

Movement, Dance & Drama



Laban Strand



Historical Dance Strand

Summer School 2013



Primary Strand



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Front Cover:
Snapshots of video from the Laban Guild - Nonsuch Dance Summer School 2013
Back Cover:
Photos and video snapshots from previous AGMs

The autumn term fast approaches but recollections of and reflections on the recent Laban summer school are captured here with plenty of photographs to supplement those memories. There is also news from Motus Humanus of their activities and forthcoming competition and Dick McCaw's report of his work in John Hodgson's Laban Archive; Maggie Killingbeck reflects on the connections between dance and literacy while her Chair's report makes encouraging noises about the state of the Laban Guild.

This time last year I was reflecting on the success of the London Olympics which now seem a long time ago. Amazing then that Laban's work, as evidenced in the magazine, is alive and flourishing over fifty years after his death. Will the Olympic legacy last that long? Some would say that it is already gone but as long as people continue to work on and with Laban's ideas his legacy is assured. The magazine will report and share these activities with readers as long as you keep telling us what you are doing. Please do.

Laban Guild - Nonsuch Summer School 2013 *The Laban Strand* Melina Scialom

My experience with this year's summer school started from the moment I caught the train from Guildford to Bedford. As part of my current research in the Laban Archive at the NRCD I have been engaging with the voices of the people who where catching trains and populating England with Laban's praxis. Train journeys were common for Rudolf Laban and his fellow collaborators to articulate and spread the art of movement through the English territory. For me, this year's summer school (and my first attendance to this traditional event) started off with a similar journey. I arrived in Bedford, not only with the memories (of train journeys and summer schools) which I collected in the Archive, but also with many other people longing to move our art during three days.

Laban's praxis was the focus of the Laban Strand workshop led by Anna Carlisle, who was proposing to investigate the living architecture of our bodies in motion. I ventured myself alongside a group of long-time Guild members, to investigate my architectural living. Anna started the course proposing the investigation of the spatial concept of the octahedron. We started with the embodiment and understanding of the directions in space and we began to carve the dimensional possibilities of motion inside and outside our bodies. As a group we moved in a disorganized unison where bodies were materializing in a three-dimensional checkered mobile structure that revealed space through the movement of group. We went on to shift back and forth from the dimensional and defense scale to explore the other types of movement possibilities (shapes and dynamics) that can happen when we reach for the locations of the octahedron (considering the centre of our body as the seventh location). We also learned small sequences of movements and began to play with the possibility of changing the material and overlapping the sequences in a duet work.

The Second day started off from the work with the dimensional dances we had developed. During the entire workshop Anna suggested to us a series of, in her words, "dance technique" exercises where we could see the application and possibilities of using Laban's geometrical scaffoldings as a point of departure from and for movement. This day's session ended with a conversation about Laban's Choreutic thinking and the introduction of his primary scale.

On the third, and last, day we learned the primary scale and also other creative possibilities of engaging with its scaffolding idea and architecture.

To finalize we experienced a 'tango' choreography which deals with the locations of the primary scale.

Apart from the workshops, during the three days we had general activities which gathered all of the participants of the summer school to "dance together". The possibility of sharing a bit of what the other strands were working with was invaluable as we were able to taste different investigations being done. After a great British classic of fish & chips on the first night and an Italian feast on the second night we still had a last chance to dance as a community in the evening dancing gatherings. Maggie led an unforgettable dancing choir on the first night; on the second night I missed the dancing session as I spent the evening chatting with Sam Thornton, who led me through a journey of the history of the Guild Summer Schools in Dartford and through his own history involving the Laban praxis.

The activities were wrapped up on the Sunday with a communal sharing where each strand made a demonstration of what each had worked throughout the course. It was beautiful to see what can be accomplished in three days of moving art with our dynamic bodies in space and together.

I could not thank enough all of the people who shared with me a their smiles and their experiences of movement, art and life, and who welcomed me into the tradition of the Laban Guild Summer School.





The Laban Strand

Julie Sparrow

Having experienced Laban's work at college back in the mists of time and at numerous summer schools over the intervening years, I found myself once again drawn into action by the inner strand of Laban's work that it seems can pull us back into action at any time. An e-mail out of the blue at the start of the summer gave the inner strand such a tug and once again I found myself at Summer School.

In a world where the drive for immediate gratification causes individuals to become embroiled in a whirl of "busy" and where the focus is firmly on the outcome and not the process these three workshops, as part of the Nonsuch/ Laban Guild Summer School at the University of Bedfordshire, was a breath of fresh air. Over the three days of study Anna Carlisle expertly guided the participants of the Laban Stand through an exploration of Laban's work on space that served as a reminder of the importance of the physical self and the inhabitation of the space and spatial tensions in which we function. The group were all very experienced Laban movers and, although several of us had developed some limitations in our scope of physical movement, the focus and intent was undiminished.

Day One began with a reintroduction to the basic spatial dimensions of human movement. Beginning with an exploration of the six primary movement dimensions the group were reminded of the need to be present in their interaction with both their internal and external environment. The discipline of the work was a reminder that attention to moment quality is an essential component of mental physical and emotional wellbeing. Anna worked the group with a precision and clarity that allowed the material to grow and develop within as we were guided from the formal repetition of the form to consider the development of choreographic possibility. The interplay between choreographed phrases and partner exploration incorporating attention to changes in dynamic enriched the process.

Having worked to embed the inner connections and body tensions implicit in the dimensions, and the dimensional scale Day Two brought the progression from the dimensions to consideration of the elemental cardinal planes and axes of movement - planes are the basis of an understanding of proportion in the human form, and in the defining of anatomical function. Anna began by presenting some of the philosophical influences that had inspired Laban's initial work on Choreutics and the geometric designs that underpin our use and interpretation of movement and form to enhance the

group's awareness of the context in which the Laban's work developed. The group then worked on developing a study exploring the planes as a body training study. Anna introduced the possibility of using the work as mindful body training as we were guided to feel the different qualities the movements possessed. Accuracy and precision had been a theme through the two days and Anna was quick to ensure that movement was performed with the correct spatial orientation. Setting the study to music allowed the choreographic potential to be appreciated.

Building up the work systematically Anna drew the day two to a conclusion finishing with an introduction to what Laban termed the Primary or Standard scale. In this scale the mover is directed to move around the periphery of their spatial orientation. This proved both a physical relief through contrast to the linear stability of the dimensions and planes but at the same time presented quite a challenge having spent almost two days moving with central transition. Day Three saw the group work to bring together the work of the previous two days to both round off the exploration and to consider elements of the workshop that could be shared. Focus in the dimensional work was now less on the body achieving the movement but the relationship between the movers and the movers to the "performance space". This meant that the focus had to expand from the self to attend to the wider space environment. The work on the planes concluded with the development of partner dance in 'tango' form.

The Summer School as a whole concluded with a sharing of work from the three strands: the courtly Historical dance; the Primary (teaching) strand and the Laban study strand. All were different in their presentations but all had common core movement elements where Laban's movement observations could be identified and where possibilities for further development could be clearly seen.

