Laban's theories for Dance Education, I have very deliberately titled this Paper, 'Perennial Principles'. Laban's work constitutes a profound resource for an understanding of the world of Movement and its power to enhance both personal and professional life and the life of culture. It has, in contemporary ecological parlance 'sustainability' and its application to a wide range of fields is evidenced by the variety of presentations on the programme for this Conference.

I would like to finish with words from Rudolf Laban. I quote from a copy of a letter (in the Laban Archive at the University of Surrey) sent by him to an old friend, the year before he died (1957) in which he sets down his mission and his achievements:

What I really did are two or perhaps three things which I saw earlier than other people.

(a) I have reminded people of the existence of the world of movement and its importance as it had been felt in ancient times in its great unity embracing all activities of man - from work to re-creation - from art to therapeutic affairs - from education to science.

(b) I have tried to collect some fundamental facts of movement as seen in nature - and also found in tradition. Not of course, the tradition of particular methods of training or taste, but the tradition of movement conscience which could help to reawaken and strengthen our own.

Besides this I have observed and encouraged the attempts of my friends to find their own ways to

express themselves and to guide others towards this freedom out of which - if we are lucky - a contemporary movement conscience could arise. I have invented a few means and instruments to serve as a starting point in the exploration of the world of movement and to stimulate the understanding of the harmony of movement.

This is a rather modest account of a man who was frequently described as a genius. He has omitted to record that he was singularly instrumental in the making of Central European Modern Dance and the invention of a recording system - Labanotation. He was known throughout Europe as a movement theoretician, a researcher, a choreographer, writer and artist-philosopher. His work has made significant contributions to the fields of Industry, Therapy and the Theatre. He was also founding father of what we now call Community Dance, Site Specific work and Dance Education in the United Kingdom. It is interesting, then, to ponder over his thoughts in the last year of his life. He points us towards a very broad horizon - a vision of a lively and vital interest in the role that movement plays in our lives and the life of society.

Laban was one of those rare human beings, despite long periods of real poverty, who was strong enough to hold to the truth of his own maxim - to find his own expression and follow his own conscience. As Laban practitioners, whatever our field, I believe it important to hold to his wide-sweeping vision of movement as a

life-enhancing educative force - a force which has the power to reach towards health and harmony.

### Notes

The account of the history of Dance Education in the U.K. has been summarised from: Carlisle, Anna. (2011) 'Modern Educational Dance' in *The Laban Sourcebook*. (ed. Dick McCaw) London: Routledge pp237-255

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## Motus Humanus Celebrates its 20th Year of Operation

2012 marks the 20<sup>th</sup> birthday for Motus Humanus. This professional organization for Laban-based movement professionals was founded by Charlotte Honda, Carol-Lynne Moore, and Kaoru Yamamoto. In 1991, we incorporated as a non-profit in the state of Colorado and in 1992 we started encouraging our colleagues, friends, relative, and other Laban organizations to join. We have enjoyed a productive relationship with the Laban Guild ever since.

From the beginning, our mission has been to grow the field of Laban-based movement studies. Our volunteer board has worked diligently to serve the Laban community by sponsoring the following:

- 8 Roundtables on Professional Issues (small conferences covering a variety of contemporary topics relevant to movement specialists)

- 11 Advanced Seminars, addressing theoretical and professional matters such as Choreutics, Effort phrasing, observation and notation, Bartenieff Fundamentals, Kestenberg Movement Profile, the Laban/Lamb legacy, movement psychology for actors, writing and publishing, and teaching Laban theory at the college level

- Seed money grants for research projects such as motion capture of Choreutic forms, semiotic analysis of film, DVD materials on effort phrasing in dance, and archival preservation of Laban-related materials

- Newsletters and other publications, including two monographs (*Seeing, Doing, and Writing Movement*, 2004, and *Rudolf Laban: New Facets of His Life and Work*, 2011) and contributions to the Guild magazines, a collaboration that began in 2008 and continues today

- Lifetime Achievement Awards for notable Laban professions such as Irmgard Bartenieff, Ann Hutchinson Guest, Warren Lamb, and Geraldine Stephenson.

Other activities include book signings and book salons, regional meetings, and focus groups on specific applications of Laban theory, such as Movement Pattern Analysis. Motus Humanus has also served as the certifying body for Movement Pattern Analysts who have completed advanced training in this application of Laban theory pioneered by Warren Lamb.

Over the past 20 years a number of different programs



offering courses in Laban theory have been developed in the United States. Some of these are professional programs while others are university-based academic courses. However, Motus Humanus is the only professional organization providing support beyond the level of basic training. "We step in when the training ends," president Carol-Lynne Moore explained, "to offer continuing education, to provide opportunities for collegial networking, and to encourage good professional practice."

Roundtable participants listen as Brenton Cheng discusses use of blogs, websites, and social media to promote Laban's ideas.



A moment of stillness occurs during "Laban's Movement Choirs as Postmodern Ritual."



Cadence Whittier (far left) demonstrates how she applies Laban Movement Analysis to teaching classical ballet.

## New Applications of Laban's Ideas Shine at Motus Humanus June Conference

Over 60 movement specialists convened on the Pomona College campus in southern California for the eighth Motus Humanus Roundtable on Professional Issues. The 2 ½ day event in early June (June 8-10) explored the theme, "Creative Uses of Laban Theory," through workshops, lecture-demonstrations, and panel discussions. Thirty presenters from across the US, Canada, and Europe covered a diverse range of topics. These included use of Laban's ideas in established application areas, such as dance, theatre, education, and therapy. In addition, novel new applications were presented, such as the university-level education of animators, composers, architects, and business management students. Moreover, sessions also covered integrating Laban Movement Analysis in teaching dance writing, writing dance history, audio description of performing art events for the blind, and spirituality in dance and somatic practice. As participant James McBride noted, the Roundtable provided a valuable opportunity to "connect with other Laban practitioners in all walks of life." Sharon Davis Brown also cited the "diversity of application," adding, "even though I may not have direct interest in all of these areas, I learned about the broad application" of Laban's ideas.

