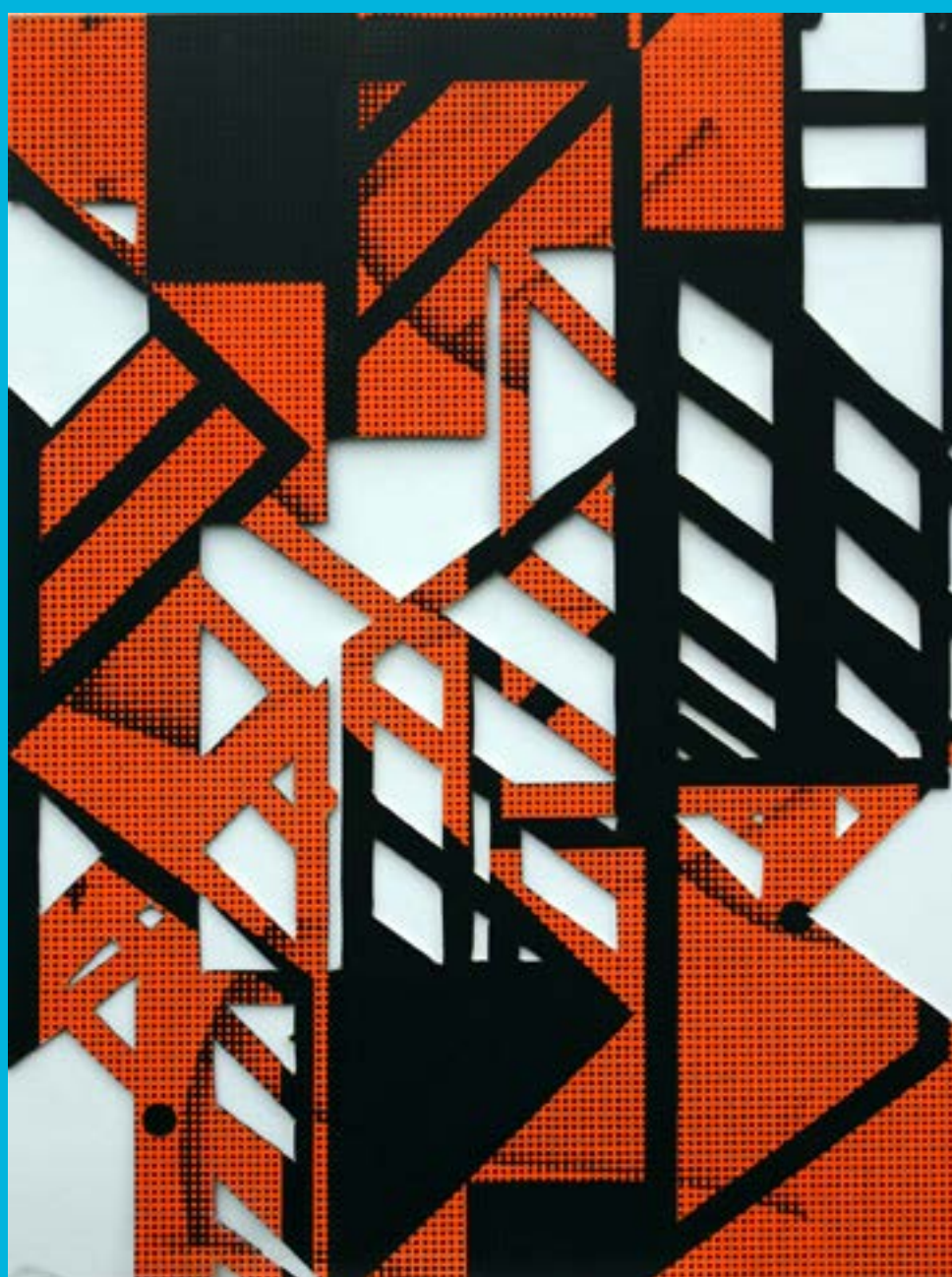


Movement, Dance & Drama

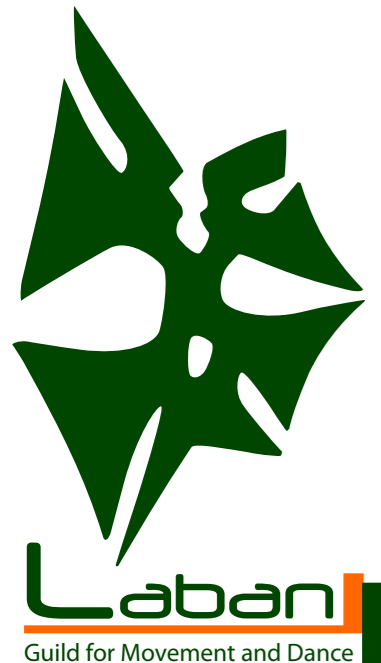
Jean Kirsten Exhibition at the Roots Gallery, Coventry



No 30 2012, ink and acrylic on
plywood, 175 x 50 cm



No 34 (front side) 2012, ink,
acrylic and screen print on
hardboard, 80 x 60 cm



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Please contact: magazine@labanguild.org.uk

It is with great sadness that the Guild has heard recently of the deaths of two long-term members Chloe Gardner (December 2012) and Hadassa Webster (August 2012). Full obituaries will be in the next edition of the magazine.

Editorial

This edition includes an interesting article from Jean Kirsten on his art work stimulated by his interest in Laban's theories, and a review of his exhibition in Coventry. In contrast there is an article on the Bartenieff Fundamentals thigh lift, a report of a flash mob at the Laban summer school and notices from Motus Humanus concerning their writing symposium and competition – all together pretty varied content revealing the breadth of Laban's influence. The Chair's report details the many activities of the Guild and reflects on the financial constraints affecting its activities. More positively there is information on the forthcoming AGM and Conference (March 23rd). You will find information on this and other material on the website, www.labanguild.org.uk

Please do keep sending in your thoughts, comments and articles. Reports of conferences are always interesting, while reflections on personal practice as a dancer, actor, choreographer, director, teacher or facilitator are welcomed - why not write something for the magazine sharing your experiences/applications of Laban's thinking in the context in which you work? I look forward to hearing from you.

With best wishes for 2013,

Clare Lidbury

Laban Guild AGM and Conference 2013 From Page to Stage: Reconstructions and Re-creations

This year, The Laban Guild is delighted to be hosting the annual conference and AGM, at the University of Surrey, at their Stag Hill Campus. The event will take place on Saturday 23rd March 2013, on the beautiful Guildford based campus, using the university's excellent facilities. For more information on the venue go to: <http://www.surrey.ac.uk/about/campus> The campus boasts state of the art dance studios, beautiful views and is easy to access by road, rail and from southern airports. There is free parking next to the performing arts buildings, and for those who wish to stay over night, a wide selection of reasonable local hotels are located close to the campus.

The Guild are thrilled that the 2013 Laban Lecture entitled "From Page to Stage: the revival of Nijinsky's ballet *L'après-midi d'une Faune*" will be given by Dr. Ann Hutchinson Guest. Also we are particularly excited to announce that the NRCD will be putting together a special conference display from the Rudolf Laban Archive as part of this event. In addition the conference will offer attendees two workshops, delivered by Dr. Clare Lidbury and Valerie Farrant, which promise to interest, inspire and challenge delegates. In response to delegate feedback from last year, we will also be including the Dancing Together session as part of the afternoon activities, which was so enjoyed last year.