So what will I take from my three days?

A mind buzzing with ideas to take back into my work with physiotherapy students and developing athletes;
 A body freshly re-woken to movement and movement possibilities that now wants to re-engage and re-energize;
 The warmth of old friendships renewed and new friendships created;
 Dates in my diary for the next Laban dance opportunities;
 Oh and some mysterious aches and pains!



The Primary Strand

Cherie Worthington-Eyre

With all the demands on our time and resources it can be difficult to make the time to attend seminars or workshops, even though we know that there is potentially a myriad of benefits in attending. This was my first experience attending a Laban Summer School and it must be said that there is something quite unique about a gathering of 'Laban' and like minded people. I found myself part of a diverse group of generous spirited people, so willing to share their knowledge and experience, that created the ingredients for not only fun social interaction but also high quality learning.

I, like many others enjoyed a wonderfully uplifting three days, it was well organised, provided a high quality teaching encompassing both theoretical understanding and practical application and not only did we attend our own strand of study we were also treated to the unexpected pleasure of participating in other dance styles.

Thanks so much and well done to everyone who worked so hard to put this summer school together. It is an experience not to be missed.

The Historical Dance Strand

Alan Williams

example, competitive and the dancers perform to attempt an assertion of their superiority over other dancers. The Minuet is performed successively by couples in the order of their social status and, by doing so, values the dancers differently, especially in relation to those watching.

These are some examples of what I think I have learnt of the nature of Laban dance through my uninitiated experience of the two open sessions. I wonder if these are real and intended qualities of Laban dance? In any case, I am grateful for the open sessions and I enjoyed them as much as the historical dancing I came to do. I am also grateful that, as a decrepit 68-year-old, I was included and welcomed in groups of younger and more athletic Laban dancers!

The historical dance programme was very well put together and conducted. All our dances were systematically taught so that no participant was ever left confused or struggling. Yes, historical dances are taught, not created nor improvised. Nevertheless we always started, in a Laban-like way (I think), by developing the quality of the movement and the interaction required by the dance. Our movements became progressively more grouped and ordered until we were learning the structure of the dance. In this way we learnt to move in the manner of the dance before we learnt the steps and gestures of the dance. This was very satisfying. The historical dance programme also included an open session, and it was enjoyable to share the Playford dances with those from the Laban and the Primary strands. It was more than enjoyable, it was great fun. And that, more than anything else I think, is the most important quality of all dance.

I went to the Summer School to learn more historical dance. I didn't know anything about Laban - hadn't even heard of him - but, in the open sessions with the Laban and the Primary strands, which I always started with trepidation but ended in satisfaction and delight, I had many learning experiences.

I especially enjoyed the strong communication between Laban dancers. Dancing in groups it was stimulating to meet such strong expression (of feelings, intent, greeting etc) and rewarding to see and feel equally strong responses from other dancers to my own expressions. This felt apt because I was becoming more and more aware of the function of historical dance as a means of communicating feelings (for example during estampie for couples, and especially in "Battle of Love" Torneo Amoroso!), to communicate intent (while leading partners in Playford dances for example) and to make greetings (eg when passing others or between partners in the Italian Pellegrina or in a farandole). I enjoyed travelling in many planes: moving under, over and through the other dancers. Historical dances rarely require a change of level. Though there are occasions at least to jump these are usually solo efforts, do not involve change of shape, nor interaction with the other dancers, nor anything too interesting - I do relish my precious jumps more now! Perhaps also in historical dance couples making arches over others, and dancers passing beneath them, has a feeling of changing the plane of the dance. I also enjoyed the equal inclusion and valuing of every dancing role - no dancer played a bit role in the choir's creation - there was no gender differentiation - the dance was made for the benefit of all involved. Also its performance made no statement of the social position of the dancers relative to the audience. In many historical dances this is not the case. The galliard is, for



Here and Beyond

Jenny Elliott



The two key partners on the project were Arts Care's Belfast-based Orbit Dance Company and Independ-Dance Dance Company, Glasgow whose Artistic Director, Karen Anderson is one of the most pioneering Directors of Integrated Dance in the UK. These mixed ability dance companies have partnered with great success, locally and internationally, on a series of projects since 2005. Having the opportunity to join forces again opened up great possibilities for Orbit Dance and Independ-dance to facilitate and showcase dance and disability at the heart of the City of Culture International Programme. Independ-Dance, as the visiting Dance Company, brought as always a group of committed dancers who, like Orbit dancers, reach out with their skills and raw creativity deep into communities in health and education empowering people with disabilities and their carers to take part in high quality contemporary dance.



There are few better locations to stage Dance this year than in Derry/Londonderry, UK's first ever City of Culture. Derry/Londonderry has been one of the most exciting cultural hubs of the year opening great opportunities for Dance to happen. Arts Care, N. Ireland's leading Arts in Health charity was successfully awarded funding from the City of Culture to undertake an ambitious mixed ability dance project involving over one hundred with and without disabilities in the "Here & Beyond" project between March and May 2013.



Arts Care secured London-based choreographer Cheryl McChesney as lead choreographer for the project. She was commissioned to create a new celebration dance work specifically for the City of Culture. Cheryl brought her unique energy and expertise to the project and it was fitting to have her return to N. Ireland to work on such a significant project.

The lead up workshops to the Here & Beyond performance involved local main stream and Special Education Schools in Derry City and adults with learning and physical disabilities who attend Day Care Services in the City. The local Derry participants were supported by students from Florida University. N. Ireland-based choreographers

Carmel Garvey and Jenny Elliott facilitated the project workshops through March to May and also created a new dance work specifically for the project titled "BirdView." The dance work celebrated the life and landscape of the city of Derry from the unique perspective of the eye of the bird, offering new visions and possibilities for transformation and celebration.

On June 1st, for one amazing night, the 'Here & Beyond' showcased the creativity and skills of local children, young people and adults with and without disabilities and

With his invention of what has become known as Labanotation, Laban had achieved that ambition of putting dance alongside literature and music with a notation all its own (Hodgson 2001:196)

As this quote indicates dance shares with literacy certain common characteristics, that is, the possibility of using symbols to communicate. However it is not just the ability to read and write that offers synergy, both dance and language require content and form for effective communication. Of course the mode of expression and the context in which the communication takes place will require more or less precision/ imagination. For maximum impact both need grammatically informed content eg verbs/actions, adverbs/dynamics, prepositions/relationships, conjunctions/transitions etc., and both need to be organised through time, that is punctuated, such as comma/suspension, exclamation/impact, full stop/hold etc. Additionally, depending on the nature of the communication, key ideas may need to be elaborated on/ motif and development, contrasted and structured. It is hardly surprising therefore that the experience of moving/dancing can be an invaluable asset to the Primary teacher trying to find strategies to improve pupils' literacy, particularly their grammar and punctuation.