In addition to formal sessions, a Gala Banquet on Friday evening gave participants an opportunity for fun and social interaction. Following the dinner, Anna Carlisle, President of the Laban Guild, delivered the keynote address, "Perennial Principles: Generation and Regeneration in Dance Education in the UK."

Since many participants elected to stay on campus, there were frequent opportunities for informal exchange and dialogue. "The venue was excellent," according

to Joanna Mendl Shaw. Marissa Nesbit, attending a Motus event for the first time, agreed: "I really enjoyed the small size of the conference and the frequent opportunities to talk with others. It was a very collegial and welcoming group."

In addition to camaraderie and sharing, other Roundtable events of note include the movement choir, led by Ed Groff. Karen Scherwood discussed entrepreneurship for movement professionals and Brenton Cheng addressed the use of social media, blogging, and other internet opportunities for promoting Laban's ideas. A book and media salon on Saturday afternoon showcased Laban-related materials produced by Motus Humanus members and Roundtable presenters Nancy Alison, Katya Bloom, Anna Carlisle, Brenton Cheng, Eden Davies, Ann Hutchinson Guest, Warren Lamb, Jimmyle Listenbee, Dick McCaw, Carol-Lynne Moore, and Nana Shinflug. Roundtable participants had a chance to mix and mingle with authors, while perusing book displays along with CD Roms, DVDs, and even an iPad application.



Participants mingle during a practical exercise on using Laban's ideas to demystify nonverbal communication for business students.



(left to right) Sabrina Washington, Warren Lamb, and Sara Van Koningsveld enjoy a social moment during the Roundtable's Gala Banquet.

This Roundtable was the most popular Motus Humanus event to date, thanks to the hard work of the Program Committee members, Buff Brennan, Judy Gantz, and Alison Henderson, and local college sponsors, Laurie Cameron (Pomona College) and Gail Abrams (Scripps College). As Carol-Lynne Moore, Motus Humanus president, noted, "It was a great way to celebrate the 20<sup>th</sup> anniversary of our organization."

Following the Roundtable, Motus Humanus also hosted a Focus Group on Movement Pattern Analysis. This smaller gathering provided an opportunity for "shop talk" and movement observation practice among eight certificated Movement Pattern Analysis practitioners. In addition, guests Dr. Timothy Colton (Harvard University) and Dr. Richard Rende (Brown University) presented the positive results of a pilot study investigating the applicability of Warren Lamb's profile system to the study of the decision-making behavior of political leaders.



## Book Reviews

*The Laban Sourcebook*, edited by Dick McCaw, offers a comprehensive account of Laban's writings including extracts from his books in English and from his works in German, and draws on archival research in England and Germany to chart the development of Laban's groundbreaking ideas. It covers the beginning of his career in Germany and Switzerland in the 1910s, his rise to fame in Germany in the 1920s and, following his move to England in 1938, the application of his ideas to drama, education, industry, and therapy. Half of the chapters are introduced by the editor but with many of the world's leading Laban scholars, including Valerie Preston Dunlop (*Choreutics*), Anna Carlisle (*Modern Educational Dance*), Evelyn Dörr (*Rudolf Laban's Dance Films*) and Carol Lynne Moore (*The Harmony of Movement*), introducing or prefacing selected extracts of Laban's writings or, as with chapter 17, *Shadow Moves* by Marion North, presenting essays in which references are made to specific Laban texts. While Dorothy Ledgard's review below focuses mainly on selected chapters relating to dance in education there is much more to discover - the book is a really useful introduction to the range of Laban's work and ideas.

As a teacher of dance who was trained during the 1960s this book does more than offer a refreshing revision of Laban's ideas; it introduces selections of his writing on various aspects of his work, chosen by people who worked with him and who have gone on to apply and develop his ideas in various fields. This variety of voices gives us their personal appreciation of his work.

Their summaries highlight the fact that Laban was man of his time who had a passionate belief in the centrality of movement to our physical interaction in our world, and in our perception of ourselves within this world - the linking of the mind, body and spirit. They show Laban's 'artistry, mysticism, spiritualism and quasi-scientific thought' (Bodman, p. XV11). It is acknowledged that Laban gives few references to support some of his claims, indeed his thinking has been described as sophisticated yet childlike, analytical but not scientific. Teachers of dance who seek to develop understanding of Laban's ideas are particularly recommended to read the three chapters on choreography, choreutics and effort. Here his movement principles of spatial form and the concept of effort in movement are explained clearly and discussed with reference to inner intention and creative expression. These stress the need to integrate intellectual knowledge of movement with an individual's creative ability in order to facilitate dance as artistic expression for everyone. It gives us knowledge with which to look at dance in our society and consider the intentions of those who create and perform.

There is a very good summary of the Laban's contribution to development of dance in state education, with a suggestion that contemporary practice in dance teaching in today's dance institutions might benefit from re-examining his ideas.