Conference Schedule:

Delegates are welcome to join us from 9am, for tea coffee, and home made cakes

9.45am – 10.30am	AGM
10.30am – 11am	Morning tea and coffee
11am- 12.30pm	Laban Lecture by Dr Ann Hutchinson Guest
12.30pm– 1.30pm	Lunch
1.30pm – 2.15pm	Dancing Together
2.15pm – 3.30pm	Workshop 1
3.45pm – 5pm	Workshop 2
5pm – 5.15pm	Afternoon tea and coffee
5.15pm – 5.45pm	Research and Development lecture demonstration with Maggie Killingbeck
5.45pm – 6pm	Plenary and farewells

To join us for this event, please complete the booking form enclosed in the magazine, and return to Sadie Hunt, 17 Dulverton Court, Bideford Green, Linslade, Leighton Buzzard, Bedfordshire, LU7 2UG, with your cheque made payable to The Laban Guild. To qualify for the **early bird reduced fee**, please ensure your booking form arrives no later than **Friday 8th March 2013**.

Once you have sent your booking form you will receive a reply pack, with further details about the day, travel, and other important information.

If you have any questions about the event, please contact Sadie Hunt on sadiejam@hotmail.co.uk for more information, or go to the website <http://www.labanguild.org.uk>



Series for L.-No13 2011, acrylic on Satince (from both sides), 65 x 92 cm

As a visual artist I have always been interested in knowing how other artists work with themes like rhythm, shape and space. Since my studies in the '90s at the University of Fine Arts Dresden, I have investigated intensively the works of the composer Carl Orff, the theater artist Einar Schleeff, and Jacques Dalcroze, who opened a school for rhythmic gymnastics in Dresden-Hellerau in 1911.

The German garden-city of Hellerau was founded in 1909 by Karl Schmidt, the owner of a furniture factory which produced new designs influenced by the Reform movement. Schmidt asked several architects to plan not only the new factory in Hellerau, but also a

My Series for L.

Jean Kirsten

complete estate for his workers. Many intellectuals of this time came to Hellerau to live, including Jaques Dalcroze, and a theatre (Festspielhaus) was designed for Dalcroze by Heinrich Tessenow. In the time before the outbreak of the First World War Hellerau became an intellectual centre of Europe.

In 2009 I was invited to participate in an art project organized to celebrate the 100th anniversary of Hellerau's founding. My idea was to build a sculpture based on the shape and proportions of the Festspielhaus. The sculpture consists of six elements which are combined in a particular shape and rhythm. The surface of the sculpture is covered with quotations by the founders of Hellerau, and intellectuals like Shaw and Rilke. It was my aim to create an harmonious unity between shape, rhythm and three-dimensional space.

Later that same year I met dancer, dance teacher and Laban specialist Sabine Fichter. She invited me to come to London and to visit

her lectures in Laban Movement Analysis at London Metropolitan University in 2009 and 2010. During this time I took more than 400 photos of the dancers and the group of students and I also started to read a lot about Laban's theories. For an exhibition in 2011 I tried to use the photos like sketches for pictures. I worked in the medium of screen printing but also experimented with new techniques. I was looking for titles for the works in the exhibition and decided to use the space signs of Labanotation to describe the main movements in the pictures. I was so impressed by the decorative shapes of these signs that I started my *Series for L.*

Working only with the space signs, I arranged the prints, drawings, paintings, reliefs and sculptures. At first glance these works look like abstract paintings, but people who know something about Labanotation will also find information about a particular movement in them. At the present time I am working on analysing my paintings and the movement information that is conveyed. A collaboration with Sabine Fichter is planned with a view to creating a performance based on one of my paintings.

In November, 2012, at the invitation of John Yeadon, a painter from Coventry who wanted to initiate an Arts Exchange between Coventry and Dresden, I staged

an exhibition at the Roots Gallery (www.rootsgallery.co.uk). I took the opportunity to meet with some members from the Laban Guild and to visit the archive of Trinity Laban London where I had a chance to see the three-dimensional models built by Jeffrey Longstaff according to Laban's ideas of space harmony. I feel that I'm just starting to explore and to develop this kind of work. My three week stay in England inspired me greatly and I will need time to transform my impressions into new works.

Jean Kirsten, born in Dresden in 1966, studied Painting and Graphic Art at the Dresden University of Fine Arts from 1990 to 1995 followed by two years of postgraduate studies (Meisterklasse). From 1998 to 2004 he was an Assistant professor at the same university. He has had more than 40 solo shows, and participated in 50 group exhibitions in Germany and worldwide.

For more information contact j-kirsten@gmx.de.

Roots Gallery Coventry, 30th October – 14th November 2012



Series for L.-No34 (Back side) 2012, ink, acrylic and screen print on hardboard, 80 x 60 cm



Series for L.-No19 2011, mixed media and collage on hardboard, 90 x 120 cm



Sculpture for Carl Orff 2011, mixed media, 150 x 200 x 150 cm



Sculpture for Hellerau 2009, mixed media, 350 x 250 x 250

Exhibition Review

On the face of it Coventry seems a rather unlikely place to have an encounter with Rudolf Laban, but through Jean Kirsten's exhibition *For R. Laban* on an evening in early November I did just that. As I work in Coventry I was put in contact with Jean to see if I would go along to his exhibition on behalf of the Laban Guild and we exchanged a number of emails in preparation for our meeting, in which I got to know Jean a little better.

The exhibition was held at the Roots Gallery, a well known building in the city, often referred to as 'the glass box' as it is a self contained rectangular shaped building with large glass windows. The gallery is situated in the centre of town with a steady stream of buses and people passing by with the exhibits clearly visible from the street. It struck me that Laban would have most probably approved of this space; its shape, its openness and its challenge to the city and its people to stop and look and notice.

Jean Kirsten is an artist based in Dresden and *For R. Laban* was the inaugural exhibition of the newly-formed Coventry/Dresden Art Exchange. This is a Coventry-led initiative founded by Coventry artist John Yeadon. It seeks to develop a creative dialogue between Coventry and Dresden, to encourage collaboration, exchanges,

exhibitions and educational events/forums for visual artists in both cities.

Coventry has long been associated with Dresden with the two cities forever linked by events in the Second World War. Now their relationship is built entirely on the sharing of art and culture, Peace and Reconciliation. Nothing symbolises this more powerfully than the old and new Cathedrals standing side by side, linked by a high canopy almost like they are linking hands across the space. I thought of how powerful it was for Laban's presence in the city to be a unifying, strengthening force and how symbolic it was for the exhibition to be in the city

As an artist Kirsten is concerned with the abstract and the figurative; both of these elements are strongly represented in his work as is the influence and framework of Laban. The abstract pictures were mainly collages of Labanotation and focus mainly on the direction symbols and levels and the space hold signs. In his treatment of them the artist makes the symbols entwine, cross and collide; they cut across each other, cut into each other and cut through to the paper onto the other side. Interestingly in many of the pictures one can still clearly make out the symbols. I discussed with Jean how interesting it could be to try and dance his pictures as they hung on the wall.

In the figurative pictures we see a female dancer in a number of different shapes, using a range of different levels, flow and weight qualities. The figure is Sabine Fichter, an accomplished dancer and academic who is also a qualified Movement Analyst. Each of these pictures was given its 'title' with the relevant space hold symbols. A number of questions were posed by viewers as they tried to discover what these mysterious symbols were all about and how they connected to the content of the picture. Kirsten's addition of textured fabrics covering the pictures were inspired by his mother, a tailor, along with an element of screen printing, which seemed to add yet another dimension to the pictures.

During a short talk with the artist, a viewer commented



Interaction-photo from the exhibition "For R. Laban"

that Kirsten seemed to be able to 'move' easily between the figurative and abstract. I think this ease is facilitated by Laban himself as the language he offers us as dancers, choreographers, actors, educationalists (and artists) gives us freedom and access to move between and in-between these worlds. I think it seems as if Kirsten is really using the language of space, harmony, movement, inner sensation, outside space and how all of this relates the human body, the symbol and the language of Laban.

For his next exhibition Kirsten's plans include huge prints/sheets of Labanotation forming the backdrop for

a 'live dancer' to perform – a live collaboration of the figurative and abstract.