Laban's Analysis has the capacity for extensive application to developing primary literacy skills. Body parts can be used to establish/reinforce pupil understanding of phonemes – m a g i. Footwork patterns can be used to identify syllables. For example

*Please Mrs Butler
This boy Derek Drew
Keeps copying my work, Miss
What shall I do?*

(Allan Ahlberg 2003)

Action phrases can be coloured by dynamic content, prepositions can offer relationship possibilities and tasks requiring pairs to work in small groups may involve conjunctions. Conjunctions have the potential to turn simple movement phrases into 'compound sentences'. Moreover when pupils perform their work to each other they can be encouraged to use this kind of language in safe speaking and listening exercises.

Dance phrases based on the basic shapes become enlivened by the addition of punctuation. Through doing pupils reinforce their understanding of the significance of a question mark, an exclamation, a comma, a full stop. Viewing the material before and after the addition of punctuation impresses upon pupils the significance of such relatively simple literacy devices. Punctuation such as impulse, impact or swing can be seen to enhance comprehension. Requiring pupils to articulate their

visiting international Arts in Health students under strong choreographic direction in a wonderful creative space called The Venue a unique performance facility that was gifted to the city for 2013. The audience positive response was much welcomed by all the dancers and the opportunity to be part of the first UK City of Culture left a memorable sense of celebration that remains with all of us.

Dr Jenny Elliott is Artistic Director of Orbit Dance and CEO of Arts Care

Literacy and Dance Maggie Killingbeck

understanding in the context of post performance discussion builds knowledge, skills and understanding in both subjects.

Instructional movement commands developed through 'consequences' prompts some very innovative dance material that nonetheless reinforces pupil understanding of instructional language. Viewing existing professional dance works, Laban's analysis enables pupils to probe beneath the surface of visual images. In so doing pupils are able to understand what they have seen and they are able to share this experience with others. For pupils experiencing difficulty in creating letters on the page, linear and circular air patterns have the potential to assist. Created dance phrases developed from pupils writing their names in the air can be transferred to large sheets of paper, shared and exchanged. Laban's analysis permits the translation and exploration of dance ideas. Indeed the requirements of an artistically and aesthetically satisfying conventional dance composition share many synergies with successful story writing. Engagement in shaping the material for a dance composition is likely to impact on pupils shaping of their creative writing, especially where the compositional devices are explained and the impact discussed explicitly. Thinking about existing dance symbols, these spark imaginative responses when linked with code breaking. Resulting creative writing is often action packed and energetic.

It is hoped that the above demonstrates the value of Laban's Analysis for literacy development in Primary schools. Pupils need to become fluent speakers, effective listeners, adept writers and appreciative readers. In the longer term confidence in English enhances the quality of an individual's life because it enables them to engage socially and culturally in society. In addition English acts as a 'gateway' subject; being good at English has a clear correlation with being able to access the wider curriculum (Shea 2012). Hodgson clearly agrees. Commenting on a school which had placed movement (modern educational dance) at the heart of its curriculum he says: "Children were more open and socially adept as well as displaying higher standards of general academic attainment" continuing "when we merely concentrate on the cerebral aspects of learning we miss the full benefits" (2001:217).

Interestingly during a recent library search connecting Laban and literacy I discovered over 170 citations of Laban's work in computer animation journal articles. The articles frequently referred to dance verbs and movement qualities. Laban's work in relation to action and effort was being used in order to imbue computer generated images with more lifelike qualities. In the 21st century Laban's work continues to have relevance, in this instance to help to develop more literate virtual beings.

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Motus Humanus - Raising Public Awareness of Laban Movement Studies

Carol-Lynne Moore

Laban Guild members appreciate the value of Laban theory and how it informs and enhances all kinds of movement practices. But in the United States, "Laban" is not yet a household word. Motus Humanus is undertaking a three-year initiative to "Get the Word Out" about Laban-based movement studies. The initiative began in 2012, with the highly successful conference celebrating "Creative Uses of Laban Theory." Laban Guild President Anna Carlisle delivered the keynote address. Thirty presenters from the U.S, Canada, and Europe discussed how Laban informs their work in animation, musical composition, business, education, and the performing arts at this highly successful event hosted in early June by Pomona College in southern California. (For a full report of this event, see the Autumn 2012 issue of this magazine.)

Building on the momentum of this conference, Motus Humanus sponsored an advanced seminar on "Writing for Professional Development" in June this year. Surrounded by the grandeur of the Rocky Mountains in Estes Park, Colorado, five writing coaches and a dedicated group of Laban-based movement specialists explored the challenges of writing about movement. The writing coaches, Dr. David Bauer, Dr. Carol-Lynne Moore, Cynthia Bond Perry, Dr. Beverly Hardcastle Stanford, and Dr. Kaoru Yamamoto, represented a wide range of writing, editing, and publishing experiences. These included book reviews, journal articles, dance reviews, textbooks, and grant and research proposals.

Participants from across the United States were equally diverse, representing professional applications ranging from university dance and theatre education to clinical dance therapy and private fitness training.

Day one of the seminar, led by Cynthia Bond Perry and Beverly Hardcastle Stanford, focused on descriptive and reflective writing. These topics were explored through a combination of lecture and short writing assignments. Perry led a fascinating warm-up combining sensing, moving, and writing. In pairs, one partner was handed a natural object (rock, flower or branch for example) and asked to describe it with eyes closed. The partner recorded the descriptive words, then read these back to spark a short movement sequence. After exchanging groups, the moving partner performed the sequence for a new observer, who tried to capture it in words. The following, written quickly by Sharon True, provides a sample of the evocative writing elicited by Perry's exercise.

"Nancy begins with quick, tight, quirky clawing movements with abrupt changes in direction. There's a lot of tension in her hands and wrists throughout the sequence. It begins to look like Tai Chi on a bad trip – lots of jerky changes in the whole body. One big movement in a wide stance is a rising up and then pressing down to the floor with a big exhale. I see crabs and other crustaceans as she moves, as if she is in water but with abrupt, joint-y movements...."



Participants enjoy the majestic Rocky Mountain views

Day two, led by David Bauer and Carol-Lynne Moore, moved on to professional and promotional concerns. Lectures covered essential elements of proposal and promotional writing. Then participants were given successful and

unsuccessful conference and research proposals, and asked to guess which was which and why.

During each afternoon of day one and day two participants were given time to work on writing assignments or writing projects of their own. These were turned in to the writing coaches before dinner. Then after dinner, the instructors worked with the participants in small groups, providing feedback and individual suggestions.

On day three, Kaoru Yamamoto discussed the various stages of getting work published, from identifying potential publication outlets,

formatting work for submission, dealing with editorial comments, proofreading, and getting work in print. The seminar concluded with a panel discussion of all the writing coaches. Topics included personal qualities that support writing and getting published, dealing with writer's block, and the brave new world of publishing (blogging, e-books, and self-publishing).

Participants reported benefiting from the writing tips, personal anecdotes of publishing experiences and resources provided. They appreciated the one-to-one coaching and enjoyed reading their peer's works. At the conclusion of the seminar, participants were given a final assignment – to enter the upcoming Motus Humanus Writing Contest. For more about this next initiative to "Get the Word Out," see the following announcement.