This book is not a manual on how to teach dance

using Laban's movement principles. But the drawings, diagrams and description of movement using key terminology serve to introduce his principles and link this to the other arts and the historical development of art forms. It can serve to challenge the teaching profession to re-examine the breadth, depth and subtleness of our knowledge of movement and our appreciation of how human movement can impress and express feelings and thoughts which can help us make sense of our world. Laban stresses that movement has an impact on the mind and spirit, not just the body of the dance student.

Dorothy Ledgard

*The Laban Sourcebook* Edited by Dick McCaw (2011) London: Routledge. ISBN 9780415543323

***A Framework for Understanding Movement ... my Seven Creative Concepts*** by Warren Lamb in collaboration with Eden Davies concentrates on the concepts formulated by Lamb in the years immediately after Laban's death in 1958. It sets out to correct and clarify the Seven Concepts as they are applied in the field of Movement Pattern Analysis as distinct from their application in dance, education, therapy and the arts. This short book is not for the faint hearted as without some prior knowledge of the seven concepts the reader may fail to grasp what it is all about. Lamb is aware of this as near the beginning he states "the student reading them for the first time might [...] find it necessary to digest each concept in turn, before proceeding to the next, because each subsequent Concept assumes a familiarity with the basic tenets set out earlier" (p. 10).

Each Concept is discussed in the order in which they were formulated beginning with the Decision-Making Process and progressing through Posture-Gesture Merger, Effort/Shape Framework and finally Concept 7 - The recognition that Flow (of Effort and Shape) diminishes during childhood while the Effort of and Shaping movement of the three stages of the decision-making process are being developed. The conclusion makes sad reading as Lamb discusses how Laban's name is often used to enhance work little connected with his teachings. However Lamb acknowledges the importance of the Laban Guild as "a common meeting ground" (p. 68) for those who work towards a deeper understanding of Laban's theories and ends positively with the hope that Movement will be taught in schools as a subject in its own right separately from the arts, dance, PE and sports.

As an academic text perhaps this book falls short of the mark with quotations without page references, quoted texts missing from the bibliography or lacking page references. But as a clarification of his Seven Concepts Lamb is successful in articulating how he has organised Laban's theories into a purposeful framework to enable meaningful interpretation of human movement.

Clare Lidbury

*A Framework for Understanding Movement: my Seven Creative Concepts* by Warren Lamb, (2012) London: Brechin Books. ISBN 978-0-9540284-3-5

***Rudolf Laban: new facets of the Man and His Ideas*** is a monograph published following a seminar at Columbia College Chicago at which the papers were presented. The aim of the seminar was "to explore the full scope of this remarkable man and the many implications of his ideas" (p. 5). To this end Evelyn Dörr examines critical junctures in Laban's career and his development as an artist; Carol-Lynne Moore addresses the link between Laban's early career as a visual artist and his later work as a dance and movement theorist with a second paper recapping a practical movement session led Moore at the seminar; Vera Maletic's article traces the evolution of Laban's ideas on space, effort dynamics, and movement notation while Jeffrey Longstaff explores notions of spatial cognition and principles of motor control.

Dörr's and Maletic's papers read easily in the context of the monograph, with some interesting photographs reproduced from Laban's published works.

## Pen Portrait - Stephanie Mogg: the new Laban Guild Treasurer

My name is Stephanie Mogg and I live near Bristol. I work as the Administrative Secretary at Portishead Quays Marina, which is a major leisure boating centre in the region. I was one of the original team members who set up the marina operation, and now, 10 years on I am responsible for all aspects of the marinas day to day accounting, administration and customer communications. Three years ago I decided I would like a new challenge so undertook a course in Accountancy and after a lot of hard work and countless exams I have been accepted as a Member of the Association of Accounting Technicians.

I have a fairly varied background in which dance featured to a certain extent as my mum Wendy Hermelin, who taught for The Laban Guild, dragged

me along to various days of dance and a couple of the Linc Summer Schools, which I thoroughly enjoyed! Amazingly, I was reminded at my first Council meeting that it was some of my art that had appeared on the t-shirts one year, something which I had totally forgotten! I don't take part in a lot of dance now, but I am sure I shall remedy that with time. I have spent a lot of hours enjoying hobbies that take me out walking and camping in the countryside and caving beneath it. I like to be creative, when there is time, and I enjoy a variety of different arts

and crafts.

All in all the diverse approaches presented her successfully present new facets of Laban, the man and his ideas, in a readable format with useful illustrations, diagrams and notation to support the papers.

Clare Lidbury

*Rudolf Laban: new facets of the Man and His Ideas* edited by Kaoru Yanamoto (2011) USA: Motus Humanus ISBN 978-0-615-48421 (from www.motushumanus.org)



The role of Treasurer for The Laban Guild is my first position outside of my normal work and I am very excited and pleased to take up the role.



# Tributes following the death of Dr Marion North

## For Marion

Valerie Preston Dunlop

(Eulogy read at Marion North's funeral)

Having known Marion for 59 years perhaps I can help us all to appreciate what Anthony Bowne, Director of Trinity Laban, meant when he broke the sad news of her passing to students and faculty. He said:

*Marion's vision, persuasiveness and sheer determination have made an enormous contribution to developing the profile of contemporary dance education and training in this country. Her belief that creative work should be at the heart of every dance student's experience continues to be a guiding principle in the development of all our dance courses and activities, and her conviction that Rudolf Laban's work should form a significant dimension of studies here has secured us a unique place in the dance profession.*

I start in 1953 when she and I were both apprentices to the inspiring pioneer of movement and dance Rudolf Laban, young faculty at the Art of Movement Studio, the modest institution in Surrey from which the current conservatoire LABAN has grown. We could not have been more different. Marion came as a teacher and I as a performer. The day before she died Marion described our relationship to Bryony thus: "Valerie and I were like two strings side by side on the same instrument". We were indeed independent strings playing different melodies but with a common conviction that was to keep us needing each other's professional capacities for much of our careers.