I found meeting Jean in person, seeing the exhibition and discovering Laban's presence in Coventry on a cold November evening very inspiring. The Laban Guild will be keeping in close touch with Jean and following his work with great interest -

A small display of Jean Kirsten's work will be exhibited at the Laban Guild AGM in March 2013.

Yael Owen-Mckenna

Flash Mob 2012, a movement choir for the summer school



**devised by Valerie Preston-Dunlop,
directed by Debora Di Centa and Anne-Gaëlle Thiriot**

As usual in summer 2012 the Education and Community Dance Department of TrinityLaban organized two summer schools. One was an intensive week, *Relatedness in Motion*, on the work of Rudolf Laban, taught by the Choreological Studies faculty to thirty-five participants from across the globe. The other was for over a hundred young people who come primarily to enjoy dancing of all sorts. The curriculum included plenty of opportunity for technical training and creativity but was not a Laban Studies course, so we decided to include an option for a short movement choir using terminology that current young people are familiar with, a Flash Mob. Two graduating students on the Specialist Diploma in Choreological Studies worked with the dancers. Below is their statement on the experience:

Valerie Preston-Dunlop had a clear vision for the Flash Mob based on Rudolf Laban's choral movement that took place this year at the end of TrinityLaban summer school. We understood the sense of community and the connection to nature that was deeply rooted in its content and structure; but we experienced it most strongly in the actual delivery of the piece, outdoors and in the studio. We directed 60 fully committed participants rehearsing mostly during their lunch break for a week. The variety in their backgrounds, nationalities and experience raised the beauty and the complexity of the work and we witnessed a strong sense of belonging emerging within the group day after day. We experienced a very special and evocative moment on the day of performance; not only were the performers physically experiencing the landscape but they were also connecting all the viewers to it. We feel very honoured to have been able to facilitate this.

Debora Di Centa and Anne-Gaëlle Thiriot

Get the Word Out: Writing for Professional Development

Combine five experienced writing coaches, 20 participants, time to write in a beautiful mountain setting, and you have the **2013 Motus Humanus Advanced Seminar**. This seminar links our 2012 Roundtable, “Creative Uses of Laban Theory,” with our forthcoming writing contest and 2014 publication project – an online “flash book” devoted to this same theme. As Carol-Lynne Moore, Motus Humanus president explains, “Laban-based movement specialists are nonverbal experts. But when working with other people, Laban expertise must still be translated into common language. The need to translate came up again and again during the June Roundtable, so we are addressing this professional need in various ways during the next two years.”

The seminar format incorporates informative presentations on writing and publishing, a variety of short writing assignments, time-off to write, and individualized coaching sessions in small groups. The five writing coaches bring a variety of writing experiences to share with participants.

Cynthia Bond Perry, CMA, is a dance teacher and writer. She studied at New York University and the University of Oklahoma, earning an MFA in dance performance and composition and subsequently teaching college courses in dance technique, history, criticism, improvisation and Bartenieff Fundamentals. She currently teaches at Brenau University and freelances for *Dance Magazine*, the *Atlanta Journal-Constitution* and the Atlanta website ArtsATL. **Beverly Hardcastle Stanford**, PhD, Professor Emeritus, Azusa Pacific University, is a widely published author, respected teacher, and innovative researcher. Published works include popular press articles, video review columns, books, book chapters, and research articles. Her best-known publication, *On Becoming a Teacher*, is now in its 7th edition. **David Bauer**, PhD, Professor Emeritus, California State University,

Chico, has published his research in various refereed psychological journals. In addition, he has served on editorial boards of professional journals such as *American Educational Research Journal* and *The Educational Forum*. **Kaoru Yamamoto**, PhD, Professor Emeritus, University of Colorado, has extensive experience as an author and editor. He has published over 120 journal articles. He has also served as the editor of the *American Educational Research Journal* and *The Educational Forum*. His books include *The College Student and His Culture; Teaching; The Child and His Image; Individuality; Death in the Life of Children; Children in Time and Space; Beyond Words* (with Carol-Lynne Moore); *Their World, Our World; Children and Stress* (with Beverly Hardcastle Stanford); and *Too Clever for Our Own Good*. **Carol-Lynne Moore**, PhD, CMA, has been involved in the field of dance and movement analysis as a writer, lecturer, and consultant for over 30 years. She is the author of *Movement and Making Decisions* (2005), *The Harmonic Structure of Movement, Music, and Dance According to Rudolf Laban* (2009), and co-author with Kaoru Yamamoto of *Beyond Words: Movement Observation and Analysis*, 2nd edition (2012). She is a member of the Colorado Author's League and the Colorado Independent Publishers Association.

The 2013 seminar on writing will be held at the YMCA of the Rockies in Estes Park, Colorado, June 27-30. This venue provides hotel-style private rooms and three buffet-style meals each day. Surrounded on three sides by the breath-taking scenery of Rocky Mountain National Park, the facility is easily reachable via shuttle service from Denver International Airport.

Registration materials will be mailed to members and available on the Motus Humanus website in February 2013. www.motushumanus.org

Writing Contest: “creative uses of Laban’s theory

As part of our initiative to **Get the Word Out**, Motus Humanus is sponsoring a writing contest. We will be soliciting 3,000 word essays and articles on the theme of “Creative Uses of Laban Theory.” The five best works submitted will be published on the Motus Humanus website as a “flash book” in downloadable format. In addition, there will be cash prizes for first, second, and third place, and awards for the two additional works receiving honorable mention.

The deadline for entry submission is October 31, 2013. Winners will be announced by the contest committee and the writings published early in 2014. Further details about the contest and entry forms will be available on the Motus Humanus website in February 2013.

www.motushumanus.org

Why the LMA Edinburgh programme is vital and essential for the dissemination of Laban’s Work

Alexandra Baybutt and Susan Scarth

Why the Edinburgh CMA?

The Edinburgh Laban/Bartenieff Certification in Movement Studies (Laban Institute for Movement Studies, New York (LIMS NY) accredited CMA programme) has been ‘hatching’ since 2010. Kedzie Penfield and Susan Scarth, both dance movement therapists and CMA’s themselves, explored the potential of creating a programme in the UK that would attract a wider audience from beyond the field of dance training and performance, where Laban is most commonly encountered. The culmination of discussion with academic bodies and sister programmes in the US and Europe has resulted in Susan Scarth taking up the baton and launching the current LIMS NY accredited programme in June 2012, with a healthy uptake of eleven students.

As a dance movement therapist Scarth believes Rudolf Laban’s work offers an essential tool for Dance Movement Therapist’s as a somatic practice and teaches LMA in DMT programmes in the UK and Europe. The practical skills, knowledge and finesse in Laban and Irmgard Bartenieff’s (Bartenieff Fundamentals/BF) work are applicable to a broad spectrum of professionals. The Edinburgh CMA programme is committed to establishing a sound education in Laban/BF practice that is appropriate for musicians, massage therapists, HR managers in the corporate sector, dance and choreographic artists, theatre practitioners, dance movement therapists, physiotherapists, osteopaths, occupational therapists, sports coaches, and the list goes on. Karen Studd and Laura Cox from LIMS NY, the key tutors on the programme, share this vision with Susan and with Alexandra (Ali) Baybutt as Assistant, and a strong and effective faculty is forming. Additional guest tutors to contribute to the programme include Kedzie Penfield, Patricia Bauman and Walli Meier. We hope that Warren Lamb will share his wisdom with the students in June 2013 and more European tutors will get involved over time.

The Edinburgh programme is laying foundations for future research and potential social health projects as a result of the richness of the student group. Although networks and communities of CMAs (LIMS New York), CLMAs (IMS California & Eurolab Berlin) and GCLMA (Columbia College Chicago) exist across times zones and continents, through the efficient modes of email, eGroup and webpages, exciting dialogues (and friendships) evolve over real time and space in studios, learning in the oral, aural and kinaesthetic tradition. Consolidating groups like this provides informal professional development and support. When each module is complete, new work and challenges emerge as the active learning process is applied to personal life and ongoing work.