Writing coach Kaoru Yamamoto provides feedback to participants on their writing assignments



Cynthia Bond Perry explains the movement and writing warm up exercise



Nancy Kantra embodies a natural object, drawing on descriptive language

Motus Humanus Writing Contest

As part of our "Get the Word Out" initiative, Motus Humanus is sponsoring a writing contest. We are soliciting essays and articles on the theme, "Creative Applications of Laban Theory." Laban Guild members are encouraged to enter.

Cash Prizes and Online Publication

There will be cash prizes for the best entries:
First place - \$350, Second place - \$250, Third place - \$150

In addition, these works will be published on the Motus Humanus website as a "flash book" in downloadable format.

Depending upon the number and quality of entries, two additional essays receiving Honorable Mention may also be published as part of the flash book.

Entries will be judged by blind peer review.

Entry Information

Theme: Entries must address how you, the author, are making creative use of Laban's ideas. We want the flash book to represent a range of applications including, but not limited to, the following disciplines and activities: dance, theatre, architecture, music, visual art, sports, therapeutic and fitness enterprises, animation, education, human development, literary efforts, etc.

Length: No more than 3,000 words. This is approximately 12 pages double-spaced or about the amount of material that could be presented in a 20-minute conference lecture.

Submission Deadline: 31 October 2013

To Enter

Please visit the Motus Humanus website for an entry form and additional competition details: www.motushumanus.org

Adventure Grant Workshop Soars in Washington D.C.

"Movement Analysis for Performing Artists," the first Motus Humanus Adventure Grant funded-project, took place on Sunday, June 30, at the Dance Place, Washington DC's primary mid-sized venue for dance. 27 people, most new to Laban Movement Analysis, registered to sample dance and theatre "taster" sessions offered by regional artists.

The day-long workshop opened with an introduction to Laban concepts led by Esther Geiger, who was responsible for organizing the event in conjunction with the Washington Area Certified Movement Analysts, a regional group of Laban specialists. Then choreographer Cat Maguire kept up the momentum with a session on dance composition. Improvisations based on kinesphere, reach space, and locomotion were developed into "motifs" and used to generate spontaneous group choreography.

Voice coach Anne Bertram followed with a session on breath and voice, using both space and effort to explore vocal expression. Further demonstration of theatrical applications was provided by Tom Casciero, Professor of Theatre at Towson University. Tom discussed ways that effort/shape affinities, planar movement, and body attitude can create specificity in the building of character; deepen the performer's range of physical and emotional expression, and tie a character's values, history and given circumstances to physical action and intention. His discussion was linked to improvised two-person scenes.

The rich afternoon closed with non-performance applications. These included: arts management, led by Deborah Riley, Dance Place Co-Director; lighting design, led by collaborative designer Catherine Eliot; and audio description of dance and theatre for the blind, led by Esther Geiger.

The workshop was extremely well-received. All attendees expressed enthusiasm for their day's experience; most said they'd learned a lot about the Laban work by the end of the day. Presenters were pleased to demystify the Laban work for the public! WACMA intends to organize two additional workshops, one geared toward healthcare practitioners and a second for educators, and extends thanks to Motus Humanus for supporting their outreach efforts.

When I'm 64 I want to Dance

Active Older People Participating in Creative Dance

Jackie Richards

In this article I want to share some thoughts and provoke discussion contributing towards the debate about regenerating Laban's Principles. These are interim ideas rather than research findings and recommendations. I am using "creative dance" as a broad term for interpretative dance that is not classical ballet or facilitated set routines. As yet, there is no agreed terminology for people aged 50–110+, "active older people" means people in the second phase of life (Phillipson, 2002) and who are not frail. It is helpful to remember that by 2050, it is forecast that 1/3 of the population in developed countries will be older people, presenting social, economic and cultural challenges (UNFPA 2012), while older people leaving work now will not disappear into retirement. In fact, retirement as known is disappearing.

My research

I am participating in a work-based doctorate (DProf) at the Institute of Work-Based Learning, Middlesex University, UK. My research project is called "When I'm 64, I Want to Dance – active older people participating in creative dance" with aims to influence decision/policy makers and dance practitioners to understand the benefits of dance, encourage positive older people's images and find reasons for older people choosing to dance at this phase in their lives. I am using mixed-methods research including desk research, in-depth interviews using interpretative phenomenological analysis (IPA) and an on-line survey based on identified themes. As it is work-based there is research from everyday life including observations, narrative, reflection, case study, and live evidence.

I am not researching choreography or related post-modern dance as others are better placed than me to concentrate on these subjects. My contribution is my positionality and experience as an older person who is dancing, who has access to other older people who are dancing. I am enabling others to dance and building on my knowledge and skills from my career, previous earlier dance experience and new evolving work.

Laban in my life

During my initial desk research it became clear I had knowledge gaps about what has happened in dance during the last forty years. I joined The Laban Guild and soon after a large envelope arrived containing magazine Vol 31, No3 Autumn 2012 which included Anna Carlisle's address "Perennial Principles" given at the Motus Humanus Roundtable, California, June 2012. It included a history of Laban's influence on modern educational dance and its potential for regeneration. Perhaps it was coincidental but it was timely.

I attended the Laban Art of Movement Studio, Addlestone from 1966-68, the hey-day of The Beatles and optimism. As Anna described, the 2+1 course taught there was mainly practical with psychology, music, art, English, kinesiology and anatomy. It prepared specialist, secondary school movement teachers and like most of my peers, this role for me was short-lived. Perhaps moving for hours to "Ya-ta-ta-taa" was not good preparation for teaching adolescents, and "flick, dab, slash" not best terminology for being taken seriously. The Laban experience enhanced my dance capabilities (previously I had learned Russian ballet, tap, stage and jazz dance) and I learned about arts and relating to others. Following my brief encounter in a secondary school I taught in primary schools then changed career working successfully for an awarding organisation. I set up lunch-time dance classes which later led me to adult education, teaching classes in movement and dance, devising my own content and successfully teaching people from many backgrounds and ages. This continued

whilst at home with my small children. In 1987 I returned to my awarding body career, remaining there in different roles for twenty-one years. In 2008 I left, aged sixty. I was a senior manager with interesting work, supportive colleagues and a high profile internally and externally. I left because I wanted to dance again and participate in neighbourhood activities whilst I had good health. Five years later I am immersed in dance activities as a performer, a founder/manager of a creative dance organisation and working on my doctorate.

Ageing and dance

As children, many of us attended dance schools offering ballet, stage and tap and both sexes had music and movement, country dancing or modern educational dance at school. During our youth we danced, whether ballroom, jiving or 60s/early70s free-style dancing; now we are choosing to dance again. Dance is popularised by TV programmes, flash-mobs and community dance projects. BBC2's Imagine programme "The Company of Elders" (2009) increased interest in older people's dance and subsequently more dance activities have emerged (Amans 2013). This is despite increasingly complex lives juggling responsibilities involving paid-work and/or volunteering, caring, increasing opportunities to travel and socialising. However most dance for older people is limited to line-dancing, circle dancing and ballroom/tea-dancing. There are many community dance projects but most are short, involving limited dance development, often using contemporary, post-modern styles with walking, slow running with occasional gestures as content.