Marion's parents, Harry and Ivy North, had given her a solid education in Hull ending with study at Homerton Teacher Training College. As Marion became his apprentice Laban's research in 1953 focused on movement as behaviour. She honed her skills under his tutelage as an acute observer of the way in which young human personalities presents themselves in social interaction while he shared with me his ideas on the grammar of dance.

On Laban's death our paths diverged crossing from time to time but uniting again twenty years later. Marion took Laban's ideas to American colleges, especially the emerging field there of dance and movement as therapy, part of her research for a doctorate in

psychology. She returned to London to focus on teacher education at Sidney Webb College for mature students, publishing a concise book on movement workshops for schools and her still widely read *Personality Assessment through Movement*. Shortly afterwards she was offered Head of the Movement Department at Goldsmiths' College. Neither she nor anyone else realized the significance of that appointment.

1972 was the year that changed Marion's life. Several events occurred at the same time and she was in the midst of them. *Event 1*, Goldsmiths' College was asked to take over the financially failing Art of Movement Studio on the retirement of its Principal Lisa Ullmann. It was Marion's task, as head of department, to oversee this change. *Event 2*, the government decreed that teachers should all be subject graduates so shifting from child-centred education that Marion knew and

loved to subject-centred curricula. But there were no universities offering a degree in dance. What was offered at both Goldsmiths and The Art of Movement Studio became unviable at a stroke. *Event 3*, American Modern Dance had arrived and was flourishing at London Contemporary Dance School and Company, making a direct threat to the viability of Laban's creative methods. Marion found herself simultaneously head of Goldsmiths Movement Department and acting Principal of the Art of Movement Studio when either colossal changes would have to be made, or the Art of Movement Studio would have to close.

Marion determined it should not close. With that decision Marion recognised that this was the moment when Rudolf Laban's vision of a university setting for the study of dance and movement might materialise and that it was her destiny to make it happen. So began twenty-five years of non-stop endeavour as an administrator and leader to enable a transformation beyond imagination to take place. To put the first degree in dance as an art form in place, on a par to one in music or architecture, she appointed: a sociologist, an aesthetician, a philosopher, an historian; she brought over Bonnie Bird to oversee choreography and the American Modern Dance curriculum; she hired ballet and music faculty; and brought the Art of Movement Studio up to a vacant but quite inadequate building adjacent to Goldsmiths.

You can imagine the dismay, the discomfort of the existing staff at the speed and decisiveness with which Marion operated, but she had no time for delicacy as *Event 4* loomed. Goldsmiths wished to become a school of The University of London and to achieve that they might axe all their practical departments - Physical Education, Movement, Film and much of drama might go. Her small ship, now named the Laban Centre for Movement and Dance, would either be axed if she completed its take over procedures or be on its own with no financial or academic backing if she did not. Reading Professor Willson's book on the politics behind the scenes of these power struggles, I am amazed at Marion's audacity and negotiating skills, as she played for time and the use of Goldsmiths facilities until she gained independent validation for her pioneering BA (Hons) degree.

With all this going on the teaching of Laban studies was in danger of being overwhelmed by the attractiveness of Martha Graham technique, or Merce Cunningham's choreographic methods. Marion knew it but had no time to deal with it. At that point I joined her to reshape Laban's principles and practice into a form relevant and academically valid for the dance as a theatre art that Marion was promoting. But to do that we both knew I needed to upgrade my education. Marion had already put in place Diploma and Masters courses in Dance Education with the University of London as well as the first research degree programme at the Centre. I was her guinea pig, taking all the courses one after the other while teaching. Egged on by Marion I become the first in the UK to be awarded a doctorate in dance with creative practice as part of its validity. With those tools I was able to fight her Centre's academic corner for the new practical discipline of choreology.

Marion then put in place a Masters Degree in Dance Theatre with choreography, Transitions Dance Company with cutting edge repertoire, Dance Theatre Journal for all things new in dance and a Diploma in Community Dance. In order to pay for all this she had to increase student numbers. She traveled the world with the company, Japan, Taiwan, The United States in order to turn the Laban Centre into an international place to study. She would chase up grant-giving authorities for every student offered a place and cojole, shame, charm, to finally achieve a subsidy and a chance for her growing institution to survive financially. Everyone was paid a pittance to work at Laban, including Marion, but somehow almost everyone knew that her vision was

worth working for. She entered her office each morning on the dot unless off campus at one of the many official meetings she engineered or was asked to contribute to. Beneath what became a formidable administrative exterior lurked a caring woman. Her door was always open for student and faculty alike and many recall personal kindnesses beyond the call of duty.

Behind all this endeavour Marion's personal life, very private, unfolded. Harry and Ivy North came to live with her in Bedford Mansions, Ivy for ten years or more. She married Mac quietly in 1978, embraced his student-age children Thomas and Bryony. Not only was Mac's knowledge of all things financial helpful to her but his bonhomie, recitation of poetry, skill in backgammon and taste for a dram enabled her to relax, a bit. His death in 1998 was a terrible blow to her.

*Event 5* occurred as a threat by government that the Laban Centre was too small, must amalgamate with another college. Anticipation that her Centre might get swallowed up in such a move inspired her final audacious gamble to hold an international architecture competition for a new building, find the millions needed to achieve it and make LABAN, as it was now called, the number one choice for creative students across the globe. As you will know the building won the prestigious RIBA Stirling Award and put LABAN on an international standing.