The Participants’ journey

The Modular programme is designed to attract people who can commit to two and three-weeks intensive training twice a year over two years. The titles of the four modules are Immersion, Concentration, Depth, Review and Project. The culmination of the programme, the Final Project, explores LMA/BF theory and practice in a context of specific interest to each student and consolidates the student’s learning. This final Project requires each student to complete a substantial written paper, a section of the study as a Motif and a live and interactive presentation to the tutors and student group. Above all, each certification student must be prepared to undertake a very personal journey as they explore their own movement preferences, developmental patterns and the inevitable blind-spots. This journey is often personally challenging, enervating and ultimately illuminating. The emerging student, on completion of the whole programme, is a highly skilled individual who has grown in confidence, personal awareness and social flexibility, able to communicate with a wide range of people in a variety of contexts, and eager to bring their unique perspective to their professional role and activities.

Module 1 was inspiring with students coming from Amsterdam, Croatia, Greece, Hong Kong, Hungary, Poland, Portugal and the UK. The students span different careers and experiences, including dramaturgy, dance movement therapy, dance choreography and teaching, 5 Rhythms, rehabilitation massage therapy, musicology, social care and support. They were people with multiple careers who had many interests and skills operating at once, each bringing their particular perspective and interests in the work and contributing to the richness of the groups’ learning.

Bartenieff’s role in Laban’s work

Irmgard Bartenieff has had a major influence on the grounding and centering of Laban’s work and its application to dance movement therapy in particular. This is more evident in the United States where Bartenieff successfully brought the body into focus and allowed the student to experience and explore him/herself in order to understand others more fully. It is clear from Laban’s own writing that he understood the relevance of his work to therapy, personal development, physical and mental health. It took a physiotherapist to develop the links more fully and ally LMA application to health and well-being. What has clearly emerged in the most recent years of the constantly ongoing developments of Laban’s work is a somatic practice arising from a deepening somatic awareness. Laban was a visionary and he educated other like-minded individuals, who have taken his work and continually apply it in all the myriad of contexts of life. This is as it

should be and it is what makes the work so vibrant and alive - over half a century after his death.

Assisting

Both Ali and Susan have taken on the role of Assistant - because that is a LIMS requirement prior to becoming an accredited teacher. The experience for both of them has been informative and elucidating. Facilitating a lived-experience of abstract words, terms and formal constructs requires different approaches and methods, and we witnessed each tutor and practitioner drawing on their professional and personal history to make both somatic and specific, one distinction from another. Ali and Susan, as they discover their own development as practitioner and facilitator, are being wonderfully informed through their role as Assistant on this programme. Whilst going through our individual training (Ali through LSSI in Canada, Susan at LIMS in New York), a great volume of information is learnt and processed. Encountering certain areas of study, simply grappling with understanding it intellectually and manifesting it in movement, can be sufficiently challenging without tracking how this information is then shared. In acting as a bridge between faculty and students, we have witnessed how the tutors structure the material in micro and macro designs, how they manage the flow of information and analyse and synthesise the material in an embodied process. As assistants we were able to support the group and the individuals' process, as they experienced the vulnerability of learning and the sometimes surprising shift of paradigms.

This particular group was fortunate to have access to a near final draft of Karen Studd and Laura Cox's new book *Everybody is a body*. Written with the intelligent every man/woman in mind, it sheds light on what can easily be taken for granted within human movement. The book elucidates the whole LMA/BF framework with many concrete examples, and with a non-invasive or superior use of terminology avoids inaccessible jargon. It will serve as an invaluable course text book for CMA programmes, Laban studies at dance and drama conservatoires and for the general public interested in 'body language'. At present, most publicly available and relevant source material requires a level of prior knowledge and sympathy to their historical contexts; Studd and Cox's publication offers a useful addition as an integrated, thorough and accessible resource.

In being a part of creating this programme Susan and Ali are able to access their own continuing professional development with the inspiration and joy at both witnessing and sensing new possibilities and choices. It is equally inspiring to witness the experiential learning model in full force and its application to each individual's personal movement experience. Both assistants feel they are essential members of the faculty and contribute to the development of the programme as it is tweaked in response to the participants' needs. Ali and Susan had the highly enjoyable honour of celebrating the final hours of the Module through Movement Choir.

For more information contact sbscarth@gmail.com or alexandrabaybutt@hotmail.com

The Bartenieff Fundamentals Thigh Lift, Core Integration and Contact Improvisation

Tamara Ashley

Of the many patterns and exercises based on Bartenieff Fundamentals (BF), the thigh lift is an exercise to which I often return in an on-going investigation of the moving relationships between the femur, pelvis and spine. The simple action of drawing the knee towards the chest, while supine, and returning the leg to standing offers an opportunity to analyse the patterning of a fundamental and ever recurring movement in the body. In my experience of the BF approach to this movement, I have found a great deal of space, range and ease of motion in the femoral joints, pelvis and lower spine. I have found that this space, ease and increased range of motion has supported and propelled my dancing as a contact improviser. In the article, my purpose is to discuss how the Bartenieff thigh lift supports the body in the moment negotiations of weight sharing, centering and alignment in my experience of performing and teaching Contact Improvisation.

As a contact improviser, I have been interested in spherical movement and in being able to orient in multiple planes with shifting configurations of centre

both as a solo dancer and in contact duets, trios and groups. The task of navigating shared weight between two or more bodies through touch in an open-ended improvisational dance requires a continual negotiation of patterning, connectivity, alignment and centring. In Contact Improvisation, dancers often make extensive use of femoral flexion as they fold at the hips to lift others on their backs and lift a leg in front of the body to offer a lift on their thigh. As dancers shift from high to low kinespheres, they may be supporting the weight of another as they pass through a deep femoral flexion in the change of level.

The Thigh Lift

The thigh lift is performed supine. A purpose of the exercise is to develop psoas support for femoral flexion. The psoas major muscle connects the spine to the legs. It is attached to thoracic vertebrae 12 (T12) though to lumbar vertebrae 5 (L5) and inserts on the lesser trochanter of the femur bones connecting the middle to lower spine with the inside of the thigh

bones. The psoas major is designed to bear the weight load of the leg in femoral flexion and when activated integrates the spine and legs, upper to lower and can connect breath to movement, due to the meeting of the psoas major and the crus of the diaphragm at T12. The psoas major is one of three muscles in the iliopsoas with the other two being the psoas minor and the iliacus. The psoas minor connects at T12 and at each pubic bone, connecting the spine and the pelvis, and the iliacus connects the iliac crests to the lesser trochanter, connecting the pelvis and the femurs. Given the complexity of muscle structure and function at the pelvis and lower spine, clarification of muscle patterning through exercises such as the thigh lift is useful.

The pattern begins with both feet in parallel on the floor, heels in line with the sits bones and then the thigh is drawn towards the chest in a parallel femoral flexion with the knee and lower leg relaxed. When I first encountered this exercise, I was encouraged to place my palms on my hips in order to feel the firing of the external hip flexors. I was encouraged to hollow in the belly and draw the thigh towards the chest from the belly, so that gradually the work of the external hip flexors was taken on the psoas, supported by the hamstrings. As the thigh came closer to the chest, I experienced a deep softening and hollowing in my belly. Peggy Hackney emphasizes that the hollowing that is experienced in the exercise is not passive but 'it is an active engagement' (1998, p. 256), where the psoas major is working as the primary femoral flexor. A hollowing belly can be indicative of this engagement of the psoas major to support the flexion.