Adapting to changing attitudes is slow. Some dance organisers still believe older people can do the same as everyone else providing the choreographer adapts to compensate for what older people can no longer do (informal conversation with a leading outreach organiser, 2013). At one level this is reasonable; practitioners have a duty of care for everyone they work with and they bring their choreographic expertise. However, this mindset perceives a "norm" for dance accommodating older people's perceived decline. The status quo remains the same, so is ageist. Choreographers/dance practitioners should be creating choreography that is in tune with people's older bodies, aspirations and desires. Increasing numbers of older people will not be satisfied with watered down versions of choreography that originates from ideas and training created for young bodies and from cultures now dominated by youthful consumerism and celebrity. Neither do they have the time nor ability to learn techniques, that take years to master, created for flexible, young bodies. What is required is choreography that is challenging, stimulating, encourages interaction and develops ageing dancers' skills, leading to enjoyable dance sessions and quality performances to each other and/or audiences.

Diane Amans (2013) rightly emphasises older people's individuality and them not being a homogeneous group. Her book includes information on current older people's dance activities and chapters on various health conditions and practical considerations. However, there is no clear message emphasising that older people ARE positively different from younger people because they have experience and have accumulated knowledge over longer time, have lived with their bodies longer and have acquired particular abilities that can only be achieved through time. I suggest we know our limitations. We are adaptable, having dealt with ever-increasing changes whilst at work and bringing up families, including dealing with new technology. Some of us want to learn new dance skills and be creative and if given opportunities will participate wholeheartedly.

Older people's dance may include performance as an artistic contribution on its own terms which is aesthetically satisfying, interesting and inspiring. Active older people can join mainstream classes or projects if they wish but many of us prefer dancing in sessions focussed on our capabilities as we have different learning styles, memory retention and physical dexterity. Creative expression in the second half of life is not the exception but the rule and is universal in possibility; the baby boomers are going to demand more opportunities for personal development and empowerment. (Cohen 2000)

There is a place for Laban

Laban's principles of body, space, effort including flow can be incorporated into dancers' training and/or career development. Laban is a flexible framework which can be used in practical and theoretical contexts in addition to other techniques and styles practitioners learn (Smith-Autard, 2002). Just as modern educational dance was child-centred, I suggest that active older people's dance needs to be "older-people centred" starting from strengths and experience they have acquired and including development of potential. This can be enhanced by using different music, art forms and from a variety of dance techniques from Duncan to Hip-Hop. Styles from pure lyrical dance through to dance theatre can be developed that are spiritually, physically and socially satisfying. This pluralistic approach, moving on from post-modernism brings together process, performance and artistic opportunities echoing Smith-Autard's mid-way model for dance which encourages students to gain knowledge, understanding and dance skills through experience of a range of dance techniques and set movement principles such as Laban's. Dance in the post-modern era is more inclusive of different influences. It has widened boundaries to include the juxtaposition of different styles from Eastern, Africanist and other traditions, different art forms as well as individuals' ideas (Bales, 2008). It has become a 'compote', a mixture each maintaining some measure of its original colour with eclecticism being the distinguishing feature (Monten 2008).

Anna's address summed up Laban's diminishing influence:

"In retrospect with the 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 ... an ethos has unfolded in which the understanding of movement, meaning, embodiment, spontaneity and creative intelligent action has become attenuated and etiolated"

Bales (2008) suggests the inclusion of Laban's work within programmes adds to the scholarly infrastructure which is lacking in the dance field and shifts the emphasis to bodily movement rather than representation. If these ideas are being regenerated for children and young dancers' education, then they are relevant for those working with older adults. We know we are different from our younger-selves and younger people today, often welcoming this. We have learned to cope with the complexities and subtleties of life, especially about relationships and skill acquisition (Cohen 2005). Many older people enjoy younger people's company, but sometimes prefer learning with peers. We need dance facilitators who bring humour, challenges and enjoyment to our dance sessions.

Onwards!

I have devised this fuzzy logic task (Fourali 1997) and some possibilities where there is neither right nor wrong; each possibility is to "a greater or lesser extent" and can assist in clarifying the priorities of the class, organiser or choreographer.

The task - What is the challenge when providing older people's dance activities?

The possibilities:

- physically challenging so remaining youthful and healthy
- different techniques for learning contemporary styles
- increasing dance vocabulary with tasks encouraging individual and group contributions
- simple easy-to-remember movements in unison emphasising conformity
- choreography taken from everyday life e.g. walking, washing-up and reminiscence
- sessions have aims which culminate in performance
- choreographer's vision is paramount involving experimentation and changes
- choreography kept to lowest common denominator so everyone feels secure

Children, young people, vulnerable people and adults of all ages, including active older and frail, are being encouraged to dance and increasing numbers want to do so. Many active older people want dance activities that are mentally and physically challenging, friendly and enjoyable. Hopefully, older people dancing will become mainstream, purposeful and aesthetically acceptable. I believe that Laban has a place in the future, contributing positively to dance experiences in an increasingly complex world.

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Jackie Richards is in her third year of a work-based doctorate (DProf) researching active older people participating in creative dance. She dances in Simona Scotto's over-50s company "Counterpoint Dance" in London. She founded and manages "Creative Dance 60+" and its performance group "No Dance! No Joy!" a grassroots not-for-profit organisation in Tottenham, a diverse inner-city area in North London. Most of her career was at City & Guilds, an international vocational education awarding organisation. She can be contacted at jackie134@btopenworld.com

Working in the John Hodgson Archive

Dick McCaw

In this short article I want to give you an idea of the contents of John Hodgson's archive of materials by or about Rudolf Laban, and an insight to my work on them over the past seven years (I began in Spring 2007). The bare facts: there are thirty boxes that contain three kinds of materials; seventeen boxes contain documents; one box contains cassettes of interviews that Hodgson conducted with familiar figures in the Laban world; and twelve boxes contain original drawings, photographs and copies of both. These boxes are housed in the Special Collections part of the Brotherton Library, University of Leeds.

Why and how did Hodgson collect all this material? Even though I was primarily interested in the Laban material in this important and eccentric collection, this question has kept posing itself over the years. The answer can be found in Box 59 which contains a copy of a pro-forma letter of 1964. It opens

For quite some time, I have thought very seriously about writing a biography on Rudolf Laban but with time always a limiting factor it has been difficult for me to set to work on this enormous undertaking.

Hodgson worked for nearly a quarter of a century until his death in June 1997 on this biography and the 'enormous undertaking' was finally edited for publication by his friend Donald Howarth, who had been taught by Laban at Esmé Church's Northern Theatre School in 1946. In these 23 years Hodgson worked tirelessly: he conducted interviews with figures like Lisa Ullmann, Kurt Jooss, Fritz Klingenbeck, Hanya Holm, and Martin Gleisner, all of whom were a generation younger than Laban, and then more recent figures like Geraldine Stephenson, the late Marion North, Warren Lamb and Valerie Preston Dunlop. He also gathered documents from everyone he met, so, for example there are accounts of how Yat Malmgren developed Laban's Movement Psychology and of how Warren Lamb developed the industrial work. At one level Hodgson's archive offers a survey of how Laban's work was estimated and developed in the 1970s through to the 1990s. I have transcribed 10 cassettes of interviews with Kurt Jooss, but there remain a wealth of other interviews that should be transcribed. One of my first jobs was to transfer all the cassettes into MP3 digital format, and these will be available online by June next year.