With her conservatoire in place, an amalgamation with Trinity College of Music on the way, Marion retired long after she should have officially, having successfully hidden her age. I had to google Ancestry to discover that she was born in 1925. Her OBE then CBE and two honorary doctorates demonstrate how wide the appreciation of her influence is. Although plagued with Parkinson's disease she retained an active but distant part in LABAN which was, after all, her child. Even in March this year she joined us at London's South Bank Centre as our dancers, her dancers, performed in The Cultural Olympiad.

In the last week of her life I visited her in hospital and though prostrate we gestured together the leminscate figure we had learned 59 years before. You may think it is nothing but a figure of eight shape but she knew as I did that it was Laban's metaphor for the connection between the land of silence and the land of adventure, his metaphor for the connection between this world and the next.

## Dr Marion North

Frances Clarke

I studied at the Laban Centre from 1982-85, and remember Marion as an inspirational pioneer. She actively encouraged those of us from professional dance backgrounds to apply to study on the degree course. I had a rigorous interview with her and then had to write a long paper on aesthetics and philosophy - an onerous task at the time, but I appreciated her willingness to draw in students from a range of education and training routes. We enjoyed the opportunity of being taught by staff from all over the world, and very much sensed the vision which Marion had for the development of the Laban Centre. Working closely with Bonnie Bird and other members of the staff team, Marion strove tirelessly to develop the dance courses, and the improvement of facilities.



Marion had high expectation of her students, staff and herself. The hours were long and the classes and assessments were rigorous in every way. The variety of subjects in our curriculum and the calibre of our staff reflected her ambition and drive for the future of dance at the Centre, and many of us have appreciated her foresight in the years since then. Marion was always keen to talk to students and her enthusiasm and interest in our work and the twinkle in her eye helped many of us to feel motivated and valued. I have always felt that it was a privilege to have studied under her leadership.

### **A Personal Tribute and Farewell to Dr Marion North on hearing of her death**

*Sally Archbutt*

Marion was admired as a great believer in the role of dance as a theatre art worthy of serious high level study and practice. She deserves to be recognised as one of the most important of the many students of the great European 20<sup>th</sup> century modern dance pioneer Rudolf Laban. Like Laban she thought of dance in an international context and also believed in the importance of notation and written history, commissioning F.M.G. Willson's book *In just order Move: the progress of The Laban Centre for Movement and Dance* (1997). She understood and was able to see executed the wonderful dance theatre facilities at Greenwich as one of the practical conditions of survival.

As the inspired Principal and Chief Executive of the Laban Centre in London Marion suffered the loss of many of her first team of important colleagues such as Bonnie Bird, Peter Brinson and Chris de Marigny. I am grateful to Marion for her friendship and support throughout my own degree and professional dance career. I am glad that she lived to see her dream fulfilled and Trinity-Laban in operation as a reality.

### **LABAN GUILD INSURANCE MEMBERSHIP 2013 (for UK Individual members only)**

Once again we are offering our Insurance Membership scheme to all UK Individual members. This is a "block instructors' policy", which means that we must have a minimum number of members signed up and paid in advance for it to become operative.

The policy is an approved variation of the Royal Sun Assurance Sports Instructors Policy, as offered by other organisations, brokered by Perkins Slade.

***It will give £5,000,000 cover to Laban Guild members for teaching or leading  
"Activities Being No More Hazardous and Correspondent to those of the Guild"***

So this would not be suitable for trapeze artists or karate instructors, but would certainly suit anyone applying their Laban Training to the teaching of most forms of dance, drama and movement, or employing Laban based movement in a therapeutic setting.

Total cost : £65.00

The cost of Full Membership of the Laban Guild (£25.00) is included in the overall cost.

**TO GUARANTEE COVER FROM 1 JANUARY 2013 YOUR APPLICATION AND PAYMENT MUST REACH US BY 31 OCTOBER 2012**

If you possess an existing policy that does not expire until later in 2013 we are in a position to offer reduced rates at the following times:

1st April – 31st December           £50.00  
(Application/Payment to be received by January 31st 2013)  
1st September – 31st December   £25.00  
(Application/Payment to be received by June 30th 2013)

**IF YOU ARE INTERESTED IN TAKING ADVANTAGE OF OUR REDUCED RATE OFFER THEN PLEASE REGISTER YOUR INTEREST NOW**

Subsequently all Laban/Perkins Slade policies will fall due for renewal on 1 January 2014.

Combining your insurance with your Laban Guild membership will undoubtedly save you money and make the process of ensuring that you have £5,000,000 cover for your teaching activities much simpler.

For further information (with no obligation) / To register your interest please contact:

**Janet Harrison, [membershipsecretary@labanguild.org.uk](mailto:membershipsecretary@labanguild.org.uk)**

## **Report from the Chair - August 2012**

*Maggie Killingbeck*

It is to be hoped that the energy and enthusiasm for physical activity and volunteering generated by the Olympics offers an opportunity for the Guild to secure a positive future despite the ongoing challenging climate (time and finance). With this in mind recent Council meetings have been concerned with strategic planning. A particular issue has been balancing the budget and in order to do this we have established priorities: the termly magazine, AGM & Conference Day and Summer School will continue to feature in the Guild's annual provision (although they will be required to cover their costs); bespoke Laban in Places events will be developed in response to need and include drama as well as dance (see accompanying flyer); a fundraising sub-committee has been set up in order to access funds over and above membership fees (which currently fail to cover the cost of publishing the magazine); training will continue and research/academic study will be encouraged however, again, these aspects of the Guild's remit will be expected to raise their own funding (see accompanying flyer). In addition, with reluctance, Council have decided to propose an increase in membership fees. The final details are still being resolved however we will ensure that you have full details prior to the AGM. Members are reminded that the membership fee entitles them to the termly Guild magazine, discounted attendance at the AGM, Summer School and Study/Worshop Days, eFlash (members can advertise their own events on eFlash), access to the website, use of information stored on the database and an amazing insurance deal (UK residents).