Breath and Body Integration

Inhale and take a step, exhale and take a step. Change your breath as you move and notice how the breath can affect the weight shifts. The meeting of the psoas major, psoas minor and the crus of the diaphragm at T12, locates the vertebrae as a meeting place in the body of multiple flows of information in terms of weight bearing, depth and timing of breath, movement and shape in the body. Hackney writes that the, 'psoas is a link from the legs to the spine and can form a "kinetic chain" with the diaphragm to integrate upper and lower body activity through the breath' (1998, p. 66). Hackney also relates this kinetic chain to shape flow support, where breath underlies basic shape change in the body through inhalation, which increases the volume inside the lungs, and exhalation, which decreases the volume inside the lungs. Breathing changes the internal shape of the body. As one inhales, the disc shaped diaphragm balloons downwards and, as one exhales, the diaphragm balloons upwards to assist with the exhalation of air. When the psoas is encouraged to hollow on the exhale and release, and for the belly to bulge slightly on the inhale, I have experienced the muscular support offered in the torso as like a big funneling spring that integrates several muscles, processes and systems. The engagement of the bandhas in yoga has a similar somatic resonance in the body.

Femoral Flexion Warm Ups for Contact Improvisation

These exercises are designed to enable participants to develop skills in partnering and improvisation, alongside developing clarity of patterning in femoral flexion. The first exercise is an appropriate opening to a session, and is also suitable for those new to Contact Improvisation. The second exercise begins with an adaptation of the Bartenieff Thigh Lift, where a partner is used as the 'floor' in standing and requires some confidence in weight sharing. The third exercise is designed to enable participants to access the support of the psoas major in lifting by using the flexion at the femoral joint as a hinge. The first two exercises are also useful for cultivating synchrony between partners that can ground a continually shifting dance through shared movement flows, tones, rhythms, gestures and empathetic anticipation. In the third exercise, the under dancer, or the person who lifts, experiences the femoral flexion at work.

Contact Improvisation is an open-ended practice that has never been officially codified (see Novack, C. 1990, p. 204-213). There is an invitation to continually propose new ideas within the work and to develop individual variations and permutations. The first two exercises below are starting points with a focused beginning that can open out into full improvised and free dancing, if you desire.

Counterbalance and Femoral Flexion

Stand facing a partner. Place your palms on the palms of your partner. Begin to gently push to and fro so that you give and receive some of one another's weight through the hands. As you do this allow your feet to continually shift and move through the space. Begin to draw the thighs towards the chest. Push down through the supporting heel. Allow the legs to fold towards the chest. Allow the legs to rotate. Maintain contact through the palms with your partner. Sometimes you can release contact with one hand. Develop this score into a dance, locomoting through the space.

Rolling Point of Contact and Femoral Flexion

Stand back to back with a partner, connecting the back of the pelvis and the shoulders. Walk the feet away from one another so that you are leaning into one another as if sitting in a chair. Retain the shared points of contact in the pelvis and the shoulders. Relax the feet in the floor. Pay attention to your breath. Notice your partner's breathing. Notice that your weight is pouring into your partner and their weight is pouring into you in such a way that you would both fall if one or other of you were to step away. One of you begin to push down through the heel of the standing leg as you fold the knee of the other leg and begin to draw it towards the chest. It may not go very high to begin with. You can adjust the point of contact in the pelvis as needed. Try the other leg. Change roles. Now,

both of you flex and extend the legs together. Try the same legs and then opposite legs. Allow the weight sharing at the pelvis to be fluid and responsive, rolling around the pelvis if you need to. Experiment with flexions in rotation and circling legs. Allow these movements to develop into a dance, rolling around the pelvis, up and down the spine, along the shoulders and the arms. Use the arms, curve the spine, change levels, fold, extend and move into the space, allowing the point of contact to roll throughout the body.

Lifting and Femoral Flexion

Both partners start in kneeling. One partner lines up a side of their body with the spine of their partner and positions themselves in light contact – this person will be the over dancer. The over dancer initiates the lift by leaning sideways into their partner. The under dancer allows the weight of the over dancer to push them forwards into a box, where the hands come under the shoulders and support the upper body. The knees stay in contact with the floor and transfer the weight of the body into the floor. The over dancer rolls across the back of the under dancer so that they are across them in a cross shape. The under dancer can hinge back to kneeling and thus initiate the over dancer rolling back to sitting.

In the third exercise, the under dancer is engaged in a weight bearing hinge at the femoral joint. The under dancer begins in a released flexion in kneeling and as the weight of the over dancer pours into the spine, the flexion shifts in space and becomes weight bearing. The psoas major is directly accessed in this movement partly due to the weight of the over dancer pouring directly into the spine.

Bartenieff Fundamentals and Contact Improvisation

When dancing in Contact Improvisation scores, I have found that the ability of the body to respond quickly and safely in the moment is paramount. The energy and flow of the dance may, for example, call for diving into the floor through a sequential folding of joints, while also supporting the weight of another who is diving with you. There is little time to pre-plan the best pathway and trusting that the body will organize and find a suitable pattern as an instant composition enables one to engage in the dance fully. In fact, some improvisers are interested in letting go of the conscious mind altogether and allowing the instinctual reflexes to lead. Practicing patterning in exercises as part of warm ups and skill development sessions trains them into movement memory so that in the moment of improvised dancing they can offer support. Femoral flexion operates in nearly all weight sharing movements in Contact Improvisation and working with the pattern as a focus for skill development has been useful in my work as a teacher and performer.

A Final Reflection on the Psoas and Spherical Movement

The psoas major supports connectivity between breath, the upper and lower body, and from core to distal, by integrating the connection of the legs to the torso. By connecting upper and lower, the psoas also supports spherical movement in the body between high and low kinespheres. Nancy Stark Smith divides Laban's idea of the kinesphere into high and low, to acknowledge the difference between them when warming up for contact dancing and with an aim of the warm up to be able to transition easily between high and low kinespheres. In Contact Improvisation, continual following of the weight flow, the point of contact and the impulses of the dance underlie the form. Stark Smith explains that mastery of spiraling movements can support engagement in the on-going-ness of the dance, where the 'beauty of the spiral is that it moves in several dimensions at once...all around, up and down' (2007, p. 39). Similarly, Hackney believes that there is much more research to be done on the 'rotary elements of the spine' and that those who explore their fullest movement capabilities 'in both vertical and off-vertical movement, can be contributing to the further evolution of the species' (1998, p. 111). Integrating knowledge from BF and Contact Improvisation creates an interesting movement research process for the development of dancing concerned with moving in and out of contact, in touch, flying, falling, rolling and supporting, in constantly shifting rhythms, planes and dimensions.

With thanks to the many Contact Improvisation dancers and teachers who have inspired me and to Mary Williford Shade, MFA, CMA, of Texas Woman's University who introduced me to the Bartenieff Fundamentals work.

References:

- Hackney, P. (1998). *Making Connections: Total Body Integration through Bartenieff Fundamentals*, London: Routledge.
- Novack, C. (1990). *Sharing the Dance: Contact Improvisation and American Culture*, Madison: University of Wisconsin Press.
- Stark-Smith, N. (2007). *Caught Falling*, Northampton: Contact Editions.

Tamara Ashley is Senior Lecturer in Dance at The University of Bedfordshire where she leads the MA Dance Performance and Choreography Course and is currently the Artistic Director of DanceDigital. She has developed several large scale site-specific projects in partnership with artists and organisations, nationally and internationally. She holds an MFA in Choreography and a PhD in Dance, with a specific focus on environmental dance practices.

A new publication which aims to support teachers of all dance genres has been published by Youth Dance England. It was initially written as a Reader to support students taking the Diploma in Dance Teaching and Learning (Children and Young People) (DDTAL) but is a useful resource for anyone teaching dance to children and young people either in schools or beyond statutory education, for example in the private dance school sector and in community contexts.

Youth Dance England and the editor, Dr Lorna Sanders, called upon a range of dance and dance teaching professionals who have extensive knowledge and expertise in delivering dance activity to children and young people, to contribute chapters. The book is structured in such a way as to reflect the 4 Units of DDTAL which are: Teaching and Learning in Dance; Professional Knowledge of Dance Teaching; Critical Reflection on Dance Teaching and Dance Teaching in Practice. Consisting of 28 chapters, the content covers a range of areas such as learning theories, teaching styles, session planning, movement analysis, inclusive practice and creativity. The Unit 2 areas include safe practice, legislative framework and the professional context. The chapters for Units 3 and 4 support critical reflection on dance teaching and examine models of good dance teaching practice.