The next, and most contentious part of his archive consists in materials gathered from what was East Germany. I let Donald Howarth tell the story:

He found out that this material was in Plauen in some basement there. He had to contact this person. This was in the Cold War. So he arranged to have a holiday in East Germany, so he and Viv Bridson went on a walking holiday. They went to a cellar and spent one and half days there, possibly more. It was damp and rat-infested. They took what they could in their backpacks. Mostly it was paperwork. They put the paperwork around their bodies in order to get through the checkpoint. They were both dressed like daleks with all these papers – they got a lot fatter as a result of that visit to the cellar and that way they got through customs.

The basement belonged to the son of Laban's long-time secretary and later friend, Frau Lieschke. A photocopy of her visitors' book is in Hodgson's archive, and Laban's comic drawings and comments, bears testament to the affection Laban had for her. A letter of 3rd March 1975 to Vivienne Bridson can offer a more detailed account of the story:

We are happy that you will have time to speak with us about the Rudolf von Laban Biographie and about the Archiv at Plauen. I would agree with bringing, if it would be allowed – all important things to England to establish there an Archiv or Museum for Memory of Laban. I could also give to you the address of Mme. De Laban at Geneve-Genf. She would be able to tell you many things of the family and the youth of Laban. We visited her some years

ago in Genf and enjoyed very much to speak with her. I think as teacher she is speaking a very good English. The Archiv was given to my mother by v. Laban in thanks-giving for many helps in working and giving and getting together money for his work in art – and so it belongs now to me by hereditary! But y [!?] would let all those things for lending – without calling back to Germany. It will not be very easy to get the permission to bring out 12 boxes to England. But if it will be allowed y would be very glad.

An excerpt from a letter to Dr Lieschke from Vivien Bridson 18th September 1975 lists what they found:

Box 1 Back numbers of Schritttanz [sic], some sketches of Laban's and some notes on his ballets.
Box 2 Books belonging to your mother, mainly children's books
Box 3 Curtains and old clothes; notes belonging to Laban
Box 4 Press cutting about Laban's activities
Box 5 Accounts and correspondence concerning the Tanzbühne Laban
Box 6 Correspondence and prospectuses for the various Laban schools
Box 7 Laban's personal work, press cuttings, records of Dance Congresses
Box 8 Account books and seven cushions! [...]

Apart from the cushions and clothes all this material is in Hodgson's archive, added to this is a wealth of material given to him by Lisa Ullmann.

Alongside many original documents, drawings and writings (notes, letters and plans for programmes or articles) there are hundreds of pages of photocopied documents, many undated and without publication details. These could likely have come from Ullmann, or from his many travels. All in all, this archive contains a wealth of material spanning Laban's long and varied career, from its beginnings in Munich, Zurich and Ascona in the 1910s to his heyday in Germany in the 1920s to his final flourishing in England in the 1940s and early 1950s. With the correspondence, the reviews of performances, chapters and articles devoted to Laban, this archive gives a very rounded account of his life, work and thought, as well as his impact.

Having given an overview of the collection, let us finally look into one of the boxes – Number 27. Folder 1 contains a wealth of different materials about Dance Notation, from literature produced by the Dance Notation Bureau in New York, to articles by Albrecht Knust (who spent so much of his career refining and developing Kinetography Laban) and finishing with a photocopied article about Goebbels which, like the 34-page article about the Nazis, has no details of publication, author or date. Folder 3 contains publicity material and programmes about Alwin Nikolais, who was taught by one of Laban's pupils. Folder 4 contains an article 'Terribly Nice in Nice' and two tourist maps of the tourist town Nice in Southern France. Folder 5 contains a single index card indicating that Singchor und Tanz Vol 24 (which is the next item below) has been photocopied. This is an original publication from December 1929 which had articles celebrating Laban's 50th birthday.

I hope this gives an idea of the lack of order in the archive – even within a file that seems to be just about dance notation, you find an article about Goebbels, and after a folder whose contents have only a tenuous link with Laban, you have information about Nice. The index card gives an indication of Hodgson's own effort to bring order to his ever-expanding archive. There are hundreds of index cards with cross-references and notes. It could well be that these are the traces of a once-ordered archive. The photocopies of the articles on Nazism give an idea of the breadth of his research. There are photocopies of articles on Dada, Bauhaus, Symbolism, Dervishes, Sufism and hundreds of cards with handwritten notes about the political and cultural background

in Europe between 1879 and 1958. The archive also contains information relating to the journeys undertaken in Hodgson's researches. When he went to visit Maria (or Maja) Laban in Vienna he kept all documents relating to that trip: the invoice for the air tickets, the shows he went to see while there, and tourist guides. This will be cheek by jowl with photocopied and original documents relating to Laban's massive Festzug or Pageant of the Trades and Crafts that he organised in Vienna in June 1929.

Now let us focus on one item from the archive which gives an insight into his activities when in Paris in the first years of the 20th Century. It is taken from a letter to Jean Newlove, 16th December 1944:

An example of how little people realise what is needed, can be seen in writing as for instance of Maeterlinck, of which we sent you a copy. He is, or has been, a wonderful person; I was highly enthusiastic for his writings when I was still younger. I have even played once a role one of his dramas: Pelleas & Melisande, I played the Pelleas, replacing an ill French actor for a fortnight. I had studied the role of Melisande with a famous French actrice – the play is full of the most exquisite shadow moves – and knew all the part of Pelleas thus by heart in all its most intimate details and reactions. Maeterlinck saw me

LMA/BF Certification Programme: Module 2 January 2013

Walli Meier

I have had the pleasure of participating on the LMA/Bartenief Certificate course in Edinburgh January 7-12th. Though the course is based on the American model of Laban Analysis it follows truly authentic Laban material which has been carefully researched. In spite of some differences in semantics, the theory is coherent and can be translated easily to its original source.

It is an intensive course of study taught in depth with clarity and caring. The theory, though complex, was taught concisely with directness and simplicity. The material was developed with a naturally unfolding progression, which all students were able to follow. Although the course had great intensity over long hours, there was a good balance of theoretical discourse, concentrated learning through experiencing movement, free exploration without interruptive intervention and splendidly guided spatial orientation from which some beautiful dance-like movements were manifested.

Once again I am happy to acknowledge that a sense of optimism informs my report. As members are aware Council have been concerned about the implications of expenditure exceeding income. Clearly, unless income covers outgoings the long term future of the Guild is precarious. This being so Council have been working hard to ensure that: magazine costs do not exceed membership income, all activities/events cover their costs and funding is sought to support projects wherever possible. Whilst funding bids are still in process, other strategies appear to be making a difference. At the most recent Council meeting, whilst not out of the red yet, the difference between the two sets of figures was much closer. It is hoped that the changes to membership fees and associated hard/electronic copies of the magazine will move us into the black and secure the future of the Guild. As Chair I would like to thank Council for their ongoing diligence with regard to this issue.