It is worth noting that we are not alone in planning survival strategies. Similar organisations are joining together, increasing their subscriptions, requesting voluntary contributions of time/money and reducing their provision to stay afloat in the current climate.

Regardless of the challenges Council have been working with enthusiasm and imagination to sustain Laban's legacy. For example *Ann Ward* and the training sub-committee are continuing in their efforts to set up a Creative Dance Leaders Course in Surrey. Members are urged to support the Study Days in the Autumn - please publicise the details throughout your networks. *Sadie Hunt* is working with members of Council to organise another inspiring AGM and Conference Day - see the Diary of Events. *Cathy Washbrooke* and her team are planning for the 2013 Olympic legacy Summer School and details should be available and published via eFlash and ur website very soon. Again members are urged to support and publicise. *Janet Harrison*, our membership secretary, continues to devote time and expertise to the Guild database. Before long it should be able to respond to a greater range of requests with increased efficiency. *Yael Owen-Mckenna*, a recent recruit to Council, is representing the Guild at the Sport and Recreation Alliance and researching funding opportunities. She is a Laban enthusiast with lots of ideas. Council is delighted to report the recruitment a new treasurer to replace Liz Farquhar. Despite the

fact that she had no knowledge of Laban at all Liz has cheerfully serviced the Guild's financial needs for three years. Council would like to express their enormous gratitude to Liz and wish her well for the future. Liz attended her last Council meeting in July in order to hand over to Stephanie Mogg (see pen portrait in the magazine). Council are delighted to welcome Stephanie to the Guild and look forward to working with her in the future.

The Laban Movement Choir Project developed by Susi and Sam Thornton led a very successful event in Stroud earlier this year. Approximately 30 local enthusiasts attended. The weather was beautiful and the surroundings conducive to creativity. The participants responded with great enthusiasm, worked harmoniously and productively together and clearly enjoyed the day. The Laban Movement Choir Project has been invited back next year! Council is delighted to offer honorary membership to Sam and Susi Thornton. As the membership will be aware, they have made a significant contribution to sustaining Laban's work in this country and abroad and they continue to share their expertise in a range of contexts (eg Susi will be teaching on the Study Days). On behalf of the membership, Council would like to thank Sam and Susi for their tireless contribution to Laban's legacy over many decades.

The practical sessions at the heart of the dance education research project have been completed. Anna Carlisle led a stimulating and challenging session on chordic movement (diads and triads). Alison Curtis Jones finished the series of sessions with 're-creation'. In both instances Laban's analysis was used to layer increasingly demanding requirements resulting in greater clarity, complexity and invention. All of the research subjects have used the input from the sessions to inform their teaching and they have collected impact data. Following interrogation of the data the results will be presented/reported. At this point it is worth noting that additional University funding facilitated the filming of some fundamental Laban concepts.

In order to remain viable Council would like to recruit an enthusiast with marketing expertise. Whilst we have excellent personnel working on the website, magazine and eflash we recognise that we need to be more proactive and strategic with regard to how and where we present ourselves particularly in the context of social media. If you are a dance enthusiast up to speed with the latest developments in presentation/promotion or if some experience of working with a national organisation would help your CV please contact a Council member (see contact details in the magazine). This year has been challenging for a number of reasons. In addition to the ongoing financial situation which impacts on the voluntary sector particularly, members will have read of the deaths of a number of significant dance practitioners, most notably for the Guild, that of Dr Marion North. With the support of the membership Council will do their best to continue their legacies.



## Report from the Training Committee - August 2012

Ann Ward

The training committee has been working hard to establish more courses and has also been working with the membership secretary to re-introduce our combined membership and insurance package. This offers excellent value for money, but we need a certain number of people to commit to the scheme before we can implement it. We were disappointed that last year, with insufficient numbers by the closing date, we then received a number of late enquiries.

**If you are teaching and need insurance – please ask for details of our package NOW!**

**KILDARE:**

We are currently planning workshops to lead up to the proposed summer school in Kildare next year. After this, we hope to run another Creative Dance Leaders Course in conjunction with Kildare County Council Arts Dept, starting in 2014. We congratulate all those completing the last course who have now taken their work to a higher level and are putting everything they learned into practice.

**The article by Dr Jenny Elliott in this issue shows just what the course can lead to.**

**SURREY:**

**We have proposed three days of dance in Surrey in the Autumn, led by Susi Thornton.**

Although these will be aimed at giving relative

newcomers an introduction to Laban based dance, as anyone more experienced will know, a fresh approach at any level will give new insights, especially from such an experienced practitioner as Susi – so even if you have gone beyond the basics but would like to dance with Susi, do ask for details. Some experienced Guild members have already expressed an interest. **JUST DANCE!**

**OTHER COURSES:**

Don't forget that anyone who has completed our Creative Dance Leaders Course can offer our 30 hour Foundation Course. This has been used successfully by many members running after school or private classes, as an alternative to GCSE Dance for the less academic but enthusiastic dancers, on Btec Spts Science courses and similar. It has also been adapted to introduce teachers to Laban based work and its application in schools. For details of the Foundation Course, our graded certificate courses for children which can be taught by anyone with a Laban background, and our book of 12 Dance Ideas for Teachers and Leaders, please contact Ann ward, as below.