The target audience is dance artists who teach as part of their portfolio of work and therefore the book very much relates learning and teaching theory to practice. The material contained in this publication neither relates to nor includes information about any particular dance style. It presupposes that the audience for whom it was written has dance knowledge. It is rather about learning and teaching which is then related to dance teaching practice and as such is appropriate for dance teachers of all dance genres. The content is presented in both text and diagrammatical format, and at the end of each chapter there are case studies and reflective questions to encourage readers to reflect on their own practice using fresh or revisited knowledge and information gleaned from the text. Both new and experienced dance practitioners have found this useful in understanding and developing their teaching.

A Christmas Truce Carol - Book Launch

In early October James O'Halloran's *Christmas Truce* book was launched in Dublin. Around 100 people attended this event where Don Mullan - well known activist (author of *Bloody Sunday*) launched the book which is based on an historical event that took place on Christmas Eve in 1914 early in World War 1. The book tells the story from an Irish perspective.

The diploma [DDTAL] is a way for a wide range of practitioners to look at their dance teaching and appraise their own performance in an environment of learning rather than criticism. Reflection is a way to make change happen on our own terms and can make what we do of a much better professional quality. From current students ... the benefits they saw were threefold: Validation; Career Development; Professional Development. Sara Reed (DDTAL evaluator) www.DTAP.org.uk

The Level 6 DDTAL teaching qualification was instigated in response to industry concerns and was developed from recommendations of the Dance Training and Accreditation Partnership (DTAP) established in 2006. DTAP is a consortium of leading national dance organisations including ADAD (the Association of Dance of the African Diaspora), the Council for Dance Education and Training, Dance HE, Dance UK, Foundation for Community Dance, National Dance Teachers Association, SADA (South Asian Dance Alliance), and Youth Dance England. Trinity Laban Conservatoire of Music and Dance and the National Dance Network participate as consultative partners. Having identified the need for a teaching qualification at Level 6, DTAP appointed Trinity College London (TCL) to design and accredit the qualification and now it is being delivered by such dance organisations as, TrinityLaban Swindon Dance, Yorkshire Dance and The Lowry.

Sanders, Lorna (ed) *Dance Teaching and Learning: Shaping Practice* published by Youth Dance England

For more information about DTAP, DDTAL or how to purchase the book please visit:
www.yde.org.uk
www.trinitycollege.co.uk/DDTAL
www.communitydance.org.uk
<http://www.dtap.org.uk>

Dancing for Peace

Patty Abozaglo

In addition to organising some music for the book launch, Father Jim wanted to have some dance, a short choreography of about six minutes. Laban Dance leaders, Anna Fiona Keogh, Carmen Martinez and I prepared it and danced on the day with Anna Fiona leading the preparation of this choreography. We met three times to create the movement sequences and rehearse, constructing the piece by combining linear, direct and bound body actions with flexible, undulating

movement sequences with the music from the film, the *Last of the Mohicans*. Overall, we got very positive feedback as people felt that the piece communicated a very strong message of the hardships of war in contrast with the peace/harmony of the truce. The three of us enjoyed this experience - it was a magic moment of creativity and collective work which was well received.

Don Mullan also spoke about the Christmas Truce project, which is about a peace memorial being built in Messines (Belgium) where the truce took place on Christmas Eve between the allied and German troops. This project is planning to have a big festival in 2014 to celebrate the 100 years of the Christmas Truce; there might be an opportunity for us to dance again and possibly do Laban dance with people attending the festival.

O'Halloran, James. (2013) *A Christmas Truce Carol*, Co. Dublin: Columba Press
ISBN 13: 978185607793

Dancing for Peace in Colombia - 2013

As peace dialogues have recently been re-established between the main guerrilla group FARC (Colombia Revolutionary Army Forces) and the government, Colombians are excited and hopeful about this opening for lasting peace after over 50 years of armed conflict. Past experience of previous peace processes and research carried out on this matter, shows that peace processes have failed in part because of the lack of meaningful participation of civil society in peace talks/dialogues or negotiations. Therefore, civil society organisations (CSOs) are aware of the need to get in, participate in the dialogues, be heard and to present a peace agenda. This poses challenges to peace talks: How to decide or agree on a civil agenda? Who is entitled to represent civil society at these talks? In addition, there are serious issues of trauma which have not been addressed. How to be creative and effectively build peace if a culture of violence has prevailed for over 50 years?

Civil society groups, including Non Governmental Organisations (NGOs), are very excited about the opportunity this peace process presents. However, there is fear and a need for skills, creativity and support in order to guarantee that the process succeeds.

For ten years, I worked as the Trócaire (the Irish Catholic Development Agency) Country Programme Officer for Colombia. I travelled around the country and heard the concerns of people from different sides of society. I had the privilege of meeting women, men, children and young people directly affected by the violent conflict, people who had lost close family members, their houses and land because of the war. Trócaire recently decided to phase out from Colombia but the need for support at this crucial time are there more than ever. The challenge now is to maintain the talks and ensure that civil society manages to have a voice to express their views.

In recent years, I have been able to incorporate Capacitar tools (1) for Trauma recovery and Laban-based dance into development and peace building work in Africa, Asia and Latin America. In 2010 I participated at a conference in Colombia where I shared the findings of my MA thesis on the Role of NGOs in peace building in Colombia with 200 victims of violence. I also held a trauma recovery workshop with members of NGOs working with victims of violence; this was the first time I used Laban Dance combined with Capacitar tools for trauma healing.

Laban Dance for Peace in Colombia aims at reaching victims of violent conflict, who are in need of enhanced capacities in peace building and trauma recovery with the intention of getting better, and equipping them to participate meaningfully in the peace dialogues. In this context, this project will contribute to creating space to discuss issues, to enhance networking efforts and build trust among participants. The intention is to create an empowering and creative space for civil society activists at grassroots level, so that they as they can access key and influential decision makers.

This project will benefit 100 men and women and young people, victims of the armed conflict in marginalised communities in rural and urban areas, and NGO Staff working with these sectors. Two organisations in two different parts of Colombia, Fundacion Santa Rita, Funsarep in Cartagena and Vicaria Sur in El Caquetá – South, are willing to participate in this initiative. Both are well established NGOs, which are very interested in strengthening their peacemaking skills and also in addressing trauma within their own Staff and target groups.

Between April and June 2013, a number of workshops will take place in Caquetá, Cartagena and, depending on the funding, possibly in Bogotá. It is expected that this initiative will:

- 1) Create space for NGOs Staff and target groups for creative thinking and creativity using body movement and Laban based creative dance;
- 2) Enhance Peacemaking skills of civil society organizations using material of my MA Thesis on the Role of NGOs in Peace building in Colombia, 2008; and
- 3) Disseminate trauma recovery techniques to cope with post traumatic stress disorder in a collective manner using the Capacitar International Programme.

(1) Capacitar is the Spanish word for empower; Capacitar International is a worldwide network on Trauma Healing, Wellness and Multicultural Education (www.capacitar.org).

If you are able to help support Patty in this project then any donation you are able to give would be gratefully received. You can send a cheque made out to The Laban Guild, clearly marked on the back "For Patty", to the Treasurer, Stephanie Mogg, 30 Station Rd, Nailsea, N Somerset, BS48 4PD. All donations will be acknowledged and returned if Patty is unable to undertake the project.