Summer School provides another reason for optimism. As Guild members know this year we are working with Nonsuch.

and was highly pleased, but when I explained to him what I did – in movement – he did not really understand that this was the cause of the evident success. He believed in the might of thoughts and ideas and their expression in words, and took gestures as an interchangeable addition.

This short passage from a 9-page letter gives a hint of some of the revelations that await the reader of these archives. That Laban had worked with Maeterlinck was a revelation to me. The physical archive is an almost impossible jumble and the only way to make sense of it all is through creating a virtual environment. An online, searchable website will allow the researcher to find letters to or from Laban, material relating to his performances, writings by Laban, and so forth. I am working towards creating an online catalogue by the end of next 2014 and dream of someday having images and documents available online, but that will take a lot more work and funding...

Dick McCaw is a Senior Lecturer at Royal Holloway, University of London. He trained with Geraldine Stephenson, co-founded the Medieval Players theatre company in 1981 and was Artistic Director of the International Workshop Festival from 1993-2001. He is the author of a book on Warren Lamb and edited The Laban Sourcebook.

The course is fortunate in having attracted a dedicated, intelligent and diverse group of students coming from many climes with a good background of movement and dance, on the whole. The students are very fortunate in being led by a team of uniquely qualified tutors who are also sensitive, caring individuals who have an excellent rapport with one another and speak with one voice. (I had no difficulty in integrating with them very rapidly.) Between them they created a safe, trusting environment, which gave the participants a freedom to move, explore uninhibitedly, question and speak unreservedly about what they were experiencing.

This is not a dance course. It is a course for people following many different professions (including dancers) wishing to become steeped in Laban analysis for the purpose of being able to apply and adapt the work to their professions, for their personal growth as well as helping those with whom they are working to reach their full potential.

It was a pleasure to take part in such a learning environment.

Report from the Chair *Maggie Killingbeck*

The association of the two organisations has meant that all strands will be running. In other words delegates will be able to choose between historical dance, cross curricular primary dance and space harmony/ choreography. In addition there will be opportunities for delegates to dance together and contribute to the research project. Summer School promises to be an enlivening experience on all fronts. Particular thanks go to Ann Ward. Ann has done all of the administration for the Summer School. She has been meticulous and persistent; qualities crucial for an exercise of this nature. Please attend and bring fellow enthusiasts with you.

I am pleased to report also that the Laban Guild Handbook has been updated and reprinted. In this instance thanks go to Pam Anderton who has emailed Council enthusiastically until the Handbook met with a general seal of approval. Council are pleased with the final document due to the fact that it is more current and concise. In addition it is A5. Council are of the opinion that this size is more portable and therefore more useable. New

members will receive a hard copy through the post. Depending on the cost of postage, existing members may receive a hard copy or they may receive an electronic copy. Members requesting a hard copy may be asked to send an SAE.

As members will be aware Council are in the process of trying to refurbish Lisa and Laban's grave. Until we have permission to go ahead there is little we can do. In order to get permission we need to know who owns the grave. Thus far this has been difficult to ascertain. Thanks are due to Pam once again. Pam has been attempting to trace the grave owners and cost the refurbishment. Thanks are due to Yael Owen-McKenna also for her ongoing liaison with Jean Kirsten over the sale of his prints and possible refurbishment designs. As Jean Kirsten requested we intend to use the proceeds from the sale of his prints towards the refurbishment. Members are invited to contribute their expertise and/or donate to this excellent cause. The Laban training course in Kildare in Ireland is progressing successfully. Congratulations to Ann and the Training Committee for sustaining their efforts through yet another course.

As ever the magazine offers variety combined with rigour. Whilst receiving articles from a range of sources our editor Dr Clare Libbury has been working hard to encourage robust academic standards with regard to magazine content. Thanks to Clare, Dorothy Ledgard, Pam Anderton and Sarah Semple for their excellent efforts on our behalf.

With regard to communication with members, Council are putting in place strategies to ensure that the eflash is produced monthly. If you have any relevant items that you would like circulated to the membership please contact Vanessa Downie eFlash@labanguild.org.uk at the end of the month. This should ensure that your item is included in the eflash at the beginning of the following

month. If the Guild does not have your email address and you would like to receive the eflash please contact Janet Harrison membershipsecretary@labanguild.org.uk Janet will add you to the distribution list.

The Movement Choir Projects: in Egham in April and Belfast in June were extremely successful. Given the significance for Laban of Movement Choirs, Council have agreed with the President, Anna Carlisle that this should be the focus of the Laban Lecture at the next AGM. Anna will deliver the lecture, 'Dance as CommUNITY' and Susi Thornton will lead the practical exemplification. If we can recruit large numbers to this event it should be an extremely enjoyable/uplifting day. Due to its accessibility and excellent hospitality we have decided to use the University of Surrey as the venue again this year. Please put April 5th 2014 in your diaries and bring family and friends.

On behalf of the membership I would like to thank Council for being wholly committed to the promotion of Laban's work and imaginative about how that might take place. Plans for collaboration with similar interest groups (Nonsuch, Keep Fit, East 15 etc), ideas about future events/activities (Laban's history, archive presentations, health research etc) and incentives for increasing membership, recruiting to courses, expanding our finances etc are often discussed. Many come to fruition; thank you Council.

We need your support as well. We need you to attend events, volunteer (we need a secretary, funding and marketing personnel), send a donation and/or leave a legacy. Please communicate with Council. You can contact Ann Ward coursesofficer@labanguild.org.uk. As acting secretary Ann will follow up all communication. Together we can ensure that Laban's work continues to inform a range of practices.

Report from the Courses Officer - August 2013

Ann Ward

We are delighted with the progress of our latest Creative Dance Leaders Course in Newbridge, Ireland, for Kildare County Council. The participants are making amazing progress, thanks to their tutors, Noeleen McGrath, Michelle Cahill and Uma O'Neill, who have led them through the first four weekends on the fundamentals of Laban Analysis, creating wonderful dances along the way. As always, our thanks go to the representatives of Kildare Co. Co. for their support and help, particularly their new administrator Bridin, who has been persuaded to take part in some sessions! Any members of past courses are welcome to join us on future W/Es to recap work and get to know the new participants, especially if they would like to provide "bodies" on the mid-course assessment W/E, 23/24 November.

We have constant enquiries about courses in England, but the problem is getting enough people to make up a course in any one area. At the moment we have interest in Suffolk, Surrey, Manchester and Belfast. If you are interested in a course in any of these areas, or would be prepared to help promote a course, please let me know. Students from our courses go on to further their careers in many different ways. Congratulations to Lisa Cahill on being appointed the new Artistic Director of Myriad Dance in Wexford, Ireland.