Ann Ward: Courses Officer for the Laban Guild  
email: [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk) with any queries or requests.  
Training Committee: Janet Lunn (Chair), Mary Ellen Coyte, Mel Horwood, Sheila McGivering and Ann Ward.

**ANNE DONNELLY, IRELAND**

All our Irish members, and those training staff who worked with her, will be sorry to learn of the death of Anne Donnelly, following an accident. Anne was a life long supporter of Laban's work and worked on several of our Irish courses, either as tutor or course co-ordinator. She was a constant support to both tutors and students and her work exemplified everything that the Guild would have wished. She has influenced so many of her students who are now continuing the work she inspired. We extend our sympathy to her family at this sad time.

**Laban-based dance classes****Belfast, Crescent Arts Centre**

Monday: 5.30pm - 6.30pm Adult Movement and Dance  
Contact: **Brenda McKee** Email: [brendagm@aol.com](mailto:brendagm@aol.com)

**Cambridge**

Wednesday mornings 'Third Age Dance' - Cambridge U3A.  
Contact: **Maddy Tongue** 01223 302030

**Beehive Centre, Cambridge**

Thursday: 2 - 3pm  
Contact: **Filipa Pereira-Stubbs** Email: [pereira-stubbs@yahoo.co.uk](mailto:pereira-stubbs@yahoo.co.uk)

**Laban Guild****Laban Guild Patrons:**

Sir Walter Bodmer, William Elmhirst, William Forsythe, Bernard Hepton

**President:** Anna Carlisle

**Vice Presidents:** Sheila McGivering, Dr Geraldine Stephenson, Gordon Curl

**Laban Guild Council:**

Maggie Killingbeck - Chair; Ann Ward - Interim Secretary; Stephanie Mogg - Treasurer; Janet Harrison - Membership Secretary; Ann Ward - Courses Officer; Sadie Hunt - AGM; Mary Cormack - Minuting Secretary; Selina Martin; Darren Royston; Cathy Washbrooke; Vanessa Downie; Pam Anderton

**Website:** [www.labanguild.org.uk](http://www.labanguild.org.uk)

**Laban Study Days**

From 15th September  
Virginia Water, Surrey  
**Led by Susi Thornton**  
Contact: Ann Ward, [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk)

**Laban Guild Annual AGM and Conference**

**Sat 23 March 2013 at University of Surrey, Guildford (tbc)**  
**Lecture to focus on re-creations of Laban's work**  
Contact: **Sadie Hunt**, [sadiejam@hotmail.co.uk](mailto:sadiejam@hotmail.co.uk)

**Dance Education Masters Unit**

Commencing 23rd March 2013 (tbc)  
**University of Bedfordshire**  
Contact: Maggie Killingbeck, [m.killingbeck@beds.ac.uk](mailto:m.killingbeck@beds.ac.uk)

**London****LABAN Creekside**

Box Office 020 8469 9500  
[www.trinitylaban.ac.uk](http://www.trinitylaban.ac.uk)  
19 SEP  
OPEN HEAT PRODUCTIONS/  
ARTHUR PITA  
God's Garden  
4 OCT  
SHOBANA JEYASINGH DANCE CO  
17 – 18 OCT  
CANDOCO DANCE COMPANY

**The Place**

Box Office 020 7121 1100  
[www.theplace.org.uk](http://www.theplace.org.uk)  
6 – 22 SEPT  
THE PLACE PRIZE, PREVIEWS AND  
SEMI FINALS  
3 – 6 OCT  
RICHARD ALSTON DANCE COMPANY  
26 OCT  
LOST DOG  
15 – 17 NOV  
ROSEMARY BUTCHER  
27 NOV  
TABEA MARTIN & ALMA SÖDERBERG

**Sadler's Wells**

Box Office 0844 412 4300  
[www.sadlerswells.com](http://www.sadlerswells.com)  
14 – 25 SEP  
SAN FRANCISCO BALLET  
2 – 9 OCT  
AKRAM KHAN DANCE COMPANY  
11 – 13 OCT  
CEDAR LAKE CONTEMPORARY BALLET  
16 – 20 OCT  
RAMBERT DANCE COMPANY  
29 – 31 OCT  
RUSSELL MALIPHANT DANCE COMPANY  
12 – 13 NOV  
JASMIN VARDIMON DANCE COMPANY  
4 DEC – 26 JAN  
MATTHEW BOURNE'S SLEEPING BEAUTY

**Regional****Salford, The Lowry**

Box Office 0870 787 5780  
5 – 16 SEP  
INONTHEACT YOU ONCE SAID YES  
4 OCT  
I, CINNA  
9 OCT  
12° NORTH TRIPLE BILL  
15 NOV  
HABIBI PROBLEM

**Oxford, Playhouse**

Box Office 01865 305305  
13 – 14 SEP  
MY NAME IS BILL  
25 – 27 SEP  
AAKASH ODEDRA

**Theatre Royal, Norwich**

Box Office 01603 630000  
2 – 6 OCT  
NORTHERN BALLET  
16 – 20 OCT  
RSC JULIAS CAESAR  
30 OCT – 3 NOV  
GLYNDEBOURNE OPERA ON TOUR

**Wyvern Theatre, Swindon**

Box Office 01793 524481  
9 OCT  
PHOENIX DANCE  
11 – 12 OCT  
MOSCOW BALLET THE NUTCRACKER  
3 NOV  
ONE FLEW OVER THE CUCKOO'S NEST  
21 NOV  
THE VAGINA MONOLOGUES