With a deep sense of gratitude and admiration well over 300 guests gathered at LABAN Creekside on the evening of Wednesday 28th November 2012 to celebrate Marion North's visionary life and monumental achievements. Such was the nature of this high profile event that an imposing marquee in the grounds provided celebrants with drinks, a buffet, speeches, tributes, multi-screened videos, films and exhibitions followed by a performance dedicated to Marion by the Transitions Dance Company - presented in the Bonnie Bird Theatre. It was an exhilarating evening in which alumni, staff, friends, governors and celebrities honoured the legacy of Dr Marion North CBE, PhD, Hon DLitt, Hon DArts, Hon DMus, Hon FTFCM, Hon FRCB, Adjunct Professor Hahnemann University of Philadelphia and former Principal and Chief Executive LABAN.

Professor Anthony Bowne, Principal and Chief Executive of Trinity Laban, and Maggie Morris, Chair of the Bonnie Bird Choreography Fund, warmly welcomed the assembled guests. Speakers included Sir Walter Bodmer, former Principal of Hertford College Oxford, Director of the Cancer & Immunogenics Laboratory at the Radcliffe Hospital Oxford and former Chairman of the LABAN Board of Directors. (To many Guild Members Sir Walter will be best known as the son of Sylvia Bodmer, the eminent pupil of Rudolf Laban). Sir Walter could not resist reminding us – as he did in his Guild Laban Lecture some years ago – that as a boy he would peep around the door of his father's surgery to sneak a view of his mother Sylvia conducting her evening classes in dance. Mirella Bartrip, Director of Dance Trinity Laban, introduced with great eloquence,

an imposing line-up of live and *in absentia* alumni contributors including: Matthew Bourne, Artistic Director New Adventures; Chris Thomson, Community Dance Director at The Place; Thea Barnes, Resident Dance Supervisor for The Lion King, West End, London, former dancer with Alvin Ailey Dance Company, Martha Graham Dance Company, and on Broadway; Stine Nilsen, Co-Artistic Director of Candoco Dance Company, and many more distinguished dance artists.

It will be recalled that the Guild paid tribute to Marion on her retirement in 2003 with a centre-spread of tributes in its Spring 2003 Magazine. I, as the Council Chair, remember paying tribute to Marion for her part in the realisation of her dream of the 'breathtaking architectural spectacle' of the new Laban building 'a luminous, translucent landmark rising miraculously from the banks of the Thames [...] [a] magnificent Mecca for dance'.

Valerie Preston-Dunlop in our most recent Magazine also eulogised over Marion's achievements. It was only fitting therefore that Guild President Anna Carlisle MBE, Maggie Killingbeck, Council Chair, Janet Whettam, former Council Chair, myself and other members of the Guild, should find our way to Creekside on this memorable evening to pay tribute to the memory of Marion who died in May 2012. We cannot but, on behalf of the Guild, associate ourselves with Anthony Bowne's and Maggie Morris's words on this inspiring evening in celebration of Marion's life:

Marion we salute you. You leave us with a wonderful legacy: a stunning facility for dance artist training – your ultimate vision realised, which was dedicated in your honour in 2004 as the 'Marion North Building'; and through the Mentoring Award, support for the continuing development of dance artists. We are now the guardians of this continuing legacy, charged with responsibility to look always for innovative ways forward and creative solutions to the challenges facing us.

Photos courtesy of Trinity Laban



Pen Portrait - Yael Owen-Mckenna

Laban Guild Council - Fundraising/Projects/Liaison

In March 2012 at the Laban Guild AGM hosted by the University of Wolverhampton I was voted onto the Council of the Laban Guild which was a great honour as the thread of Laban's influence has continued throughout my life and work.

My own background is firmly rooted in dance and has always been strongly underpinned by my training at the Laban Centre for Movement and Dance (1988-1991 Diploma in Dance Theatre). I grabbed every moment and opportunity of my training and my time at the Laban Centre in New Cross continues to sustain my curiosity and passion for dance today. I completed my MA by research at Nottingham Trent University (2003) and the Laban Studies Unit in Dance Education (2012) with Maggie Killingbeck and Anna Carlisle (after a chance meeting with Maggie who very easily recruited me onto the course with her infectious enthusiasm and passion!)

I have always combined a career as a performer and teacher; as a performer working with choreographers such as Lea Anderson, Louise Richards, Dennie Wilson, Catherine Seymour and Paula Hampson. I have taught widely in many areas of dance education - primary curriculum dance, GCSE/A level and at undergraduate level. I was full time lecturer in Dance at Coventry University (2001-3) and have also taught at Birmingham and Wolverhampton Universities as a Visiting Lecturer.

I currently work in Coventry as the Deputy Head of the Local Authority Performing Arts Service which provides dance, music and drama to the primary and secondary schools across the City. For the last few months I have been working on the implementation of a programme of Sherborne Developmental Movement with the Special Schools/Units across Coventry, working in partnership with Castle Wood (Broad Spectrum) School and Dr. Penny Lacey from the University of Birmingham. I also coordinate the Coventry Youth Dance Company, who performed in 'The Voyage' with Motionhouse Dance Theatre and Legs on the Wall (Australia) in Birmingham City Centre as part of the summer 2012 Cultural Olympiad.

For the Laban Guild I am working on a number of exciting strands: liaison/relationship development with



the Sport and Recreation Alliance; supporting the development of a Heritage Lottery Bid (Celebrating the Legacy of Laban); general support with Council priorities and raising the profile of the work of the Laban Guild. I am both excited and inspired to be undertaking this work alongside my council colleagues.

I was struck recently by a phrase in Anna Carlisle's article for the Autumn issue of 'Movement, Dance and Drama' (Vol 31, no3, pg.12) "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". I think this tells us eloquently that there is still so much to be done and that the future can hold some exciting possibilities for us all.

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

Report from the Chair - January 2013

Maggie Killingbeck

In a challenging national context the Laban Guild is continuing to work to maintain Laban's profile in education, recreation, training and research:

The research project although now complete will continue in the guise of Study Days, the first of which is Saturday February 23rd with Anna Carlisle at the University of Bedfordshire. In addition there will be a study strand on offer at this year's Summer School August 30th – September 1st, at the University of Bedfordshire. For this event we plan to work in association with Nonsuch so there will be opportunities for historical dance and dance drama also. In addition we are keen to provide some support for Primary teachers;

Plans for another training course in Kildare are well under way and Ann Ward has offered taster days in Egham in order to generate interest in a course in England - the next event is on January 13th;

Thanks to Susi Thornton's tireless energy the Movement Choir Project is continuing with the next event which is also in Egham on April 13th;

The AGM and Conference Day on March 23rd is at the University of Surrey; another exciting programme is planned.

Members are urged to support all of these events and to volunteer their services in order that the Guild thrives despite the current challenges, faced by many similar organisations also.

As members will be aware from the Annual Report, Council is proposing an increase in the membership fee which has remained unchanged for many years. The proposed changes are to ensure that we can at least cover the cost of the magazine. If all other activities break even and we attract funding we know the future is more secure in these uncertain times for arts organisations. It is proposed that fees will vary according to expenses incurred, in other words some members who elect to receive their magazine electronically may see a reduction in their membership fee. We hope that members understand the reasons for the proposal and support the increase.

Let us hope that 2013 is a good year for us all!

Have you remembered to renew your subscription to the Laban Guild?

If not, please contact our Membership Secretary, Janet Harrison.

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membershipsecretary@labanguild.org.uk

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Report from the Courses Officer - January 2013

Ann Ward

Firstly we would like to welcome Louise Costelloe to the Training Committee. Louise came to Laban's work through Stage 1 and Stage 2 of the (then) Laban Guild Community Dance Leaders Course run in Kildare. Following experience in both Scotland and Ireland, Louise is now working for South East Dance in England as Community Programme Manager. Louise's up to date knowledge of the developing dance scene will be invaluable.

We also welcome Noeleen McGrath, although, unfortunately, we know that Noeleen will not be able to join us at many meetings as she lives in N Ireland. However Noeleen played a vital role as course co-ordinator on the last Kildare course, monitoring the pilot of the revised course and sending invaluable reports to the committee, so we shall be consulting her on future developments. Noeleen also came to us through the courses, firstly in Belfast and then in Kildare.