Jenny Elliott, Director of Arts Care in N Ireland, organised a major mixed ability dance event for the celebrations in Derry as the City of Culture for 2013, in conjunction with Dancability from Glasgow. She and Carmel Garvey choreographed the event and were assisted by Arline Balmer and Christa Darrell's students, all members of our first course in Ireland back in 1992; and one of the supporters of Dancability completed our most recent course in Kildare. The threads extend!

Arts Care has just secured a wonderful new office space near the Crescent Arts Centre in Belfast. Jenny and her team will be working to develop a centre of Arts in Health Excellence. The

concept centres on holding creativity and imagination at the core of all their practice, research activities and strategic development with, of course, dance as the key informant!

Carmen Martinez is planning to start a mixed ability dance group in Dublin and Patty Abozaglo is about to set off to Colombia and Peru to continue her work for peace and reconciliation. Patty reports that she will also be attending the Capacitar International 25th anniversary conference in California where she has been invited to make a presentation on her work in Ireland and internationally. She will be including Laban based dance in her presentation in the context of innovative methodologies to work on trauma related issues, develop creativity and enhance/ rebuild the social fabric in places of conflict like Colombia.

We know that many past course members are doing inspiring work in their communities or professions; we always like to hear of your progression, so do keep in touch and let us know what you are doing. Our Foundation Course is also ongoing in several areas. This is a very flexible course which can be adapted for many different groups. It is used in schools, either within the curriculum or for out of hours clubs, has been provided for teachers as professional development, is about to be taken up with a group of older participants and, hopefully, with a special needs group. The wonder of Laban based work is that the course can cater for all these different groups yet still have rigour and meaningful outcomes. Contact the courses officer for further details.

If you would like to be part of our team and can get to London for about three meetings a year, please let me know. Email: coursesofficer@labanguild.org.uk with any queries or requests.

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

Laban Guild AGM and Conference
5 April 2014
University of Surrey, Guildford
Email: selinamartin@lodgeparkacademy.co.uk

London

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

From 30 Sep 2013
Freddie Opoku-Addaie, Junk Ensemble, Hagit Yakira, Robin Dingemans, Wayne McGregor and Random Dance

The Place
Box Office 020 7121 1100

www.theplace.org.uk
3 October 2013 - 4 October 2013
Dance Umbrella: Paul-André Fortier (Canada / Québec) *Vertiges*
3-4 Oct

Dance Umbrella: Dog Kennel Hill Project (UK) *TUG*
5-6 Oct

Dance Umbrella: Jan Martens (Belgium/ Netherlands) *sweat baby sweat*
5-7 Oct

Dance Umbrella: Gunilla Heilborn (Sweden) *This is not a love story*
8-9 Oct

Dance Umbrella: Shobana Jeyasingh Dance (UK) *TooMortal*
10-12 Oct

Dance Umbrella: Marcelo Evelin / Demolition Inc. (Brazil)
11-12 Oct
Suddenly Everywhere is Black with People

Sadler's Wells
Box Office 0844 412 4300
www.sadlerswells.com
24 - 25 Sep 2013
ZooNation

27 - 28 Sep 2013
Cedar Lake Contemporary Ballet
29 Sep 2013
Star Studded Gala in aid of the Yorkshire Ballet Summer School

2 - 4 Oct 2013
LA Dance Project
9 - 12 Oct 2013
Wayne McGregor | Random Dance
15 - 19 Oct 2013

Birmingham Royal Ballet
22 - 26 Oct 2013
RAMBERT
30 Oct - 3 Nov 2013

Hofesh Shechter
6 - 10 Nov 2013
Sidi Larbi Cherkaoui
14 - 16 Nov 2013
Liang / Maliphant / Wheeldon
18 - 23 Nov 2013
Stuttgart Ballet
24 - 25 Nov 2013
BalletBoyz®
27 Nov - 1 Dec 2013



Mark Morris Dance Group
4 Dec 2013 – 26 Jan 2014
Matthew Bourne's Swan Lake
Lilian Baylis Studio:
30 Sep 2013

body:language talk
3 Oct 2013
Wayne McGregor | Random Dance
16 - 19 Oct 2013

Jonzi D
26 - 28 Oct 2013
Gobbledegook
28 Oct 2013

Frank Bock
30 Oct 2013
Wild Card
11 Nov 2013

Sinéad Rushe
16 - 17 Nov 2013
Nats Nus Dansa
18 Nov 2013

body:language talk
27 Nov 2013
Wild Card
29 Nov 2013

Ballet Cymru
9 Dec 2013
body:language talk
20 Dec 2013 – 5 Jan 2014
BOING!

Peacock Theatre:
17 - 22 Sep 2013
Jasmin Vardimon Company
1 - 19 Oct 2013
Cirque Éloize
22 Oct - 16 Nov 2013
BLAM!
27 Nov 2013 – 5 Jan 2014
The Snowman

Regional

Salford, The Lowry
Box Office 0870 787 5780
9 - 11 Oct
RAMBERT
17 - 18 Oct

2Faced Dance Company: Out of His Skin
23 Oct
Michael Clark Company
12 - 16 Nov

Matthew Bourne's Swan Lake
15 - 16 Nov
Nobulus: Out of the Shadow
19 - 20 Nov
Earthfall: Chelsea Hotel
25 Nov
Myths not Legends
29 - 30 Nov
MurleyDance - Triple Bill

Royal and Derngate, Northampton
Box Office 01604 624811
8 - 9 Oct
Richard Alston
20 Oct

Bolshoi Live: Spartacus
28 Oct - 2 Nov
Killer Live
19 Jan
Bolshoi Live: Jewels
2 - 25 Jan
Moscow City Ballet

Oxford, Playhouse
Box Office 01865 305305
8 - 9 Oct
Out of the Shadow

Exeter, Northcott Theatre
Box Office 01392 493493
22 - 23 Oct
Russell Maliphant Company
14 - 15 Nov

Shobana Jeyasingh Dance
17 Nov
BOING!
26 - 27 Nov
BalletBoyz: The Talent 2013

Lighthouse, Poole
Box Office 0844 406 8666
12 Oct
Tango Motion
18 - 19 Oct
Nobulus: Out of the Shadow

Nottingham Playhouse
Box Office 0115 9419419
18 Nov
Nobulus: Out of the Shadow

Theatre Royal, Glasgow
0844 8717627
26 - 28 Sep
Scottish Ballet: The Rite of Spring and Elite Syncopation
7 Nov

BalletBoyz
12 Nov
National Dance Company of Wales
15 Nov
Richard Alston Dance Company
10 - 28 Dec
Scottish Ballet's Hansel and Gretel

Laban-based dance classes

Belfast, Crescent Arts Centre
Monday: 5.30pm - 6.30pm Adult Movement and Dance
Contact: **Brenda McKee**
Email: brenda@mckee1.myzen.co.uk

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



Roehampton

East 15



*Laban Guild AGM and Conference 2014
will be held at the University of Surrey, Guildford
on April 5th*

Theme of the day:

The Movement Choir

*The Laban Lecture, given by Anna Carlisle, will
look at the movement choir from an historical
perspective and Susi Thornton will direct a
movement choir with all participants.*



Guildford