**Exeter, Northcott Theatre**

Box Office 01392 493493  
18 SEP  
WATCH THIS SPACE  
20 SEP  
GOD'S GARDEN  
16 NOV  
FREEDOM  
6 – 6 DEC  
THE CANTERBURY TALES

**Lighthouse Theatre, Poole**

Box Office 0844 406 8666  
25 SEP  
WAYNE MCGREGOR FAR  
6 OCT  
BALLET BLACK  
13 NOV  
RUSSELL MALIPHANT  
DANCE COMPANY

**Nottingham Playhouse**

Box Office 0115  
9419419  
28 – 29 SEP  
BONES  
2 – 17 NOV  
OF MICE AND MEN

**Theatre Royal,  
Glasgow**

0844 8717627  
4 – 6 OCT  
SCOTTISH BALLET  
17 – 27 OCT  
SCOTTISH OPERA  
1 NOV  
RICHARD ALSTON  
DANCE COMPANY  
13 – 17 NOV  
ONCE MAN, TWO  
GUVNORS  
11 – 29 DEC  
SCOTTISH BALLET'S  
THE NUTCRACKER

**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

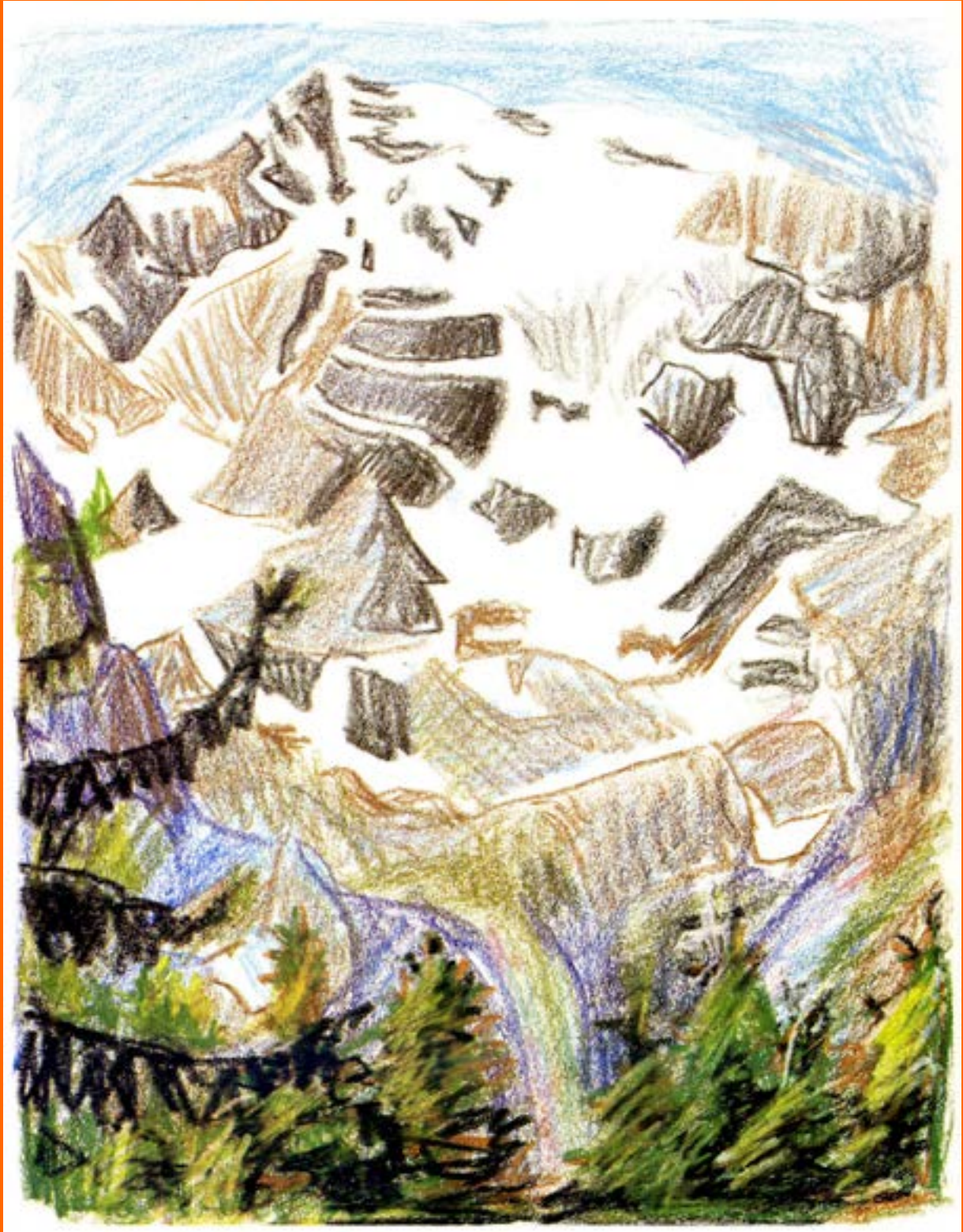
**Policies of the Laban Guild:** Code of Ethics, Health and Safety, Child Protection, Equality and more, including guidelines for their implementation. **Free to Guild members** via email.

**Contact:** Ann Ward, email: [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk)





“The shapes which rhythms take on in dynamic space are astonishingly manifold but nevertheless, there is a formal rule, an austerity, so to speak”



Drawing by Rudolf Laban from 'A Vision of Dynamic Space' compiled by Lisa Ullmann and published by The Falmer Press