KILDARE:

Kildare County Council Arts Service has asked the Guild to run another Dance Leaders Training Course starting in March 2013, completing in June 2014. There is already a waiting list and we are delighted to be able to go ahead with a new course earlier than expected. There will be a practical information day in Newbridge on 26 January, giving potential applicants an opportunity to sample the work and ask questions.

Full details are available from Ann Ward, the courses officer, as below.

The article on page 13 of this issue by Patty Abozaglo shows how some of the members from the last course have been using their experience.

SURREY:

By the time you read this, all three of the proposed study days with Susi Thornton will have been completed. Both newcomers and more experienced Guild members have enjoyed these days and benefitted from Susi's expert tuition.

The format, a series of three days over three months, has proved very workable and we have a lovely venue in Virginia Water, Surrey, easily accessible by public transport or from the M25. Susi would be happy to repeat the series, either in Surrey or elsewhere accessible, but we are also considering offering Advanced study days and have been asked about Drama study days.

If you are interested in any of these, please let us know. We only need numbers!

AND of course, we would dearly like to run another Dance Leaders Course in the UK – please contact me for more information.

Courses Officer for the Laban Guild
email: coursesofficer@labanguild.org.uk with any queries or requests.

Training Committee: Janet Lunn (Chair), Louise Costelloe, Mary Ellen Coyte, Mel Horwood, Sheila McGivering, Noeleen McGrath and Ann Ward.

Laban-based dance classes

Belfast, Crescent Arts Centre

Monday: 5.30pm - 6.30pm Adult Movement and Dance

Contact: **Brenda McKee**
Email: 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

Laban Guild Annual AGM and Conference

From Page to Stage: Reconstruction and Re-creation
Sat 23 March

University of Surrey, Guildford
Laban Lecture by Dr Ann Hutchinson-Guest
Contact: Sadie Hunt, sadiejam@hotmail.co.uk

Laban Movement Choir Project

Sat 13 Apr
Egham

Contact: Susi Thornton, susi@thorntonclan.com

Laban Guild Summer School

Fri 30 Aug to Sun 1 Sep
University of Bedfordshire

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

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11 MAR

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2 MAR

GRAND OPERA BELARUS

5 MAR

RUSSELL MALIPHANT

4 APR

SHAOLIN WARRIORS

Exeter, Northcott Theatre

Box Office 01392 493493

26 – 27 FEB

RICHARD ALSTON DANCE COMPANY

16 – 17 APR

JASMIN VARDIMON 2 - TOMORROW

12 – 16 FEBRUARY

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68 – 16 MAR

CURIOSITY SHOP

Lighthouse Theatre, Poole

Box Office 0844 406 8666

13 FEB

NDC WALES

23 FEB

BALLETBOYZ: THE TALENT

26 – 28 FEB

MOSCOW CITY BALLET: SWAN LAKE

27 – 28 MAR

JASMIN VARDIMON

Nottingham Playhouse

Box Office 0115 9419419

13 FEB

4:48 PSYCHOSIS

19 FEB

RETINA: CORPORALIS

26 FEB

A MIDSUMMER NIGHT'S DREAM

Theatre Royal, Glasgow

0844 8717627

15 – 23 FEB

SCOTTISH OPERA

28 FEB – 2 MAR

RAMBERT DANCE COMPANY

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

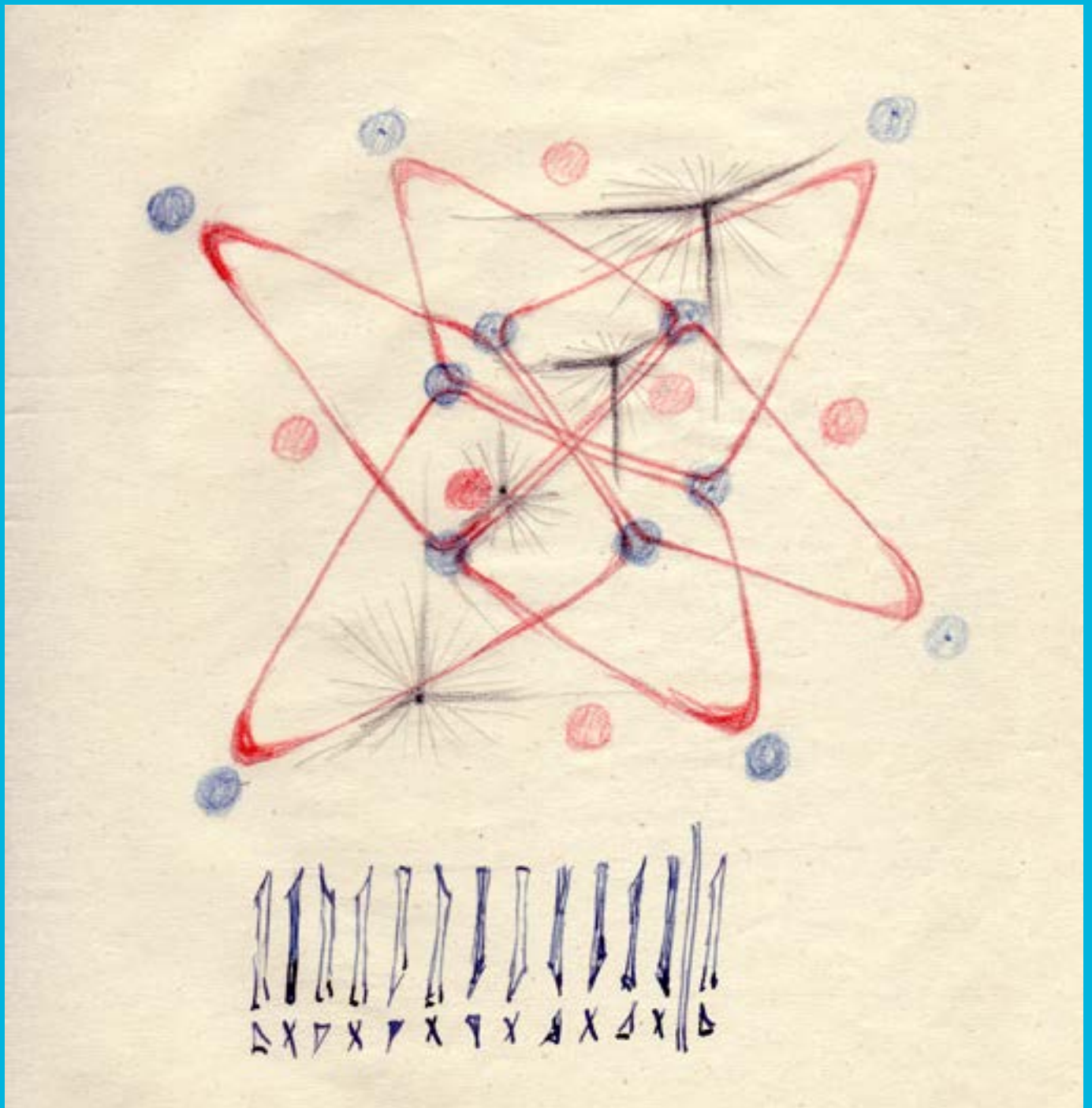
Laban Guild Council:

Maggie Killingbeck - Chair; Ann Ward - Interim Secretary; Stephanie Mogg - Treasurer; Janet Harrison - Membership Secretary; Ann Ward - Courses Officer; Sadie Hunt - AGM; Selina Martin - Laban in Places; Mary Cormack - Minuting Secretary; Yael Owen-Mckenna; Darren Royston; Pam Anderton

Website: www.labanguild.org.uk



University of Surrey, Guildford Campus



Drawing by Rudolf Laban held in the Laban Archive at the NRCD, University of Surrey